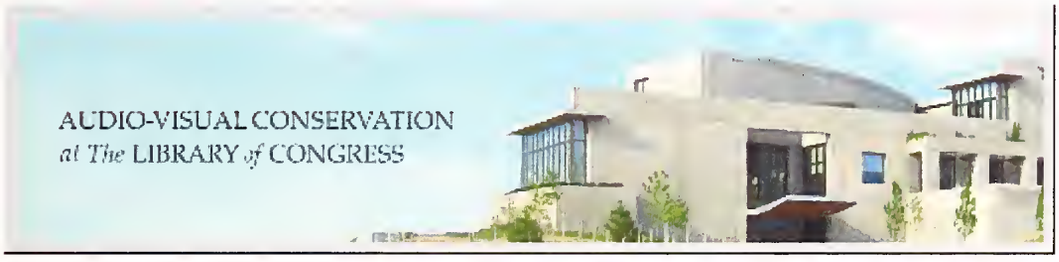

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MOTION PICTURE HERALD

MOTION PICTURE
& DISTRIBUTORS
28 W. 44TH ST.,
NEW YORK,
N. Y.

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TO ALL THIS FLAG SYMBOLIZES ★ TO ALL THE JUST CAUSES OF THIS PEOPLE ★ TO ALL THE CONCERNS OF ALL MEN OF GOODWILL ★ TO THE COMMEMORATION OF THE GOOD THIS NATION HAS ACHIEVED ★ TO VICTORY FOR THE RIGHT AND HOPE FOR TOMORROW THE AMERICAN-BORN MOTION PICTURE AND THIS JOURNAL ★ BUILDED WITH IT AND FOR IT ★ ARE DEDICATED IN PRIDE OF PAST AND IN CONTINUING PURPOSE EVERLASTING ★ ★

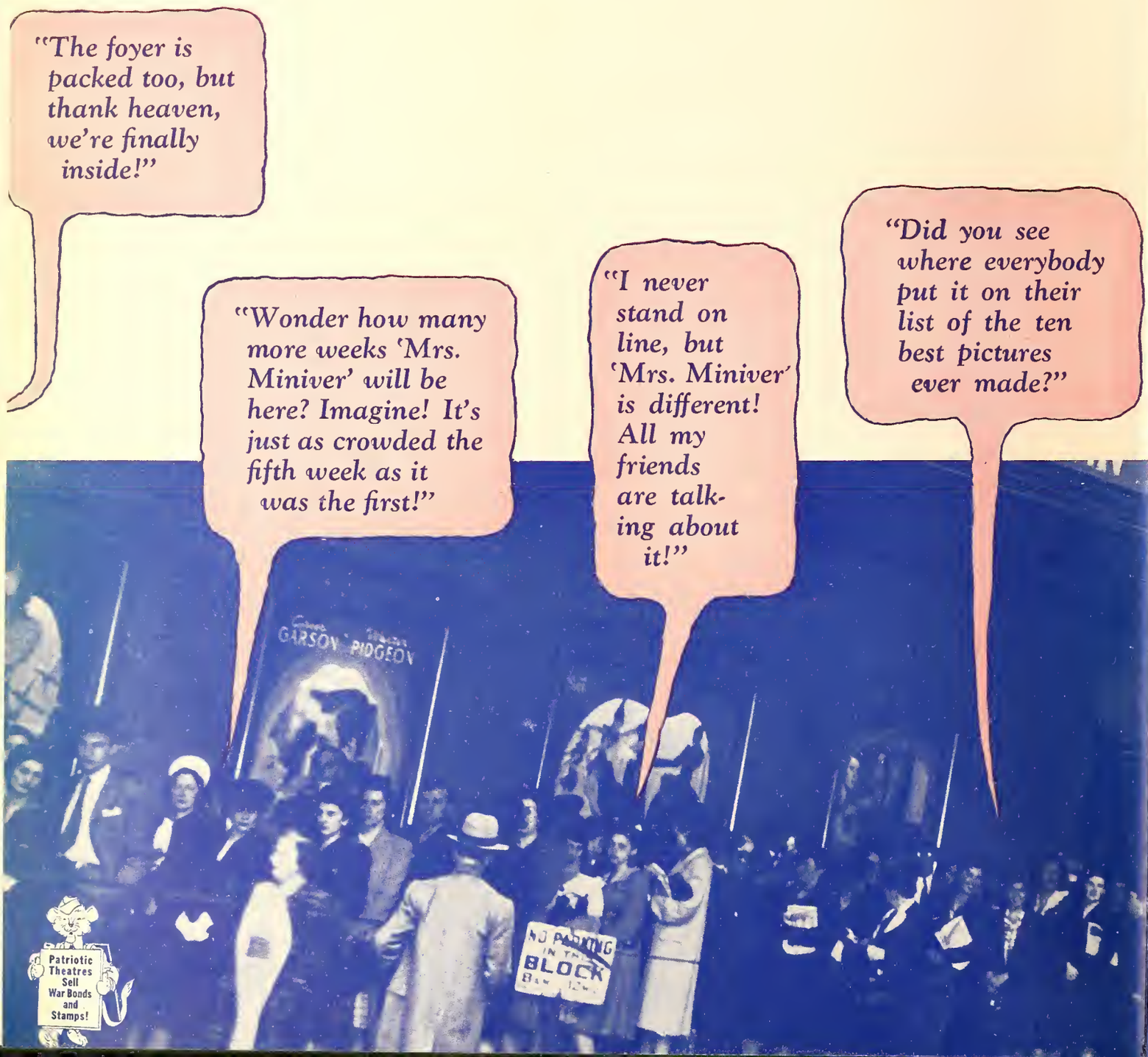
JULY 4, 1942

OP VICTORY
BUY
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OL. 148, NO. 1

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The Line That Will Soon Stretch Across America!



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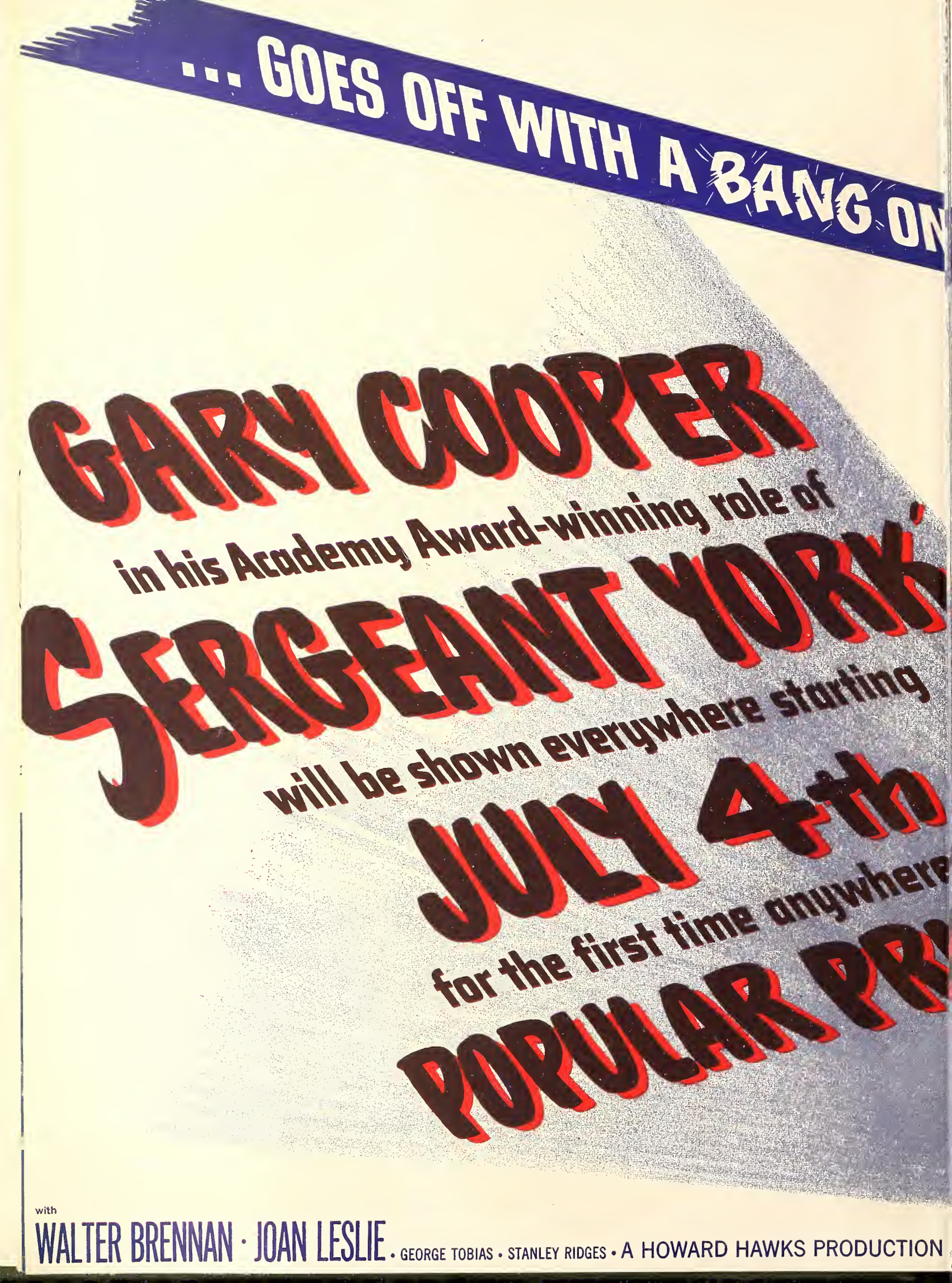
"The newspapers say it broke the 10-year record of The Music Hall."

"I had to wait on this same line for 'Woman of the Year,' 'Tortilla Flat' and 'The Philadelphia Story.' Only this line is longer! That M-G-M company makes the best pictures!"

"Do you think we'll get in this year?"



GREER GARSON
WALTER PIDGEON
Directed by
WILLIAM WYLER
Produced by
SIDNEY FRANKLIN
"MRS. MINIVER"
with Teresa Wright
Dame May Whitty
Reginold Owen
Henry Travers
Richard Ney
Henry Wilcoxon
Screen Play by
Arthur Wimperis,
George Froeschel,
James Hilton and
Claudine West
A WILLIAM WYLER
Production Based on
JAN STRUTHER'S
Novel • A Metro-
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Picture


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"IT'S FONDA-FUL" says WALTER WINCHELL

A 20TH CENTURY-FOX PICTURE

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Directed by WALTER LANG · Produced by WILLIAM PERLBERG

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 1 July 4, 1942

INDEPENDENCE DAY

THE MOTION PICTURE has been a part of our lives through one quarter of the years of the Republic. Since its coming to the screen in the middle 1890's the people of these United States have doubled in number. All of that litte group which saw the motion picture born in fleeting images on film in a work shop at West Orange have joined the yesterdays. It is only the older ones among us who remember a world without the pictures. Most of us have grown up and into maturity with the screen, and there is a generation and a half of us to whom the motion picture and its theatres have been always a part of life.

Our wars will be won, our independence will be saved and the peace of the future made safe by men and women of this time to whom the screen has been a fact all their lives. Those daring young men who fly the big bombers and the dragon-fly pursuit planes can not even remember when the movies were not talkies.

It has been said that we are a movie-made people. It is more the truth to observe that we the whole people have made the motion picture an experience meeting for the sharing of adventures, laughter, loves, tears and hope.

The virtues of the American motion picture are the virtues of the American people, and the failings of the screen are theirs, too. In all the affairs and doings of humanity that is the inevitable, in the best and in the worst. The average is always made of both and all.

The world place of the American motion picture through the two decades of the last peace was the place of the United States among the nations and empires. There is prospect that this may be so again when there is a peace again.

Our motion picture has been to and through most all the wars beginning with '98 and the Spanish-American conflict which made us responsible for the Philippines.

American cameras went to the Boer-British war. It was American skill that made the first great color pictures in a record of that gilded and jewelled procession of empire, the Durbar at Delhi where Indian princes made obeisance to the Lion and "the Widow at Windsor." An American camera landed with the Marines at Tampico and camera men rode with Villa in his rebellion and afterward with Pershing's expedition over the border. American cameras were at Antwerp with the fall of Belgium in 1914, and they were at Cantigny and Belleau Wood and Chateau Thierry, and again at Versailles.

They have been just newly at Pearl Harbor, and scattered where only God and the Navy know, from Reykjavik to the South Seas. By and by the screen will be telling and showing, if the Democracy and its free screen shall prevail, of those vital events that are related, so far, principally in official rumors.

It is the motion picture of the people's theatre which has evolved this great instrument of saying and showing. Faithful, in its fashion, the screen has long revealed, while it has served, the wishes and ideals of the multitudes, the people of the Republic.

We have come now into a day when we have a nation to defend and save, both abroad in a world swept by all the demons of fear and hate and selfishness, and at home where some purposes of politics and power would make a servant of the people's screen, builded up these many years—and, failing that, would by-pass with a new system and machinery of screen telling and showing—all as free as the acts with a medicine show, prelude to the selling of the Old Indian Herbs and Rattlesnake Oil. Millions of dollars are going into film devices aimed to go another way around to the people who have always chosen to order their own entertainment.

It is one thing to use the screen to advance the war and to teach soldiery and quite another to use it to order a peoples' thinking.

A free people have created, by their vote of patronage, a free press and a free screen, for their own service, bought and paid for in the American way. That was something declared for on that first Independence Day—something to remember on this one.

—*TERRY RAMSAYE*

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THIS WEEK IN THE NEWS

Birdwell Indicts

HOLLYWOOD is "fantastically," "sloppily" wasting a million dollars a day; it is not proving it is essential to the war effort; Hollywood has seen six months of war—and a losing war thus far—go by without developing a single, all-purposeful policy for an all-out war effort; it has done nothing on an over-all conservation program; instead of creating morale in the country it is wasting man and woman hours by subjecting millions daily to four and five-hour screen bills; Hollywood has a "business-as-usual" policy.

This was the picture drawn for the public press this week by Russell Birdwell, self-styled "public relations counsellor and representative of many of Hollywood's notables," in a statement issued on his arrival in New York. It was a Birdwell indictment more severe than previous ones, and came in the face of much evidence to the contrary on Hollywood's war efforts. And it was an indictment that gained him little or no attention in the public prints, so far as was known at midweek, three days after its issuance.

Mr. Birdwell dramatically described for public consumption how the million dollars a day which, he said Hollywood was "sloppily wasting," would buy five large bombers every 24 hours—would feed 1,000,000 Chinese, 1,000,000 Greeks and 1,000,000 in Holland and Belgium—"three million persons every single day.

"Even plumbing companies have converted," informs the Hollywood press agent-on-commission, who recommends that, "after Hollywood has prepared itself," it should stage "the largest publicity and advertising campaign in its history." Elsewhere in his statement Mr. Russell reminds that his New York business offices are at Rockefeller Center.

Saving Raw Film

DIRECTORS have cut negative consumption an average of 35 per cent, and in some instances 70 per cent, during production, Hollywood's Film Conservation Committee was told Tuesday night. It had assembled to hear reports on conservation efforts, and about the meeting with War Production Board officials in Washington last week.

The latter was detailed in writing by Ray Klune, who represented the committee. He said the next Washington session would be July 18th, and that meetings thereafter would occur on the fourth Tuesday of each month.

Reports on raw stock consumption for this year's first six months will be forwarded to the WPB on July 15th, and similar reports will be semi-monthly thenceforth.

Mr. Klune, Lindsley Parsons and Ben Goetz were appointed to check studio operations in order to maintain economy measures in Hollywood's 13-point program submitted to the WPB two weeks ago.

STUDIOS turn to outdoors and color for production values Page 12

RENTAL protests grow as exhibitors map battle Page 13

ALLIES may call on Hollywood to produce "good neighbor" films Page 14

RKO elects Rathvon, Depinet to head corporate structure Page 23

WPB order sets priority for maintenance of theatres Page 25

STRAW-HAT theatres cut by war and rationing regulations Page 28

INTER-AMERICAN budget for films cut by Congress $2,704,000 Page 29

EXHIBITORS, like others, in middle of dim-out squabbles Page 33

ARBITRATION complaints decrease in second year of operation Page 46

NON-FICTION war books lead best seller list; screen source cut Page 50

SERVICE DEPARTMENTS

Hollywood Scene Page 36

London News Page 37

Managers' Round Table Page 57

What the Picture Did for Me Page 53

PRODUCT DIGEST, including Reviews and Release Chart Page 67

U.S. Counts 15,115

THE U. S. Census Bureau this week completed verification of returns made by motion picture theatres in the 1939 census, reporting a total of 15,115 film theatres, with a seating capacity of 10,029,009, in operation in 1939, with gross receipts of $673,045,000.

The totals were reported last year and published in MOTION PICTURE HERALD February 22, 1941.

The previous census, in 1935, showed that there were 12,024 theatres, with receipts for the year of $508,196,000.

Approximately seven per cent of all motion picture theatres were in New York State, where 1,153, with a capacity of 1,201,156, reported receipts of $114,129,000, or approximtaely 20 per cent of all the money going into the box-offices of the nation's exhibitors.

At the other end of the scale, Delaware reported only 30 houses, with a capacity of 25,106, and receipts for the year of $1,349,000, but this was a lot better than Nevada where, with 34 theatres, the seating capacity was only 14,041 and receipts were but $868,000.

New York was the only state to report receipts in excess of $100,000,000, which was more than twice the receipts reported by the next busiest box-office states, California and Pensylvania, each of which had revenues of more than $55,000,000. Five other states, Illinois, Massachusetts, New Jersey, Ohio and Texas, reported receipts in excess of $25,000,000, and seven showed between $10,000,000 and $25,000,000, but 18 reported less than $5,000,000.

Analysis of the division of business by the Census Bureau showed that there were 1,505 theatres with annual receipts of $100,000 or more each. These houses had a total capacity of 2,561,224 and a total 1939 income of $306,173,000.

In the $25,000 to $49,999 class there were 3,296 theatres with a seating capacity of 1,483,038, reporting 1939 revenue of $118,192,000, while 3,983 exhibitors reported annual receipts between $10,000 and $24,999, with 1,832,732 seats and aggregate receipts of $66,595,000.

The final classification showed that 3,964 theatres did an annual business of less than $10,000, having a seating capacity of 1,890,008, and 1939 receipts of $18,671,000.

Gas for Newsreelers

NEWSREEL cameras will be kept rolling by truck and car through special gasoline allotments which the Office of Price Administration is expected to approve within a few days, Washington hears. Camera and sound trucks will receive what is described as "an adequate but not unlimited supply" of gasoline under the new gas ration system which goes into effect in the east on July 22nd. They will be classed with essential services which are to receive sufficient fuel to maintain full operations, it was said.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, second cover, Pages 3, 39
"Sergeant York," Warners, Pages 4, 5
"The Magnificent Dope," 20th-Fox, Page 6
"Holiday Inn," Paramount, Pages 15 to 22
"Arc Husbands Necessary," Paramount, Pages 15 to 23
"Tombstone," Paramount, Pages 15 to 23
"I Live on Danger," Paramount, Pages 15 to 23
"This Above All," 20th-Fox, Pages 26, 27
"Yankee Doodle Dandy," Warners, Page 35
"The Magnificent Ambersons," RKO, Pages 42, 43
"Eagle Squadron," Universal, Pages 48, 49
"Lady in a Jam," Universal, Page 51
"Lost Horizon," Columbia, 4th cover

"Eagle" Soars

AMERICA'S thirst for information of the war, so slightly served under censorships of newsreels, is reflected in Universal Pictures' report of record-breaking pre-release openings, widely scattered over the map, on "Eagle Squadron."

The picture is in essence a handsome documentary product, as William R. Weaver remarked in his *Herald* review, of "war, grim and stark. . . ." It is also, for the people becoming newly intimate with the war, of that order of high tension interest which is also entertainment. In the lines of the role of the heroine, subduing the hero-suitor, she found the cause more important, too important, for love and marriage. The picture is like that, too. War, our war, terrible, compelling, urgent, now! [*T. R.*]

Following upon the openings at Buffalo, Baltimore, Chicago, Dayton, Harrisburg, San Francisco and San Antonio, over the last week-end, "Eagle Squadron" opened in New York at the Globe theatre under the auspices of The Eagle Squadron Fund and the Royal Air Force Benevolent Fund of the U.S.A., Inc.

Lt.-Col. Curtis, M.A.

OUT FROM behind the scenes of Washington's War Department, the other day, came Edward Peck (Ted) Curtis, widely known in those motion picture quarters which do business with Eastman Kodak. Unheard of, officially, now these two years, since he obtained a leave of absence as Eastman's motion picture sales manager, to go to the War Department, Mr. Curtis made public appearance to receive an honorary degree of master of arts at Williams College, Williamstown, Massachusetts, which he left in 1917 for World War I.

Since re-entering the Army, in 1940, Mr. Curtis has risen to the rank of Lieutenant Colonel. He blasted six enemy planes from the skies in the last war. Then in his early 20's, he was the youngest Major in the Air Service, and was decorated by the United States with the Distinguished Service Cross, by France with the Croix de Guerre, by England with the Order of St. Anne.

Those Frozen Funds

TOO LONG past due is the belief of American motion picture companies, eyeing their frozen revenues in Great Britain; and they were reported this week importuning the British, through Washington, to release more of that money. Loew's is reported to have more than $9,000,000 tied up; other companies have smaller amounts. The total amount, for all companies, is rumored at $50,000,000. The current monetary agreement with Britain allows the American firms to withdraw $20,000,000 during the year ended October 31, 1942. Aid to Britain from our Government, is being stressed.

PICTURES REVIEWED

(In Product Digest)

"The Magnificent Ambersons"
"The Young Mr. Pitt"
"One Thrilling Night"
"Lady in a Jam"
"Blondie's Blesed Event"
"Strictly in the Groove"
"Tower of Terror"
"Prisoner of Japan"

Manual of Themes

NELSON POYNTER, Hollywood representative of the U. S. Office of War Information under Lowell Mellett, made available to motion picture producers, writers and other directly interested parties in Hollywood Monday a "Government information manual for the motion picture industry."

Labeled "Government property, not to be reprinted in whole or in part without specific permission," the manual is in loose leaf form, mimeographed, and runs to 50 pages, to which additions are to be made from time to time as developments suggest additional recommendations and advices. The advisory nature of the agency's functioning is explained on the title page of the manual.

Statement and clarification of Government policies and war aims, pointed up with quotes from addresses by President Roosevelt, Vice President Wallace and others, make up the bulk of the manual.

Six specific suggestions which, the manual says, might be dramatized effectively, are conveyed in the final pages. They are: the sacrifices of individual soldiers and sailors, the importance of a unified command on a worldwide scale, the dramatic aspects of the less spectacular branches of the service, the heroism of the merchant marine, the woman's army, the Medical Corps as a direct adjunct of the fighting forces, etc., etc.

They Want Revivals

NEW YORK theatregoers want more film revivals. That is the gist of a survey conducted in the city's four chief boroughs by Dr. Leo Handel's Motion Picture Research Bureau.

Of persons questioned, 91 per cent said they wanted to see again the past ten year's most outstanding pictures, eight per cent said they didn't, one per cent didn't care. Ninety-seven per cent will attend old pictures they haven't seen—if they are good.

The Bureau calls the percentages indicative of an "extraordinary interest."

Welles Overflows

AN RKO Studio statement released Wednesday in Hollywood read in part:

"Upon completion of 'The Magnificent Ambersons' and 'Journey Into Fear' and pending completion of Orson Welles' work in Brazil and his return, there is nothing further to be done at RKO studio by representatives of Mr. Welles or Mercury Productions in connection with either of the completed pictures or the picture currently being photographed in South America.

"Accordingly, because space was urgently needed for those engaged in current productions, RKO requested representatives of Mr. Welles to make available offices which had been occupied by them.

"RKO's future relationship with Mr. Welles will be discussed with him upon his return from South America."

Loyd Wright, attorney for Mr. Welles countered with the following:

"Disagreements that have existed between RKO and Orson Welles and his Mercury Productions have culminated in the necessity of his leaving the RKO Pathe lot. . . . 'Journey Into Fear,' on which Mr. Welles was working prior to leaving for Brazil, was arbitrarily taken over by RKO during Mr. Welles' absence and is being edited without benefit of the services of those who worked on the picture and conceived its creation.

"Mr. Welles is at present completing his services in Brazil where he went at the request of the Office of Coordinator of Inter-American Affairs to make a picture in the interests of hemispheric solidarity. This film will be released by RKO. Mr. Welles will return to Hollywood the last week in July after reporting to Washington."

Screen's War Job

CHARLES FRANCIS COE, of the Hays Office, in an outgiving to a businessmen's gathering, issued in a formal brochure this week, proclaimed the earnestness of the motion picture in the national service, and gave with that a warning:

"Eagerness to win the war, coupled with recognition of the power of motion pictures, is apt to impel the unknowing to excessive demands on motion pictures. Two dire things would result from excesses. Instead of apprising the people, we might begin to instruct them. That would empty the theatres. The greatest public contact would be so lost for all purposes."

Mr. Coe cited the progress of war production and the eager support of the cause by the people, and the acclaim for a "second front" by the people of both the United States and Britain, both alike getting their entertainment preponderantly from the American film.

"The Britisher's chief surcease from a ghastly, personalized war, is the American produced motion picture. His indulgence in American motion pictures has not dulled his patriotism or lessened his war effort."

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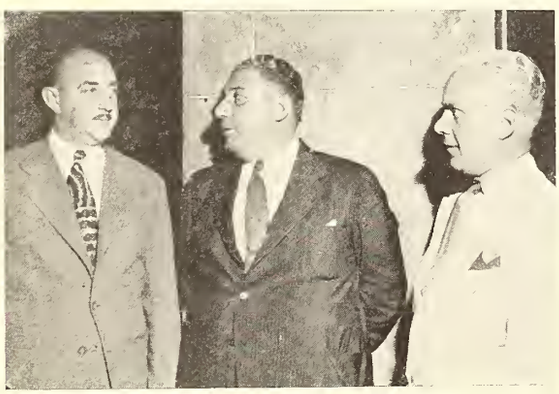
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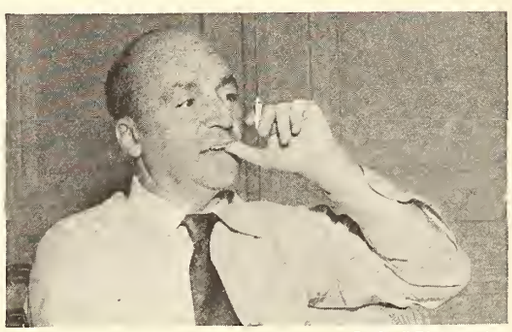
VISITOR from Chile. Y. Frank Freeman, Paramount vice-president, was host this week at the studio cafe to Mariano Puga Vega, president of a new production company, Chile Films. Upper row: Walter Wanger, Fred Beetson, Manuel E. Hubner, David E. Hopkins of the west coast office of Inter-American Affairs. Lower row: Senor Vega, Mr. Freeman and Professor Amando Rojas Castro.

■ ON ice again Sonja Henie skates for 20th-Fox in "Iceland", her first picture since last September. It will be followed, after the star takes a New York vacation, by "Quota Girl", to be produced by William LeBaron.





■ "UNITED WE STAND", 20th-Fox feature produced by Edmund Reek, above left, was shown last week in Washington to Government officials and diplomats at a screening arranged by Anthony Muto, center, Movietone Washington representative. At right is Earl Allvine.



By Staff Photographer

ARTHUR HORNBLOW, above, in New York this week, attacked current product of the legitimate stage and enthused about his first picture for MGM, "Song of the Red Army". See page 52.



■ BARNEY BALABAN, Paramount president, addresses the company's home office Pep Club after the dedication of a wall plaque bearing the names of employees who have joined the armed services.

NAVY enlistments in Los Angeles have topped all other cities, due in part to such recruiters as Wanda McKay, below.





LABELS like the one above are now being attached to newsreel exports to attract the attention of handlers and get special consideration on planes, trains and camels. The design is the handiwork of the International Public Relations Committee, which meets on alternate Mondays at the Hays office.

■ HARTFORD theatre men, below, welcome the pilots of the captured German Messerschmitt and British fighter planes now touring the country on behalf of war bond sales. In the customary order: Harry Needles, Warner division manager; Lou Cohen, Loew's Poli manager; three of the pilots; Rudy Frank, State theatre publicity; Morris Harris, manager of the State; and James McCarthy, Strand.





By Staff Photographer

■ APPLAUSE for the guest of honor, Sidney Bernstein, seated, film representative in the U. S. of the British Ministry of Information, at an AMPA luncheon in his honor. Applauders are Joseph Seidelman, Lou Pollock and George J. Schaefer. Story on page 14.

LOU METZGER, below, San Diego and Los Angeles theatre operator, who visited New York last week, has set new theatre records for the sale of War Bonds.



By Staff Photographer



By Staff Photographer

AXIS submarines may land newsreels in Latin America, as reports say, but they haven't a chance of exhibition there, according to Samuel Pierpoint, above Paramount's Brazil manager, who returns there from New York this month.

AT the Northwest War Activities Committee last week at the Hotel Nicollet in Minneapolis, right: Fred Strom, secretary of Allied Theatre Owners of the Northwest; William Glaser, St. Paul exhibitor; Harold Field, Minneapolis exhibitor; Dr. Walter Judd of the Mayo Clinic; and E. L. Peaslee, president of Northwest Allied Theatre Owners.



WAR BRINGS OUT-OF-DOORS, COLOR TO THE SCREEN

Limitation on Set Construction Sends Producers Back to Desert and Mountains

by WILLIAM R. WEAVER
Hollywood Editor

War and its urgencies are bringing the out-of-doors into the motion picture theatre and screening it in color.

Use of color for features is up 50% over the 1941 total, with the year but half gone and product announcements still to come from Metro-Goldwyn-Mayer, Paramount, RKO-Radio, Twentieth Century-Fox, Warner Brothers and United Artists.

The War Priorities Board's $5,000-per-picture ceiling on expenditures for new materials for construction of sets is a factor in the trend.

Depletion of talent ranks by enlistment in the armed services is another.

The swing to war themes (MOTION PICTURE HERALD, June 20, page 12) is a third, and there are others.

Nub of the matter is that producers are resorting to use of color to obtain what they call "production value," which they rate an indispensable and declare to be daily more difficult of obtaining in other ways.

Outdoor Subjects Predominate

Twenty-two of the 27 color films for 1942 are preponderantly outdoor subjects.

Four of the others are musicals and one is a cartoon.

At least three of the 22 outdoor subjects will use the terrain around Kanab, Utah, in lieu of studio sets, panoramas and backdrops. No priority is required to photograph the High Sierras, but color gives them a glamour that sets the big-budget film apart from the lowly Westerns which have used them as background from the dawn of production.

The Pacific Ocean, the Mojave and other deserts, Death Valley, Yosemite National Park and other settings provided by Nature are similarly exempt from the War Priorities Board's ruling.

Scenery, Sun Were First Attractions

It was the accessibility of these settings from Hollywood, it will be remembered, that caused this place to become the camera hub of the universe 'way back there in the beginning, and just as the economics of a developing technology conduced to the use of fabricated counterfeits in the period of flourishing peace so the economics of war are forcing return to them now.

The effectiveness of color in stepping up the "production value" of an outdoor subject is perhaps most readily to be indexed in terms of the service pictures produced and released in the past year.

Standouts in the long list of films about soldiers, sailors and Marines are "To the Shores of Tripoli," "Captains of the Clouds" and, a bit further back, "Dive Bomber," color pictures.

Whatever the trade, press or public attitude toward any or all of these, or the black-and-whites on service themes, may have been, the opinion of the military authorities is that use of color profits a service picture substantially and steps up the value of it as they reckon value. Since all service pictures are subject to their approval in advance and during production, an uppage in the use of color in this field of activity is indicated.

May Substitute For Star Value

The extent to which depletion of talent is influencing the trend to color is not yet to be documented precisely, although it is by no means a secret that many an outdoor subject using herds of cattle stampeding across a gulley, over a stream and through a town has succeeded impressively, both as entertainment and investment, with one star of magnitude, or several minor ones, performing at head of a band of extras and bit players against a background supplied by Mount Whitney or Old Baldy.

The enlistment of some 28 name players reported on page 41 of the June 6 edition of MOTION PICTURE HERALD, plus that of Clark Gable, regarded by producers as certain to accelerate the rate of stellar enlistments, suggests that there will be increased rather than diminished turning to the out-of-doors and its compensations. In the case of big-budgeted productions, looked to to produce big revenues, this is coming to signify pigmentation.

Three of the seven color features completed since January 1 have been released. They are "Bambi," "My Gal Sal" and "To the Shores of Tripoli."

Completed also since turn of the year but not yet released are "Forest Rangers," a Paramount outdoor subject; the same studio's "Happy-Go-Lucky," a musical; Twentieth Century-Fox's "Thunderbirds," a service picture, and the same studio's "Black Swan," a sea subject.

The seven color features now in production are:

Paramount's "For Whom the Bell Tolls," predominantly an outdoor subject; Warners' "The Desert Song," being shot in Arizona; MGM's "Lassie Come Home," a dog story; Twentieth Century-Fox's "Springtime in the Rockies," against a mountain background; the same studio's "My Friend Flicka," announced as 80 per cent outdoor material and using the country around Kanab, Utah, as setting, which place will also serve for scenes of Columbia's "The Desperadoes" and about 50 per cent of Walter Wanger's "Arabian Nights."

Seven Companies Planning Color

Seven companies are represented in the list of pictures announced for filming in color.

Paramount has on its list "Rurales," the Cecil B. DeMille feature to be produced partly in Mexico; "Calgary Stampede," which indicates its locale; "Angel in Furs," story of a nurse who succors aviators in Alaska, and the untitled picture based on the heroism of Dr. Corydon M. Wassell in the battle of Java.

Twentieth Century-Fox has listed "Crash Dive," a service picture; "Sioux City," concerning the pioneers who settled that area; "The Californian," depicting the development of the state by an early hero, and "Coney Island," not yet fully defined.

Metro-Goldwyn-Mayer has in preparation "Pearl of Paradise," an island story; Universal has said it will produce "The Phantom of the Opera" in color; Warner Brothers have announced that "Saratoga Trunk" will be pigmented; Columbia has decreed color for "Cover Girl," and RKO-Radio has gone all-out for outdoor grandeur in announcing the color filming of "Grand Canyon."

19 LAST YEAR, 27 THIS YEAR

There were 19 features produced in color in 1941 by Hollywood. So far this year 27 have been completed or are in production or planned.. The figures are:

1941	
Color features produced (calendar year)	19*
1942	
Color features completed since Jan. 1, 1942	7
Color features now in production..	7
Color features announced by producers	13
Total color features for 1942, as of July 1	27

** From annual report, Technicolor, Inc., for year ending December 31, 1941.*

Court Distinguishes on Active, Permissive Waste

New Jersey's Supreme Court of Errors and Appeals, went back to the 13th Century of English statutes and common law this week to reverse the lower court and find in favor of Warner Bros. in a unique real estate action.

The suit arose out of the acquisition of the Tower Theatre, Camden, by Warners in 1930. The circuit closed the house and did not acquire a mortgage. When the mortgagee foreclosed and sold the property for less than the loan, he sued Warners, charging the circuit had permitted its value to deteriorate by failure to keep the property in repair.

The high court sustained a distinction between active waste and permissive waste.

RENTAL PROTESTS GROW AS EXHIBITORS MAP BATTLE

Convention Calls from 4 Organizations Stress Debates on Increases

Growing exhibitor uneasiness against what many independent leaders have described as "constantly increasing rental demands" crystalized this week as convention calls from at least four major exhibitor organizations stressed discussions to be held on the subject of film rentals.

Philadelphia, Connecticut, Michigan and Texas leaders all gave voice to sentiment in favor of taking immediate steps to oppose price changes by concerted exhibitor action.

Texas Theatre Owners, Inc., independent organization headed by Henry Reeve, of Menard, this week sent a bulletin to members and distributors protesting against admission advances and special rental terms for pictures related to the war. The message asserted that the policy of increased admissions was taking advantage of the public and likely to make the industry appear in the position of capitalizing on a national crisis.

The protest, the bulletin asserted, was motivated not by the selling terms of these pictures but "solely upon the improper demand upon the public at our boxoffices."

Increases in key cities, the Texas owners asserted, amount to 10 to 15 per cent of the established price. "In the tremendous majority of subsequent runs, suburban and small towns theatres this increase is 25 to 33 per cent, and often as much as 50 per cent of prevailing prices," they said.

"This situation is a distinct strain upon the motion picture public and, we contend, a misuse of the patriotic impulses of the country," they continued. The message recalled theatre contributions to Army-Navy Relief, USO, stamp and bond sales and other drives and the increasing tax contributions of the industry.

"Our industry has not yet been affected by the national price freezing program. We call your attention to Mr. Leon Henderson's recent statement in that regard and its forthcoming possibilities to warn the motion picture industry against this false merchandising basis, which can obviously cause a disastrous situation, in the event that admission prices are frozen, for the show business," the message declared.

"Great pictures, and fine pictures are worthy of the money they earn" the message concluded, but the Texas exhibitors asked distributors to give their "best thought and earnest consideration before this policy is adopted too generally, as present actions indicate.

Allied Heads To Meet In New Haven

Rentals were also mentioned in the call this week for an Allied regional conference to be held at New Haven's Hotel Garde on Monday, July 6th. Joseph F. Reed, regional vice president announced the meeting of representatives from the Albany, New York, Pennsylvania, New Jersey, Baltimore and Connecticut areas.

Following luncheon there will be a forum with discussion of film prices, UMPI, double features, pooling of equipment in war emergencies and theatre participation in the war effort. Speakers will include Sidney Samuelson on "Advantages of Organization," Ray Dollinger on "Group Buying," Colonel H. A. Cole, M. A. Rosenberg and Abram Myers.

At Philadelphia further discussions by a committee of exhibitors protesting rental increases were held on Monday. The session, as were previous ones, was conducted in secret.

Philadelphia to Have Buying Combine

Creation of a 66-house co-operative buying combine in the Philadelphia area to combat high film rentals, was reported last week. The new group will start functioning with the new selling season. It will concern itself only in buying film and will not handle the bookings. All the legal aspects of the co-operative have been cleared and an outside executive will be engaged as chief film buyer. The group will operate along the lines of the old Equity buying organization which functioned in the territory about ten years ago.

While the identities of the cooperating theatres were not disclosed, a spokesman for the group said that it included a number of the larger independent circuits in the territory. While the co-operative is an outgrowth of the "Committee of 38," independent organization of exhibitors that have been meeting here in recent months in protest against high film rentals, and all the members of the new co-operative are associated with the "Committee" group, the buying combine will have no connection whatsoever with the independent group.

Although the co-operative now is restricted to the 66 theatres, it is planned to take in other independent houses after the plan has been in operation. It will function as a permanent unit, each exhibitor having signed a contract providing for the group to do the buying for a period of ten-years. Additional members will be subject to the same regulations to discourage hopes of merely bettering spot deals. Expenses will be shared proportionately, fees to be based on the percentage of the total film bill at each theatre during the year.

Michigan Prepares Petition to Arnold

A general membership meeting of Michigan Allied was held at Midland, Mich., on Wednesday at the call of Ray Branch, president. The exhibitors discussed wartime operations and problems and the question of special rental deals.

Petitions to the Department of Justice were presented at the Michigan meeting asking the Government to secure relief for independents from what were described as excessive distributor demands for per centages, preferred time and guarantees and increased admissions. The message said many theatres in the ITPA territory had been forced to reduce operations to weekends, or to close entirely because of population changes.

St. Louis area exhibitors will hear a report on participation in the War Activities Program from Francis Harmon, executive secretary of the War Activities Committee on July 8th. The meeting is being arranged by Fred Wehrenberg, of the local MPTOA unit.

Allied's national board of directors will move their mid-summer session forward from August to July, it was announced this week in a message from national headquarters in Washington. This is being done, it was said, at the request of several directors who have expressed worry over increasing rentals, new season selling plans and the priority question.

Jersey Allied Names Committee Members

Members have been appointed to eight standing committees of New Jersey Allied by Harry H. Lowenstein, president. He also named five members to the Eastern Regional Allied Conference directorate.

The committee appointments follow:

Executive committee: Harry H. Lowenstein, chairman, Maury Miller, Passaic; Ralph Wilkins, Pitman; David Snaper, New Brunswick; David Mate, Little Falls; Morris Spewack, Carteret.

Finance committee: David Snaper, chairman; Helen Hildinger, Trenton; S. Seligman, Newark.

Membership, South Jersey: Sam Frank, chairman; B. Ziegler, Westville; F. Fineman, Haddonfield. Membership, North Jersey: Maury Miller, chairman; David Mate, David Snaper.

Entertainment: Irving Dollinger, chairman; Maury Miller, Louis Gold, Newark; Henry Brown, Lakewood; H. Hill, Paulsboro.

Public relations: Lee Newbury, chairman; George Gold, Newark; Irving Dollinger, Linden; Si Myers, Trenton.

Business relations: Jacob Unger, chairman; S. Hochberg, Newark; F. Henry, Trenton; A. L. Martin, Paterson.

Eastern regional directors: Finance—David Snaper, New Brunswick; Business Relations—Lee Newbury, Manasquan; Ralph Wilkins, Pitman; Public Relations—George Gold, Newark, Si Myers, Trenton.

ALBANY GROUP MAY BUY, BOOK

A new New York independent theatre organization, Upstate Theatres, Inc., which observers predicted would develop into a buying and booking combine, was incorporated at Albany, N. Y., on Monday. A membership corporation without capital stock, it listed its purpose as the establishment of fair dealing in the industry through the association of unaffiliated theatres. It will have from five to 15 directors.

The initial board, to serve until the first meeting, is composed of A. Stone, Albany; Charles F. Wilson and Robert Rosenthal, Troy; and Frank X. Shay, John Gardner, Sid Dwore, David J. Willig and Marvin Dwore of Schenectady. Leonard L. Rosenthal, of Troy, a New York Allied leader, is counsel.

ALLIES EXPECTED TO ASK U. S. TO PRODUCE WAR FEATURES

Bernstein Sees Need for Pictures To Further War Effort Among Neutrals

England, Russia and China may call upon American film producers to make feature pictures specifically designed to further the war effort of the United Nations in neutral countries, it was indicated by Sidney L. Bernstein, film advisor to the British Ministry of Information, in New York on Monday.

Mr. Bernstein declined to discuss the specific nature of his forthcoming discussions with producers, during his contemplated visit to Hollywood in August, but he said all the United Nations needed an interchange of pictures based on the lives of people in the individual countries. These, he pointed out, also could be directed to neutral nations, and he indicated that the American film industry was best equipped to do "that kind of job."

Reiterating the importance of "realistic films" about the war, a plea which he made during his address last Thursday to the luncheon jointly sponsored by the Association of Motion Picture Advertisers and the War Activities Committee, Britain's film adviser said this week, "When it comes to making pictures about the war, I feel there is a very serious responsibility."

He named three "important films" being made in England now and designed for the home and world market. They are: "We Search and Strike," a picture about England's coastal action, produced by Crown Film Unit; "A-1 Priority," which is about Anglo-American lend-lease cooperation; "I Was a Fireman," about England's volunteer firemen, and another film about the American soldiers stationed in Northern Ireland.

U. S. Films Crowd Nazis Off Neutral Screens

At the AMPA-WAC luncheon last week, Mr. Bernstein reported that England was attempting to crowd Nazi films off the screens of the few remaining neutral countries by distributing non-propaganda films from Hollywood "with the compliments of the British Government." He emphasized, however, that the British people did not get enough American motion pictures which show how the ordinary American lives. "We get a steady stream of glamour boys and girls, and of spies, of crooks and millionaires, but do these films have residue value? Do they show the brave, energetic, pioneering spirit of America now rising proudly and joining us in the fight? We don't think so," he said.

He declared that "to prosecute the war with greater energy, it is essential for us to appreciate not only one another, but our ways of living in wartime." He made a plea for "pictures that give an honest interpretation of the war. Phony war romances and dramas haven't their place in this war," he said, "for it is not a phony war."

Mr. Bernstein highly commended such American films and those responsible for them as "Mrs. Miniver," which he characterized as "one of the best British pictures ever made." He also praised "Eagle Squadron" and "Captains of the Clouds" for their "mirroring of wartime life in the Empire."

While stressing England's need for more "realistic pictures" about the war, Mr. Bernstein also emphasized the need for "escape films," which, he said, "we need badly. People want to laugh. They want to forget their worries and fears. They want to get away from the war sometimes. So there is room for both realistic films and for comedies, romances, for thrills and musicals. In wartime," he said, "people should have the best, not the worst, of the arts."

Reporting on the progress of England's film industry during the two-and-one-half years of war, Mr. Bernstein pointed out the various war factors which affected both the commercial and Government film production. He also reported that theatre business in England had increased almost 25 per cent since the outbreak of the war and explained that the reason for this increase was that "the people feel a greater need for relaxation," and added that with other amusements no longer in operation, the motion picture theatre was the only place to find it.

Mr. Bernstein said that Denham, Islington, Ealing and Shepards' Bush were the only four studios which had not been occupied by the Government. He reported that all Government product except service training films were handled by the film division of the Ministry of Information and either produced directly or commissioned to studio companies or short producers. The film program for theatres, he said, includes 52 shorts a year in addition to specials like "Target for Tonight." Additionally, there are 100 shorts made for mobile units which tour factories and rural areas, and newsreels which are shipped all over the world with foreign languages dubbed in.

Britain's film adviser to MOI said distributors handled the feature length films in rotation and all received a "proper percentage of the returns for their work." He reported that 85 per cent of the theatres are able to show propaganda pictures in their programs.

Mobile Units Reach New Audiences

The mobile units, Mr. Bernstein pointed out, have, in many instances, reached people who never had seen a film before. Screenings also are arranged in factories for the benefit of workers on all shifts, he said.

The three units under MOI's film division, according to Mr. Bernstein, namely, Crown Film Unit, the Army Film Unit and the more recently formed R.A.F. Film Unit, are quartered in the Pinewood Studios. Each of these units is a distinct and separate entity, inspired by a different purpose and aiming toward a different target. All, however, work towards the same general objective, the propagation of the national war purpose, and all pool their technical and material resources.

Mr. Bernstein was introduced to the AMPA-WAC audience last Thursday by George J. Schaefer, former president of RKO Radio Pictures and chairman of War Activities Committee's national coordinating committee. Mr. Schaefer declared that the value of the motion picture screen as a medium for propaganda was inestimable and added that this value would continue to increase as the United Nations merged their efforts to keep their respective publics informed and inspired on the war effort.

Mayer Reports on Exhibitor Cooperation

Lou Pollock, new president of AMPA, presented Mr. Schaefer and also introduced Arthur Mayer, executive assistant to Francis S. Harmon, coordinator of WAC, to the more than 250 film industry executives who gathered at the Hotel Edison to pay tribute to Mr. Bernstein.

Mr. Mayer reported on the "fine spirit" of America's exhibitors who, he said, are regarding their pledges to WAC as "a solemn contract," and added, "what they are doing to win the war is not regarded as a mere duty, but as a privilege." Mr. Mayer further reported on the numerous activities of WAC and commended both distributors and exhibitors alike for their part in the war effort. "The industry," he said, "is a solid front."

5,000,000 VIEW NON-THEATRICALS

The non-theatrical film unit of the film division of England's Ministry of Information, for which Sidney L. Bernstein is advisor, gave 30,000 shows in the past year which more than 5,000,000 people attended, "and the trade never suffered loss of business even though exhibitors were a bit apprehensive about this form of competition." Mr. Bernstein revealed the extent of the non-theatrical program at last week's joint luncheon at the Association of Motion Picture Advertisers and the War Activities Committee, at the Hotel Edison, New York.

He explained that the 30,000 showings were given to factory and farm workers in remote areas through the mobile film units which carry a 16 mm. projector, a generator and screen. In addition, Mr. Bernstein said, the MOI mobilized practically every 16 mm. projector in England—1,200 of them—and used them in libraries, institutes and factories. The bureau supplies films from its own Central Library and issues 1,600 reels per week.


"MY FAVORITE BLONDE"
"THE FLEET'S IN"
Cecil B. DeMille's
"REAP THE WILD WIND"
"BAHAMA PASSAGE"
"BIRTH OF THE BLUES"
"LOUISIANA PURCHASE"
"TAKE A LETTER, DARLING"
"THIS GUN FOR HIRE"
MORE FIREWORKS FROM PARAMOUNT
"THE GREAT MAN'S LADY"
WE'RE SHOOTING THE WORKS...

Paramoun
with A
THE
MU

A MARK SANDRICH PRODUCTION

WITH IRVING BERLIN'S MUSIC!
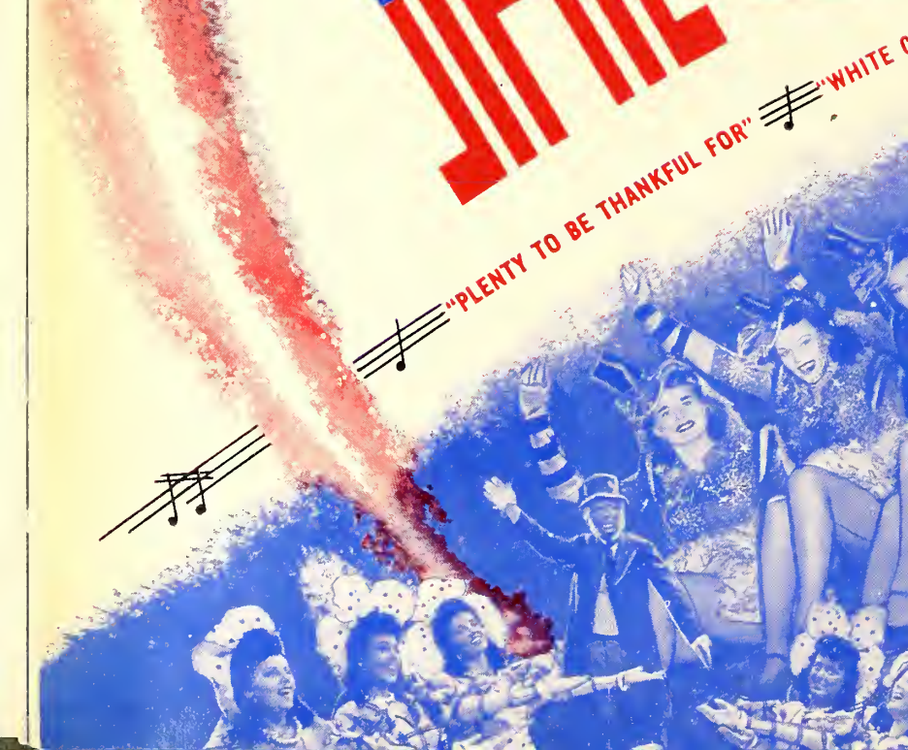
"HAPPY HOLIDAY" "LAZY" "YOU

"HOLID

"I CAN'T T

"PLENTY TO BE THANKFUL FOR" "WHITE CHRISTMAS" "I'LL CAPTURE HER HEART SINGING"





Never such raves from the trade press—one solid, unbroken chorus of praise! "Smash hit!" says the Reporter . . . "A winner all the way!" says Variety . . . "Headed for top grosses" shouts Film Bulletin . . . "A hunk of merchandise! Really a show!" sings Boxoffice . . . "Happy combination for the showmen of the nation" exults the M. P. Daily . . . "Should bring plenty to the boxoffice!" declares Film Daily . . . "Hard to see how this can miss!" adds the Exhibitor . . . "Can't miss as a piece of big money entertainment!" Daily Variety proclaims . . . "High-powered boxoffice!" adds the M. P. Herald. What more can WE say? Except HOW RIGHT YOU ARE, BOYS!

ollows "Louisiana Purchase"

ven Greater Smash "Special"—

BIGGEST, BRIGHTEST SICAL OF THE YEAR!

TO DANCE WITH" "LET'S START THE NEW YEAR RIGHT" "BE CAREFUL, IT'S MY HEART" "SONG OF FREEDOM"

AY INN"

"EASTER PARADE" "ANY BONDS TODAY" "ABRAHAM" "SAY IT WITH FIRECRACKERS"



WHAT A FOUR-STAR COMBINATION!

Thirteen songs and an idea from **IRVING BERLIN**, greatest of all today's music makers . . . eight new dances by **FRED ASTAIRE**, greatest dancer of our time . . . the singing of the one and only **BING CROSBY** . . . all welded into a musical hit unmatched since the screen got its voice, by the production and direction genius of **MARK SANDRICH**, Hollywood's top musical hit-maker!

WE'RE GOING PLACES!"

14 Irving Berlin SONG HITS!

GAY SONGS! "Happy Holiday"..."Lazy"..."Say It With Firecrackers"..."Let's Start the New Year Right"..."I Can't Tell A Lie"..."Abraham"! ROMANTIC SONGS! "You're Easy To Dance With"..."White Christmas"..."I'll Capture Her Heart Singing"..."Be Careful, It's My Heart"..."Easter Parade"! STIRRING SONGS! "Song Of Freedom"..."Plenty To Be Thankful For"..."Any Bonds Today"! Sung by Bing!

"A STANDOUT FILM; an undeniable box-office parlay; a winner all the way! 100 minutes of tip-top filmusical entertainment!" —Variety

IRVING B

"HOL





3 TOP NAMES!

Crosby . . . Astaire . . . Berlin — magic names for any marquee! Add a strong cast including Marjorie Reynolds, Virginia Dale, Walter Abel—plus the slick production and direction of Mark Sandrich—and YOUR SHOW IS SOLD ON THE STRENGTH OF THE CREDITS ALONE!





BING CR

with Marjorie

101 MINUTES OF SOLID ENTERTAINMENT!

Not a let-down in any foot of "Holiday Inn's" one hundred and one minutes! Not a minute you could cut anywhere! A whirlwind of gaiety, song, dance and romance from fade-in to fade-out...a non-stop hour and three-quarters of happiness for any audience!

"A happy combination for the showmen of the nation!" —Motion Picture Daily

"SMASH HIT FOR BERLIN, SANDRICH, CROSBY, ASTAIRE! INSPIRED TEAMING!" —Hollywood Reporter

"A hunk of merchandise! This is really a show!" —Boxoffice

"HIGH-POWERED BOXOFFICE!" —M. P. Herald

"CAN'T MISS!" —Daily Variety

"Filled with crisp comedy, fetching music, snappy dances, first rate acting, smart story and lavish settings. Should bring plenty into the box-office!" —Film Daily

ERLIN'S

IDAY INN"

Paramount Picture starring

BY • FRED ASTAIRE

nolds • Virginia Dale • Walter Abel

MARK SANDRICH PRODUCTION

Lyrics and Music by IRVING BERLIN

Screen Play by CLAUDE BINYON • Adaptation by Elmer Rice



MARK SANDRICH
PRODUCTION and DIRECTION!

A name that's meant tops in musicals and blithe comedy year after year . . . Mark Sandrich, who produced and directed "Buck Benny Rides Again," "Love Thy Neighbor," "Skylark" — and many more! This time working with his greatest cast, his greatest tunes, his biggest production idea!



THE FIREWORKS ARE JUST BEGINNING!...

SPARKLING COMEDY!

A HAPPY HOT-WEATHER HIT WITH THAT LIGHT-HEARTED, LAUGH-A-MINUTE PARAMOUNT PACE!

"A chuckle every minute or two and laughs aplenty; highly entertaining and fits right into the pattern of light comedies Paramount promised exhibitors this season" says the Motion Picture Herald. Isabel Scott Rorick's best-selling "Mr. and Mrs. Cugat" brought to the screen as rollicking, heart-warming fun!

"Are Husbands Necessary?"



RAY MILLAND · BETTY FIELD

Patricia MORISON · Eugene PALLETTE

Phillip Terry · Leif Erickson · Richard Haydn

Charles Dingle · Cecil Kellaway

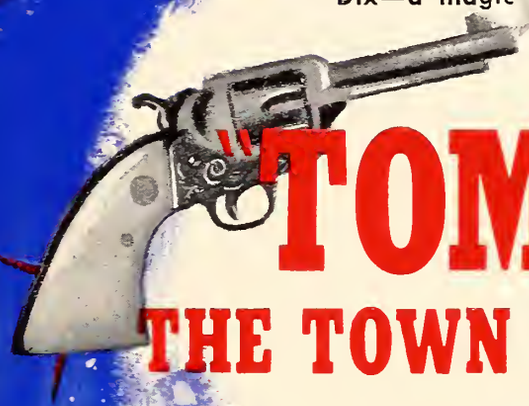
"Comedy quotient is high enough to send any audience away with a light heart . . . potentially good grosser both in first runs and down the line."—BOXOFFICE

"...Puts Ray Milland and Betty Field to the fore; Miss Field should win wide acclaim for her performance. Handful of reviewers vocally expressed their enjoyment during the projection room screening!"—MOTION PICTURE HERALD

EXPLOSIVE ACTION

THUNDERING DRAMA OF THE LAWLESS DAYS ON THE FRONTIER THEY COULDN'T TAME!...

Harry Sherman's greatest big-scale production, based on the historical Bad Land days of Arizona and the career of Wyatt Earp — Tombstone marshal who smashed the West's era of gun-rule. Starring Richard Dix—a magic name to the lovers of action drama!



"TOMBSTONE
THE TOWN TOO TOUGH TO DIE"

starring **Richard Dix · Kent Taylor · Edgar Buchanan**

with **Frances Gifford · Don Castle**

Clem Bevans · Victory Jory · Rex Bell

Directed by WILLIAM McGANN • *Screen Play by* Albert Shelby LeVino and Edward E. Paramore

A HARRY SHERMAN PRODUCTION • A Paramount Picture

"A first-class, bang-up Western film . . . Richard Dix is all that could be desired as Wyatt Earp . . . swift and full of punch!" —MOTION PICTURE DAILY

"GOOD BOXOFFICE—excellently directed and photographed . . . documentary background and slick production . . . this saga of Arizona is solid entertainment!" —FILM DAILY

"It's a safe bet the average fan will have his money's worth; a full share of action, barking guns, fist fights, hard riding —plus a sound script and acting!" —BOXOFFICE

"Emerges as an entertaining western, expertly photographed . . . plenty of outdoor chase scenes and shooting to please the fans." —MOTION PICTURE HERALD

THE CELEBRATION'S NOT OVER!

BOMBSHELL THRILLS!

Those masters of action films, Bill Pine and Bill Thomas, come through with a machine-gun paced story of thrill-crowded hours in the life of an "on-the-spot" radio news commentator who gets tangled in a gang killing! Something popping every second to keep 'em on the edge of their seats!



"I LIVE ON DANGER"

starring

CHESTER MORRIS · JEAN PARKER

with **Elisabeth Risdon · Edward Norris · Dick Purcell**

Douglas Fowley · Roger Pryor · Directed by Sam White

Screen Play by Maxwell Shane and Richard Murphy and Lewis R. Foster · A Paramount Picture

"Producers William H. Pine and William C. Thomas have hit upon a newsworthy but seldom tapped source of exciting material—the radio reporter who specializes in spot news from the scene. They've whipped up a dish of events which should keep the action fans in high gear!"—*Boxoffice*

"'I LIVE ON DANGER' SOCKS! Pine-Thomas haven't missed yet! Their newest entry is crammed with action, given punchy direction by Sam White, and will place high in the ranks of the consistent money-makers they turn out! Chester Morris is swell!"
—*Hollywood Reporter*

HAPPY HOLIDAY BUSINESS EVERY DAY WHEN YOU PIN YOUR PLAYDATES TO PARAMOUNT!



RATHVON, DEPINET, KOERNER HEAD RKO; SMITH RESIGNS

Odlum Representative and Sales Chief Placed in Charge of Company

Executive changes this week were numerous and in high places mainly in RKO.

Radio-Keith-Orpheum received a new president—N. Peter Rathvon, a "Wall Street man."

RKO Radio Pictures received a new president—Ned Depinet, long its sales chief.

The RKO studio head—Charles Koerner—was elected vice-president; and Andy Smith, Jr., sales manager, resigned, to become Eastern sales manager of 20th Century-Fox.

Meanwhile, from Hollywood came a report that RKO and its unpredictable producer, Orson Welles, had ended their romance. And further RKO studio changes occurred.

The Rathvon and Depinet appointments came Thursday, June 25th, at a meeting, in the New York home office, of RKO's new board of directors.

Mr. Rathvon succeeds George J. Schaefer, who headed the picture company also.

The new direction of RKO was said in New York to have close connection with new financing plans. To be closed formally this week or next, was a deal for a loan of approximately $3,000,000 from the Manufacturers Trust Company; a deal which will be presented to stockholders soon.

Rathvon Long in Company Management

Mr. Rathvon, elected unanimously, is no newcomer to RKO, despite his financial background. He has been in its management for several years as chairman of the executive committee and as a director. For many years previous, he had been associated with Floyd Odlum, head of the Atlas Corporation, RKO's major shareholder.

He was born in Denver April 26, 1891. He has been a representative of mining interests in China and is familiar with certain terrains of the Far and Near East, Europe, and Russia. He is president of Rathvon and Company, investment brokers.

Mr. Depinet has been in the film industry for 35 of his 52 years. After sales posts with Universal, First National, and Warners, he joined RKO Pathe in 1931, as vice-president. He continued as that, and in the sales capacity, in RKO Radio Pictures. He is also vice-president of Radio-Keith-Orpheum.

Mr. Koerner came to the RKO studio some months ago from captaincy of the circuit, having been succeeded there by Edward Alperson. He followed Joseph Breen at the studio, and his arrival was indicative of the new moves which reached the culmination last week.

Andy Smith, Jr., who resigned as sales manager, was appointed that by Mr. Depinet in 1940. Previously, he had been Eastern and Canadian sales manager. He came to RKO from United Artists, where he had been sales manager under George Schaefer, vice-president in charge of domestic and Canadian sales. When Mr. Schaefer went to RKO, Mr. Smith shortly followed him.



By Staff Photographer

NED E. DEPINET



By Staff Photographer

N. PETER RATHVON

In addition to the Rathvon, Depinet, and Koerner elections, all other RKO officers were reelected. They are: Richard C. Patterson, Jr., chairman of the board; Gordon Youngman, vice-president and general counsel; Leon Goldberg, treasurer; J. Miller Walker, secretary; Garrett Van Wagner, comptroller; Robert H. Dann, Kenneth B. Umbreit and William F. Whitman, assistant secretaries, and W. H. Clark, O. R. McMahon and Harold Newcomb, assistant treasurers.

The $3,000,000 loan expected by RKO for working capital, it was reported in New York, would be guaranteed by the Atlas Corporation, which, it was added, would pledge its common stock holdings in the theatre company. It was reported the Radio Corporation of America, and the Rockefeller interests, the other two major RKO shareholders, refused to participate in the loan arrangements.

Personnel Shifted At RKO Studio

Sid Rogell resumed charge of RKO studio operations Monday. He had been in that position from 1936 until last year, when he resigned. William Holman, who succeeded him at the time, remains as his assistant.

Reginald Armour has resigned. He was representative of George Schaefer and he subsequently assumed control of physical operations.

New Warner Booker

Warners has promoted Harry Aranove to the Albany booking department, replacing Wendel Frederick, now in the Navy. Ray Smith, salesman, is a newcomer, from the Boston exchange.

MGM records 20 Year Workers

MGM this week took stock of its distribution personnel, and found that the following, in the three months between April 1st and June 30th, had completed 20 or more years of service with the company.

In April, 1942, Edna Frank, Chicago, completed 21 years; Elsie Bowman, Chicago, 22 years; and Louis Amacher, Portland, 23 years.

In May, 1942, Edward K. O'Shea, home office, 22 years; Walter E. Banford, Chicago, 24 years; Theo Irene Hasbrook, Portland, 24 years; Thomas Parkin, Salt Lake City, 22 years; Clayton T. Lynch, Los Angeles, 20 years.

In June, 1942, Edward W. Green, Kansas City, 22 years; C. James Briant, New Orleans, 27 years; Olive Bond, Kansas City, 22 years; Charles Vetrover, Chicago, 22 years; John J. Bowen, New York, 23 years; William Hopkins, Philadelphia, 22 years; Henry A. Friedel, Denver, 27 years; Edward Kushner, Washington, 24 years; May Cassedy, Denver, 23 years; Elizabeth Connors Dervin, Boston, 22 years; Charles F. Repac, Boston, 22 years; Sarah Weiner, Boston, 22 years and, Henry Wolper, Boston, 22 years.

Shea Circuit Changes Made

The Shea circuit has made several personnel changes. They include: Daniel Gilhula, manager of the Palace and Bula, Ashtabula, Ohio, to Jamestown, N. Y., as manager of the Shea and Roosevelt; Robert Russell, manager of the Shea at Geneva, Ohio, to Ashtabula; James Salmans, manager of the Park, Westfield, Mass., to manager of the Shea, Geneva; Andrew Grainger, assistant manager, Ashtabula to Park, Westfield; Sanford Rowlands, assistant at Bradford, Pa., to Ashtabula, as assistant; Fred Lahrmer, assistant manager, Jamestown, N. Y., to assistant manager, Colonial, Akron, Ohio.

'WAC Won't Ask WPB's Aid'

The War Activities Committee will not request special consideration from the War Production Board on tires until the rubber problem is solved, the first WAC local committee meeting in Pittsburgh was told Tuesday by Harry Brandt, New York circuit owner and WAC field executive.

A total of $204,964 was raised in three drives for the U.S.O., March of Dimes, and Army and Navy Emergency Relief, the meeting heard. The area covered was western Pennsylvania.

Mr. Brandt said, "We've got to prove we're an essential industry, to maintain consideration as such by the Government." He deplored non-signature of WAC pledges by 69 of the Pittsburg territory's 612 houses. Even more, he noted, hadn't played defense shorts.

Si Fabian, vice-chairman, WAC theatres division, said theatre owners had two "traditional roles" to maintain—as "showmen with the helping hand, and patriotic Americans."

M. A. Rosenberg, president of National Allied, was chairman of the meeting, which was attended by almost 100.

Among exhibitors were Dr. C. E. Herman, Ben Amdur, William Finkel, William Wheat, Frank Panoplos, Joe Gellman, Joseph Feldman, Harry Feinstein, James Balmer, Marty Burnett, Fred Harrington.

Schaefer Hails Friedl Work In "Northwest"

The campaign in the Minnesota territory, by John Friedl, Minnesota Amusements circuit head, for the sale of War Bonds and Stamps has been so successful it brought praise this week from George J. Schaefer, WAC chairman, who suggested the Friedl campaign be studied as a guide.

The territory covered Minnesota, North Dakota, South Dakota and part of Wisconsin. Every one of the 851 theatres has signed a WAC pledge, and has played every Victory film sent it.

Rodgers Stresses Morale Weapon

Reminding that the industry has two great weapons—funds and morale—William F. Rodgers, vice-president of MGM in charge of sales, Wednesday told a luncheon-meeting of the Motion Picture Associates, New York, that less personal aims and more personal war effort was demanded of the theatre owner as well as the producer and distributor.

William A. Scully, general sales manager for Universal; Fred Schwartz, general manager of Century Circuit, and Sam Rinzler, operator with Louis Frisch of Randforce Theatres, extolled the MPA for its continued charities. Jack Ellis, vice-president, was presiding officer.

Joins Warner Staff

Ernest Hampton has succeeded S. E. McDonald as circuit booker at Warner Bros. exchange in San Francisco. Stanley Lefcourt succeeds Mr. Hampton as bay region booker, with George Tripp assigned to handling booking in the remainder of the state.

Completed Unity Selling Plan Goes to Government Friday

The new selling plan proposed by the United Motion Picture Industry as an amendment to the Consent Decree was completed Wednesday by the legal drafting committee. It was to be submitted to the Department of Justice at Washington at 10:00 A. M. on Friday.

The lawyers met Tuesday to put the final touches on the four-page legal document into which they had cast the blocks-of-twelve formula. Immediately steps were taken by William F. Rodgers, chairman of the committee of the whole, to gather a committee to present the plan to Thurman Arnold, assistant attorney general, and Robert Wright, head of the motion picture unit of the anti-trust division at the Department of Justice on Friday.

Members of the legal committee expressed hope that the plan would come before Judge Henry W. Goddard in Federal District Court at New York next week for formal inclusion in the decree.

The group named to go to Washington included Mr. Rodgers, Austin Keough, Paramount counsel; Abram F. Myers, Allied counsel and board chairman; Ed Kuykendall, MPTOA president; Harry Brandt, New York ITOA, and William T. Crockett and Robert Barton, Jr., MPTOA of Virginia representatives.

Although a number of minor changes in the blocks-of-twelve cancellation, identification and other provisions of the plan were reported to have been made, committee members refused to discuss them. The changes are described as amplifying definitions, setting cancellation deadlines, increasing the maximum in a block to thirteen pictures, and providing for single picture sales.

It was understood, however, that Austin Keough, chairman of the group, had recommended that the text be kept confidential until submitted to the Department of Justice and such changes as the Government lawyers might recommend were made. No explanation was given for the decision to keep the proposed decree amendment confidential. Leon Bamberger, executive secretary of UMPI, Wednesday said the plan would probably remain secret until presented to the court.

Thurman Arnold, assistant attorney general, in a letter to John C. Flinn, secretary of the Society of Independent Motion Picture Producers, vigorous objectors to the unity plan, dated June 24th, served notice that public policy, as well as the wish of the majority of exhibitors would govern the Government's attitude.

He denied statements in some papers that the department would follow the majority line, declaring "the Department has given assurance to exhibitors, however, that any selling plan which the majority of them approve will receive careful consideration by the Department. They have also been informed that in considering any plan the Department must take notice of its effect upon the other members of the industry and the general public."

Directors Elect Goldenson

Leonard H. Goldenson, with Paramount since 1933, and since 1938 its theatre operations head, was elected a vice-president of Paramount Pictures Thursday, June 25th. The directors' vote was unanimous.

Mr. Goldenson' 1933 connection was reorganization of the New England holdings. He became Y. Frank Freeman's assistant at the New York office in 1937. Mr. Freeman was then director of theatre operations. When he left to assume studio control, which he still has, Mr. Goldenson in 1938 succeeded him.

The meeting last week reelected all other officers, headed by President Barney Balaban. The other officers are: Adolph Zukor, chairman; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., Henry Ginsberg and Goldenson, vice-presidents; Walter B. Cokell, treasurer; Keough, secretary; Fred Mohrhardt, comptroller, and Norman Collyer, Jacob H. Karp and Frank Meyer, assistant secretaries.

A. J. Balaban in N. Y. Roxy

A. J. Balaban has returned to the industry. Founder, with his brothers, of the Balaban and Katz circuit of Chicago and territory, Mr. Balaban this week was named operator of Twentieth Century-Fox's Roxy Theatre, in New York, its principal first run show-window.

The arrangement ends operation of that house by the Fanchon and Marco circuit of St. Louis. Their operating contract expires August 28th. It began in 1932. Previously, they operated the theatre for five years under receivership.

Mr. Balaban's contract is said to be for two years.

Mr. Balaban, inactive in this business for several years, entered it about 30 years ago, purchasing with sister Ida and brother Barney (now Paramount president), a nickelodeon theatre on Kedzie Avenue, Chicago. Previously he and Ida were a piano playing and singing team there.

Followed then the Circle Theatre, built by the Balabans; and Mr. Balaban there presented the Marx Brothers, Charlotte Greenwood, Sophie Tucker, and other now renowned talent.

WPB ORDER SETS PRIORITY FOR THEATRE MAINTENANCE

Supply Dealers Get Forms to Apply for the Release of Repair Materials

The War Production Board on Tuesday acted to make good its promises to keep theatres open. It announced in Washington that distributors of maintenance and repair materials were eligible for priority assistance and prescribed the forms and procedure for their applications. Individual theatres will apply through their dealers.

Form PD-1-X is available in field offices of the WPB or by mail for dealers who buy directly from manufacturers. On it they may file application for assistance in acquiring goods for resale. These will be considered by the distribution branch of the WPB division of industry operations. Preference ratings will be assigned to stipulated quantities of equipment necessary to the continued operation of theatres.

In cases of emergency, as reported in MOTION PICTURE HERALD on June 12th, and in *Better Theatres* on June 27th, theatre men and equipment dealers may apply to the 13 regional WPB offices for quick interim relief to prevent a shutdown. Form PD-1-X must be filed subsequently.

Essential Materials Supplied Quickly

By channeling priority requests through established dealers, WPB officials pointed out, "theatre owners will be able to obtain essential materials from their usual sources of supply without the necessity of filing applications themselves."

A supplier who does not customarily purchase directly from a manufacturer but places his orders through normal wholesale channels, as well as the wholesaler from whom he buys, also may make application for priority assistance.

Reduction in raw stock consumption meanwhile was still under consideration. Distributors' committees returned to New York and Hollywood following meetings with the WPB in Washington last week to work out further measures to curb film use voluntarily.

Although the committees were reported agreed that in the last analysis savings would have to be effected by the action of each producer, the sessions discussed general limitations of print orders, fewer "B" pictures, and short subjects, and the shortening of titles, trailers, and fewer takes. Wednesday, at a meeting at the MPPDA office in New York, heads of the major companies named a subcommittee to draft a new report for the WPB, with statistical information on contingent steps taken to reduce raw stock and an overall estimate of eventual savings.

WPB Freezes All Film Scrap Prices

Prices for film scrap, positive and negative, were frozen by the Office of Price Administration this week in its maximum prices regulation No. 171, dated June 26, 1942. The ceiling applies immediately to all sales in excess of 50 pounds of washed or unwashed film or five gallons or more of dissolved film.

A basic price of 9.5 cents per pound for unwashed nitro cellulose film is established by the order. It is based on the price prevailing during the basic period of October 1st to 15th, 1941. It is one-half cent above the average for 1941 but 1.5 per cent under the general maximum permitted by the price regulation.

Differentials are provided for washed and unwashed film, negative and positive stock. Prices for solution are scaled according to the concentration.

OPA Wednesday set October 1, 1941 prices as the ceiling on carbons, photographic equipment and certain electrical and radio equipment.

The WPB this week was also reported examining the use of hydro-quinone coal tar derivatives used in laboratory processes. It is understood that it is considering a business pooling arrangement, or other measure to insure full time operation of laboratories.

Newsreels are studying a plan to save thousands of feet from their bi-weekly releases by eliminating opening and closing titles. Under the plan, which has been tested in New York by Universal and Pathe for several weeks, theatres would retain a stock title to be spliced on each week's newsreels.

Film Carrier Mileage Cut 25%

The curtailment of transportation squeezed harder on the film industry this week as the Defense Transportation Board moved to place regulations for a reduction of 25 per cent in the mileage of film carriers and other industry truckers into effect as soon as possible. Only one stop a day is now being made at theatres by most of the lines and steps are under debate for the pooling of routes and the elimination of duplicate services.

Wednesday distributors representatives and carriers met at New York in the MPPDA office to discuss a general formula for applying the 25 per cent mileage reductions. Harold S. Shertz, counsel for the National Film Carriers Association, was to report on local carrier meetings. Sidney Schrieber and Arthur Dickinson of the MPPDA staff, Edwin W. Aaron and Sidney Braunberg, MGM; G. Knox Haddow, Paramount, and Jack Sichelman, Fox, were among the distributor representatives.

Evidence that these delivery changes might seriously affect exhibition practice in compact as well as widespread areas was seen at New Haven. There the Decker lines served notice of a cut in service to one visit daily and the elimination of Sunday trips. Rosen's service already has banned the Sunday schedules and reduced calls.

Studio transportation managers have reported to the Association of Motion Picture Producers that steps to reduce mileage in the Hollywood area has cut the use of studio vehicles by 35 per cent. This has been effected by barring special trips, working out two-way payloads and consolidating services. Lee Hinson, of Paramount heads the transportation committee.

Shipping Priority For South America

New evidence of the importance of motion pictures in the war program was given last week when the Board of Economic Warfare, preparing to put into effect a shipping priority program governing the allocation of space on vessels for exports to the South American republics, gave films the highest rating accorded any of several hundred commodities classified.

With an "A" classification, motion pictures—negatives and positives; features, shorts and newsreels, in both 35 and 16 mm. widths—will take precedence over all but four other of the many commodities rated. Eight-mm. films were given a "B" rating, otherwise most generally reserved for foodstuffs and other necessities. "C" and "D" ratings went to wearing apparel and other less essential commodities. Special air transport ratings apply to newsreels.

Army Forms Title, Story Registry

A "priorities bureau" on titles and Army cooperation on pictures having military themes has been established by Colonel W. Mason Wright, head of the pictorial division of the public relations branch of the War Department. In Hollywood major and independent producers gave Colonel Wright their unanimous approval for the bureau which, he stressed, carries no thought of censorship.

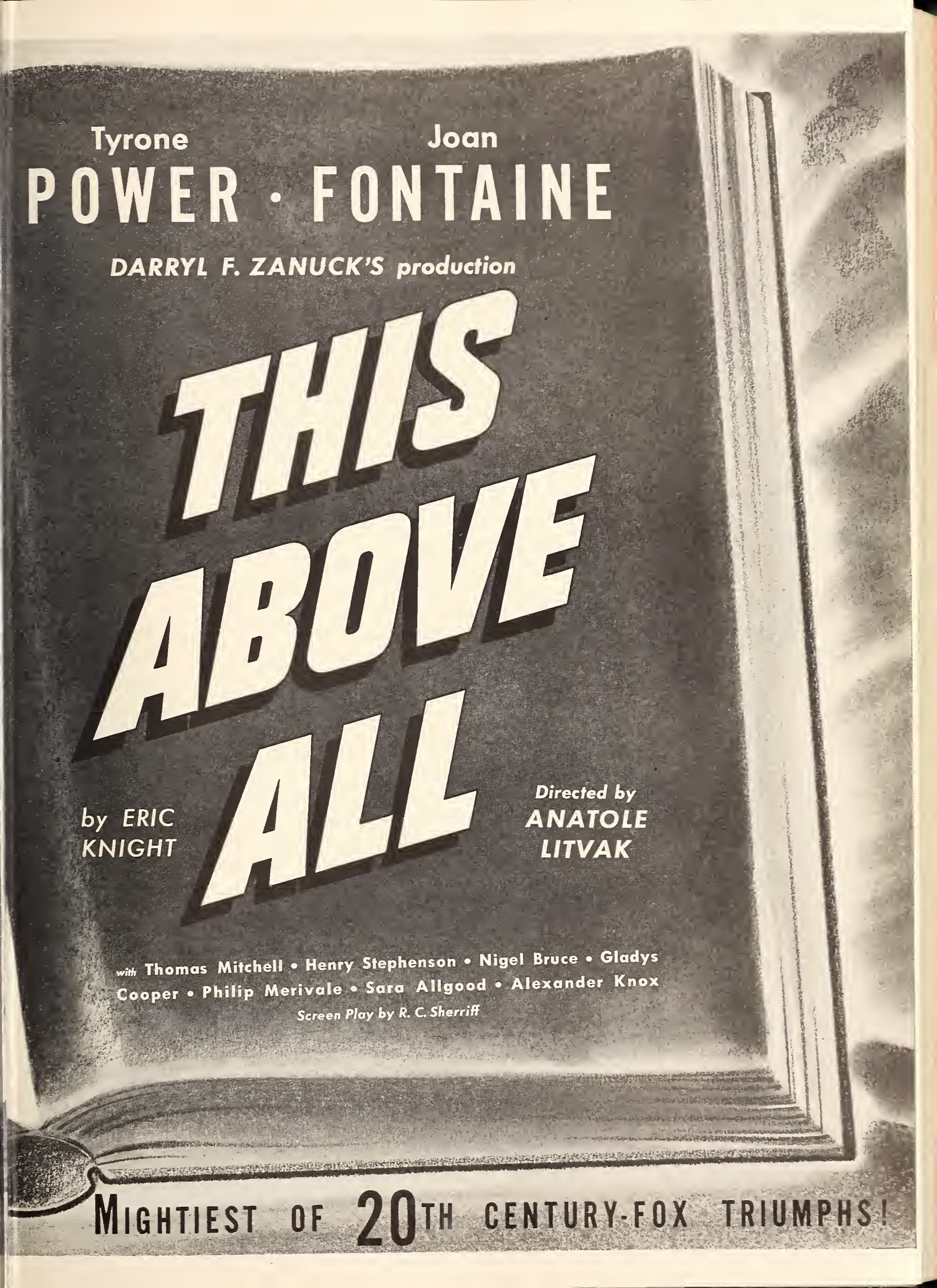
"Purposes of Title-Subject Registration File," he said, "are to make certain that the army is correctly portrayed before audiences of the world; to aid studios by providing a priority list of titles and subjects available and to be of utmost service to the film industry."

Three types of pictures are included; those for which actual army cooperation is requested, such as the use of troops, equipment, airplanes, etc.; those which use backgrounds containing army personnel or material; and those which show actors as officers or soldiers.

MAY ASKS TAXFREE SERVICE TICKETS

Representative Andrew J. May, Kentucky Democrat, introduced a resolution in the House on Monday which would exempt all members of the armed service from payment of federal admission taxes to motion picture theatres or other places of amusement. The resolution provides that all tickets sold to soldiers, sailors and marines, whether at special price or not, shall be exempt from Federal amusement levy.


OPEN for
BOOKings
July
24th


Tyrone
POWER · Joan
FONTAINE
DARRYL F. ZANUCK'S production
THIS ABOVE ALL
by ERIC KNIGHT
Directed by ANATOLE LITVAK
with Thomas Mitchell • Henry Stephenson • Nigel Bruce • Gladys Cooper • Philip Merivale • Sara Allgood • Alexander Knox
Screen Play by R. C. Sherriff
MIGHTIEST OF 20TH CENTURY-FOX TRIUMPHS!

WAR CUTS SUMMER STOCK SHOWS BY 39 PER CENT

Gas Rationing and Dim-out Cancel Producers' Plans for Stock Companies

The "straw hat" theatre — a perennial source of talent and story material for Hollywood—has been seriosly affected by the war. Transportation difficulties of patrons to summer stock houses, caused by gasoline and tire rationing, is the major wartime factor which has resulted in a 39 per cent drop over last year in the number of summer theatres in operation.

In 1941, there were about 125 straw-hat theatres which maintained one of the best seasons in many years. Forty new plays were tried out, 70 perennials appeared on the boards and some 750 actors and actresses were engaged in summer stock, as reported in MOTION PICTURE HERALD of August 2, 1941.

This year, to date, only 48 summer theatres have opened in 12 states, compared to the 125 in 19 states, but observers report that a few more houses on the circuit may open within the next two weeks, if business warrants. Last summer, about 25 theatres constituted serious competition to film houses in and around Boston, but this year only 11 theatres have opened in Massachusetts.

Bumper Crop of New Plays

Indication that the 1942 season would bring a greater crop of new plays is seen in the 23 already scheduled for the boards, compared to the 40 of last year, with many newcomers unannounced, expected to open before the close of the 1942 season.

Summer theatre managers have devised different methods to combat the problem of transportation for their patrons. A few have shifted the location of their houses from the hinterlands to cities and towns. Other managers have adopted a "share-your-car" plan to bring customers to the theatre, and still others have arranged with railroad and bus companies to transport patrons.

A number of straw-hat theatres which were located at seaside resorts, such as the Casino in Newport and others in Connecticut and Massachusetts, have closed down this season because the combination of the transportation problem plus the effect of the dimout on East Coast resort towns was considered too much of a box office deterrent to overcome.

Such perennial favorite theatres on the straw-hat circuit as the Ridgeway Theatre, White Plains, N. Y.; the Playhouse, Martha's Vineyard, Mass.; Artists' Theatre, Provincetown, Mass.; South Shore Players, Cohasset, Mass.; Playhouse, Ogonquit, Maine; Ann Arbor Drama Festival, Ann Arbor, Mich., and the Playhouse, Westport, Conn., have not opened this season, although a few may still announce plans within the next two weeks.

Among the screen players who will be seen on straw-hat boards this summer are: Gloria Swanson, who makes her legitimate stage debut in "Reflected Glory," at the Starlight Theatre, Pawling, N. Y.; Sylvia Sidney, Elissa Landi, Conrad Nagel, Betty Field, Karen Morley, Betty Furness, Michael Whalen, Flora Robson, English stage and screen star; Ruth Chatterton and Ralph Forbes. Gertrude Lawrence, Gracie Fields, Jimmy Savo, Jane Cowl, Fritzi Scheff, Fred Stone and Paul and Grace Hartman are among the stage stars who will appear in summer stock during the season.

New plays which will receive their summer theatre try-outs include:

"Fallen Angels," comedy by Noel Coward, to star Gertrude Lawrence, scheduled for the Cape Playhouse, Dennis, Mass., August 3rd.

"Jane Eyre," a new dramatization by Helen Jerome, with Sylvia Sidney and Luther Adler, at the Cape Playhouse, Dennis, Mass., August 10th.

"My Brother's a Hero," by John Farrar, at the Beechwood, Scarborough-on-Hudson, N. Y., which was scheduled to open on Friday night.

"Thought for Food," by Keith Winter, at the Playhouse, New Milford, Conn.

"It's High Time," by David Carey, Cape May Theatre, Cape May, N. J., July 14-18th.

"Three Days to Wait," by Gabriel Walling, Cape May Theatre, Cape May, N. J., July 21-25th.

"Two of You," new play by author unannounced, Cape May Theatre, Cape May, N. J., September 1-5th.

"Pearl Harbor," by Shirland Quin; "Sixth Avenue" by M. C. Bryan, and "Children of Darkness," by Charles Furcolowe, all scheduled to open at the Summer Theatre, Deal.

"Ideal Husbands," comedy by David Cecil Rosentahl, at the Bergen College Barn Theatre, Teaneck, N. J., July 16-18th.

"By Invitation Only," by Elsie Sirota, Playhouse, Boothbay, Maine, July 15-18th.

"He Grew to Grow," by Douglas Manning, Playhouse, Boothbay, Maine, August 5-8th.

"I'd Like to Marry My Wife," by Frank Rossi, Playhouse, Boothbay, Maine, August 26-29th.

"For the Love of Pete," new musical comedy, author unannounced, Greenbush Theatre, Blauvelt, N. Y., August 5th.

"Jazz Age, 11," by Francis Stewart Hall, Playhouse, Ivorytown, Conn., July 7th.

"Don't Wake the Baby," by William Blatt, Playhouse, New Milford, Conn., July 15-18th.

"Birds Without Wings," Elizabeth Miele, Playhouse, New Milford, Conn., July 29-August 1st.

"Malice Domestic," by Reginald Denham and Edward Percy, at the Summer Theatre, Stony Creek, Conn., July 20-25th.

"Shelter," by Patrick Ludlow, at the Summer Theatre, Stony Creek, Conn.

A list of summer stock theatres operating this year follows:

CONNECTICUT	
Ivorytown	The Playhouse
New Milford	Playhouse
Stamford	The Guild Playhouse
Stony Creek	The Players
West Hartford	Show Shop
DISTRICT OF COLUMBIA	
Washington	Hotel Willard
DELAWARE	
Arden	Robin Hood Theatre
MAINE	
Boothbay	The Playhouse
Peak's Island	Greenwood Playhouse
MARYLAND	
Baltimore	Hilltop Theatre
MASSACHUSETTS	
Andover	Memorial Auditorium
Boston	Majestic Theatre
Cambridge	Brattle Hall
Chatham	Monomoy Theatre
Dennis	The Cape Playhouse
Fitchburg	Lake Whalom Theatre
Holyoke	Mount Park Casino
Plymouth	Priscilla Beach Theatre
Rockport	Forbes Theatre, Squam Hill
Stockbridge	Berkshire Playhouse
Westboro	Red Barn Theatre
NEW HAMPSHIRE	
New London	The Players
Peterborough	The Players Summer Theatre
NEW JERSEY	
Atlantic City	Chalfonte-Haddon Hall
Cape May	Cape May Theatre
Deal	Summer Theatre
Maplewood	Maplewood Theatre
Milburn	Paper Mill Playhouse
Passaic	Central Theatre
Princeton	McCarter Theatre
Teaneck	Bergen College Barn Theatre
NEW YORK	
Bronx	Windsor Theatre
Brooklyn	Flatbush Theatre
Blauvelt	Greenbush Theatre
Buffalo	Erlanger Theatre
Clinton Hollow	The Provincetown Theatre
Great Neck	Chapel Theatre
Nyack	Tower Bell Theatre
Pawling	Starlight Theatre
Sayville	Playhouse
Scarborough-on-Hudson	Beechwood Theatre
Scarsdale	Scarsdale Theatre
Woodstock	Playhouse
PENNSYLVANIA	
Erie	Summer Theatre
Jennerstown	Mountain Playhouse
Moylan	Hedgerow Theatre
Nuangola	Grove Theatre
Philadelphia	Bellevue-Stratford Hotel
RHODE ISLAND	
Providence	Playhouse
Tiverton	Shoe String Players, Whitridge Hall
VIRGINIA	
Abingdon	Barter Theatre
Bailey's Cross Roads	Cross Roads Theatre

"STRAW-HAT" MOVES TO FILM THEATRE

The gasoline and tire shortage, among other wartime factors affecting this season's summer stock theatre business, prompted Virginia L. E. Franke, of New York, to lease a motion picture theatre for this season's operation.

Miss Franke, who has operated the Skaneateles summer theatre, near Syracuse, leased the Strand in Syracuse, now independently-operated, but formerly in the RKO-Schine pool. The Strand was scheduled to open on Tuesday with summer stock attractions for the season.

BUDGET FOR INTER-AMERICAN FILMS CUT TO $2,704,000

Rockefeller 'Cultural Relations' Committee Had Requested $5,250,000, '42-'43

Continuance of the motion picture activities of the Office of the Coordinator of Inter-American Affairs was assured Monday when Congress in a last minute rush to meet the July 1st fiscal year deadline voted finances for several Government agencies. This included approval of a $28,638,000 fund for the Inter-American commercial and cultural relations program directed by Nelson A. Rockefeller.

A fund of $2,704,000 was earmarked for the "cultural interchange" of films with Latin American republics, and other activities of the motion picture division. The figure represented a slash of more than half in requests for funds to continue and expand the film activities launched by John Hay Whitney. Francis Alstock, formerly Mr. Whitney's aide, is now director of the film program.

The film appropriation was an increase of almost one million dollars, however, in the budget which the unit set up for its first year of operations. For 1942-43 Mr. Alstock and M. R. Whitney had sought more than $5,250,000 in appearances before the Budget Bureau this spring.

Their requests to the Budget Bureau had anticipated a large scale expansion of the Inter-American film programs. Plans in process of formulation at the New York, Washington and Hollywood offices of the film section called for increased production of non-theatrical documentary films; Government participation in regular commercial production in Hollywood and Latin America of theatrical shorts and features with a good neighbor message; and a fostering hand to aid native South American producers.

Also contemplated was an extensive 16 mm distribution system for the United States to circulate films about South America, and other Government screen productions.

Slash Aid to South American Producers

These projects, it appears from the scope of the budget approved by Congress, will be curtailed considerably from what was planned.

Estimates of the motion picture division for 1942-43 include $1,000,000 to be spent in cooperation with the industry; $600,000 on special features for hemisphere-wide distribution, $100,000 for co-production with other American governments; $200,000 for production of non-theatrical films; $100,000 for distribution of non-theatricals, $400,000 for prints, reels and containers, $150,000 for editing, processing and distribution, and $100,000 for newsreel coverage of inter-American news.

The budget for the Motion Picture Society for the Americas, Hollywood office of the Coordinator, was increased to $54,000. The official appropriation for the west coast films office, headed by David Hopkins, was $36,000 last year, according to a report submitted last month to the Senate Committee Investigating Non-Essential Expenditures.

The $400,000 allotment for prints, reels and containers for the films sent southward was the same as the estimate submitted to the Senators but distribution expenses were pared to $100,000 from an estimated $150,000 and the $50,000 estimated as the minimum cost of U. S. non-theatrical distribution was not mentioned in the appropriation.

The allocation of $150,000 for editing, processing and distribution presumably covers the Coordinator's contract with the film library of the Museum of Modern Art, in New York. The Museum received approximately $125,000 last year for its services in editing and shipping pictures for the coordinator.

The budget for co-production with other American governments was hit most heavily. At one time this category included a request for a million dollars to aid in the establishment of a Mexican semi-governmental film industry. The newsreel activities of the office, headed by Jack Connolly, received an increase to $100,000 for the filming and shipping of news material of special interest to South American audiences. Newsreel appropriations this year were about $15,000.

While the total of $28,638,000 given the coordinator was less than Mr. Rockefeller is understood to have asked of the Bureau of the Budget it was the entire amount approved by the latter office and by the House appropriations committee. The Representatives in reporting the measure declared:

"The coordinator's office has been and is rendering, in conjunction with the experienced and talented assistance and advice of the Department of State, a distinguished service toward securing solidarity of the Americas."

$3,600,000 For Radio

The radio division, headed by Don Francisco, received a budget of $3,600,000. It will expend $1,500,000 for local broadcasts in other American republics; $50,000 for development of local broadcasts, $650,000 for point-to-point and short-wave broadcasts; $100,000 for program scripts, $500,000 for transcribed programs, $60,000 for printing schedules of United States short-wave broadcasts, $40,000 for advertising such broadcasts, $600,000 for radio equipment and $100,000 for mobile units.

The coordinator is given an item of $500,000 for "confidential projects," regarding which no disclosure was made.

In the same measure Congress gave the Office of Censorship $26,500,000, and the Federal Communications Commission was given $2,149,876 for its national defense operations.

First Disney South American Tour Films Completed

The first of the pictures which Walt Disney produced from material gathered during his research tour of Latin America last year has been completed.

Mr. Disney announced in Hollywood that the first picture completed by the staff of musicians and artists which accompanied him on his South American trip would be on its way to RKO exchanges in South America this week. It is a musical production, in color, of feature length.

The release combines four cartoon subjects based on the music and atmosphere of Brazil, Argentina, Chile, Bolivia and Peru linked with photographic highlights filmed on 16 mm by Mr. Disney during the studio group's tour. A Brazilian version, in Portuguese, will be released under the title, "Alo Amigos," while in the Argentine and other countries a Spanish sound-track version, titled "Saludos", will be shown.

Mr. Disney introduces a new character, distinctly South American, in the Brazilian cartoon, "Aquarela do Brasil," which is part of the production. He is Jose Carioca, a bright feathered parrot drawn from the Latin American nation's folklore. He will share honors with Donald Duck in the reel, which takes its name from the musical success "Water-color of Brazil" ("Aquarela do Brasil") by the Brazilian composer Ary Barrosa.

"Pedro," the Chilean episode, is the story of a little airplane who carries the mail over the Andes. The Argentine pampas are the setting for "El Gaucho Goofy," in which the Disney character learns about cattle punching south of the equator. Donald Duck appears as a tourist in "Lake Titicaca" against Bolivian and Peruvian settings. Spanish and Inca Indian music are used.

NOTICE OF TRADE SHOWINGS

20th CENTURY FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

ALBANY —

July 6	A-Haunting We Will Go	1052 Broadway	10:00 am
	Footlight Serenade	1052 Broadway	2:30 pm
July 7	The Loves of Edgar Allan Poe	1052 Broadway	10:00 am
	Little Tokyo, U.S.A. & Pied Piper	1052 Broadway	2:00 pm

ATLANTA —

July 6	A-Haunting We Will Go	197 Walton St. N.W.	10:00 am
	Footlight Serenade	197 Walton St. N.W.	2:30 pm
July 7	The Loves of Edgar Allan Poe	197 Walton St. N.W.	10:00 am
	Little Tokyo, U.S.A.	197 Walton St. N.W.	1:00 pm
	Pied Piper	197 Walton St. N.W.	2:30 pm

BOSTON —

July 6	A-Haunting We Will Go	115 Broadway	10:30 am
	Footlight Serenade	115 Broadway	2:30 pm
July 7	The Loves of Edgar Allan Poe	115 Broadway	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	115 Broadway	2:30 pm

BUFFALO —

July 6	A-Haunting We Will Go & Footlight Serenade	290 Franklin St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	290 Franklin St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	290 Franklin St.	2:00 pm

CHARLOTTE —

July 6	A-Haunting We Will Go	308 South Church St.	10:30 am
	Footlight Serenade	308 South Church St.	3:00 pm
July 7	The Loves of Edgar Allan Poe	308 South Church St.	10:30 am
	Little Tokyo, U.S.A.	308 South Church St.	1:30 pm
	Pied Piper	308 South Church St.	3:00 pm

CHICAGO —

July 6	A-Haunting We Will Go	1260 S. Wabash Ave.	10:30 am
	Footlight Serenade	1260 S. Wabash Ave.	2:30 pm
July 7	The Loves of Edgar Allan Poe	1260 S. Wabash Ave.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	1260 S. Wabash Ave.	2:30 pm

CINCINNATI —

July 6	A-Haunting We Will Go	1638 Central P'kway	10:00 am
	Footlight Serenade	1638 Central P'kway	2:00 pm
July 7	The Loves of Edgar Allan Poe	1638 Central P'kway	10:00 am
	Little Tokyo, U.S.A.	1638 Central P'kway	1:30 pm
	Pied Piper	1638 Central P'kway	3:00 pm

CLEVELAND —

July 6	A-Haunting We Will Go	2219 Payne Ave.	10:00 am
	Footlight Serenade	2219 Payne Ave.	2:00 pm
July 7	The Loves of Edgar Allan Poe	2219 Payne Ave.	10:00 am
	Little Tokyo, U.S.A. & Pied Piper	2219 Payne Ave.	2:00 pm

DALLAS —

July 6	A-Haunting We Will Go	1801 Wood St.	10:30 am
	Footlight Serenade	1801 Wood St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	1801 Wood St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	1801 Wood St.	2:00 pm

DENVER —

July 6	A-Haunting We Will Go	2101 Champa St.	10:00 am
	Footlight Serenade	2101 Champa St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	2101 Champa St.	10:00 am
	Little Tokyo, U.S.A. & Pied Piper	2101 Champa St.	2:00 pm

DES MOINES —

July 6	Footlight Serenade & A-Haunting We Will Go	1300 High St.	1:00 pm
July 7	The Loves of Edgar Allan Poe	1300 High St.	10:30 am
	Pied Piper & Little Tokyo, U.S.A.	1300 High St.	1:00 pm

DETROIT —

July 6	A-Haunting We Will Go	2211 Cass Ave.	10:30 am
	Footlight Serenade	2211 Cass Ave.	1:30 pm
July 7	The Loves of Edgar Allan Poe	2211 Cass Ave.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	2211 Cass Ave.	1:30 pm

INDIANAPOLIS —

July 6	A-Haunting We Will Go	326 N. Illinois St.	10:30 am
	Footlight Serenade	326 N. Illinois St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	326 N. Illinois St.	10:00 am
	Little Tokyo, U.S.A. & Pied Piper	326 N. Illinois St.	1:30 pm

KANSAS CITY —

July 6	A-Haunting We Will Go	1720 Wyandotte St.	10:30 am
	Footlight Serenade	1720 Wyandotte St.	2:30 pm
July 7	The Loves of Edgar Allan Poe	1720 Wyandotte St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	1720 Wyandotte St.	2:00 pm

LOS ANGELES —

July 6	A-Haunting We Will Go	2019 S. Vermont St.	10:00 am
	Footlight Serenade	2019 S. Vermont St.	2:30 pm
July 7	The Loves of Edgar Allan Poe	2019 S. Vermont St.	10:00 am
	Little Tokyo, U.S.A. & Pied Piper	2019 S. Vermont St.	2:30 pm

MEMPHIS —

July 6	A-Haunting We Will Go	151 Vance St.	10:00 am
	Footlight Serenade	151 Vance St.	2:30 pm
July 7	The Loves of Edgar Allan Poe	151 Vance St.	10:30 am
	Pied Piper	151 Vance St.	2:00 pm
	Little Tokyo, U.S.A.	151 Vance St.	3:30 pm

20th Century-Fox Trade Showings (continued)

MILWAUKEE —

July 6	A-Haunting We Will Go	1016 N. 8th St.	10:30 am
	Footlight Serenade	1016 N. 8th St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	1016 N. 8th St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	1016 N. 8th St.	1:30 pm

MINNEAPOLIS —

July 6	A-Haunting We Will Go	1015 Currie Ave. N.	11:00 am
	Footlight Serenade	1015 Currie Ave. N.	2:00 pm
July 7	The Loves of Edgar Allan Poe	1015 Currie Ave. N.	11:00 am
	Little Tokyo, U.S.A. & Pied Piper	1015 Currie Ave. N.	2:00 pm

NEW HAVEN —

July 6	A-Haunting We Will Go	40 Whiting St.	11:00 am
	Footlight Serenade	40 Whiting St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	40 Whiting St.	11:00 am
	Little Tokyo, U.S.A. & Pied Piper	40 Whiting St.	2:00 pm

NEW ORLEANS —

July 6	A-Haunting We Will Go	200 S. Liberty St.	10:30 am
	Footlight Serenade	200 S. Liberty St.	2:30 pm
July 7	The Loves of Edgar Allan Poe	200 S. Liberty St.	10:30 am
	Little Tokyo, U.S.A.	200 S. Liberty St.	1:30 pm
	Pied Piper	200 S. Liberty St.	3:00 pm

NEW YORK CITY —

July 6	A-Haunting We Will Go	345 W. 44th St.	10:30 am
	Footlight Serenade	345 W. 44th St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	345 W. 44th St.	10:30 am
	Pied Piper & Little Tokyo, U.S.A.	345 W. 44th St.	2:00 pm

OKLAHOMA CITY —

July 6	A-Haunting We Will Go	10 N. Lee Ave.	9:00 am
	Footlight Serenade	10 N. Lee Ave.	1:00 pm
July 7	The Loves of Edgar Allan Poe	10 N. Lee Ave.	9:00 am
	Little Tokyo, U.S.A. & Pied Piper	10 N. Lee Ave.	1:00 pm

OMAHA —

July 6	A-Haunting We Will Go	1502 Davenport St.	10:30 am
	Footlight Serenade	1502 Davenport St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	1502 Davenport St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	1502 Davenport St.	1:00 pm

PHILADELPHIA —

July 6	A-Haunting We Will Go	302 N. 13th St.	10:30 am
	Footlight Serenade	302 N. 13th St.	2:30 pm
July 7	The Loves of Edgar Allan Poe	302 N. 13th St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	302 N. 13th St.	2:30 pm

PITTSBURGH —

July 6	A-Haunting We Will Go	1715 Blvd. of Allies	11:00 am
	Footlight Serenade	1715 Blvd. of Allies	2:00 pm
July 7	The Loves of Edgar Allan Poe	1715 Blvd. of Allies	11:00 am
	Pied Piper	1715 Blvd. of Allies	2:00 pm
	Little Tokyo, U.S.A.	1715 Blvd. of Allies	3:30 pm

PORTLAND, ORE. —

July 6	A-Haunting We Will Go	925 N.W. 19th St. Star Film Exchange	10:30 am
	Footlight Serenade	925 N.W. 19th St. Star Film Exchange	2:00 pm
July 7	The Loves of Edgar Allan Poe	925 N.W. 19th St. Star Film Exchange	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	925 N.W. 19th St. Star Film Exchange	2:00 pm

ST. LOUIS —

July 6	A-Haunting We Will Go	SRENCO Scr'n'g Rm. 3143 Olive St.	11:30 am
	Footlight Serenade	SRENCO Scr'n'g Rm. 3143 Olive St.	1:30 pm
July 7	The Loves of Edgar Allan Poe	SRENCO Scr'n'g Rm. 3143 Olive St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	SRENCO Scr'n'g Rm. 3143 Olive St.	1:00 pm

SALT LAKE CITY —

July 6	A-Haunting We Will Go	216 E. 1st S. St.	10:30 am
	Footlight Serenade	216 E. 1st S. St.	1:30 pm
July 7	The Loves of Edgar Allan Poe	216 E. 1st S. St.	10:30 am
	Little Tokyo, U.S.A.	216 E. 1st S. St.	1:00 pm
	Pied Piper	216 E. 1st S. St.	2:30 pm

SAN FRANCISCO —

July 6	A-Haunting We Will Go	245 Hyde St.	10:30 am
	Footlight Serenade	245 Hyde St.	2:00 pm
July 7	The Loves of Edgar Allan Poe	245 Hyde St.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	245 Hyde St.	2:00 pm

SEATTLE —

July 6	A-Haunting We Will Go	2421 Second Ave.	10:30 am
	Footlight Serenade	2421 Second Ave.	3:00 pm
July 7	The Loves of Edgar Allan Poe	2421 Second Ave.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	2421 Second Ave.	1:30 pm

WASHINGTON, D. C. —

July 6	A-Haunting We Will Go	932 N. J. Ave. N.W.	10:30 am
	Footlight Serenade	932 N. J. Ave. N.W.	1:00 pm
July 7	The Loves of Edgar Allan Poe	932 N. J. Ave. N.W.	10:30 am
	Little Tokyo, U.S.A. & Pied Piper	932 N. J. Ave. N.W.	1:00 pm

Theatre Bond Sales 10 to 15 Millions

Drive Headquarters Starts Tabulation of Results for the First Month

National headquarters for the industry's War Bond and Stamp drive announced on Monday in New York that between $10,000,000 and $15,000,000 was estimated to be the amount raised by 15,000 theatres throughout the country for the first month of the campaign. The drive headquarters is now preparing to tabulate reports from all participating theatres for the period from May 30th to June 30th. According to campaign directors, the nation's showmen aim to sell $250,000,000 a year in wartime securities.

A total of $600,000 was purchased during the last four weeks by film patrons attending Loew's theatres, it was announced. Of that amount, $260,640 was in stamps. In 74 New York houses of the circuit, bond and stamp sales totaled $320,612. In some 40 other cities in which Loew's theatres operate, the total was $280,000.

Hollywood Buying $100,000 Weekly

War Bond sales in Hollywood are now averaging $100,000 a week, it is reported by the Motion Picture Committee for Hollywood. The figure is said to be twice that anticipated by the committee, whose job it is to stimulate the sale of war bonds and stamps among all studio employees.

Film theatres of Southern California have sold wartime securities in the amount of $2,043,815, from March 1st to June 13th, according to David Bershon, chairman of the Southern California theatre division of the War Savings Staff of the Treasury Department. Mr. Bershon reported this week that $1,010,000, was realized on bond and stamp sales last month with the opening of the Fremont Theatre in San Luis Obispo.

A total of $150,000 in war bonds was expected from the premiere of "Mrs. Miniver" at the Des Moines Theatre in Des Moines on Wednesday night. MGM contributed the picture and the Tri-States Theatre Corp. the house for the benefit show which launched a one-month campaign to sell bonds and stamps. The drive is being sponsored by the Des Moines Retailers War Activities Committee. The bonds were placed on sale last week and the early purchasers were to receive a ticket to the opening with each bond bought, the best seats going to purchasers of bonds in the higher denominations.

Harmon Guest at Seattle Dinner

To stimulate war bond sales in the state of Washington, Seattle exhibitors held a special dinner last Thursday night to honor Francis S. Harmon, executive coordinator of War Activities Committee, and Rev. J. Warren Hastings. Film leaders in the state attended.

Lana Turner, MGM star, is credited with selling $324,000 worth of war bonds and stamps during her two-day stay in Seattle recently, where she appeared at numerous civic entertainments and before war industry employes. Both Johnny Sheffield, MGM's "Tarzan, Jr.," and Veronica Lake, Paramount star, were in Seattle selling bonds last week.

TREASURY STRESSES INDUSTRY SALES

A graphic display designed to show the effort which the film industry is utilizing in the sale of War Bonds and Stamps will be placed in the Treasury Department, it was learned in New York this week, following arrangements completed by Carlton Duffus, industry liaison in the Treasury Department, and Monroe Greenthal, publicity chairman of War Activities Committee.

A 12-foot outline map of the United States, will be hung near Secretary Morgenthau's office and will show photographs of rallies, lobby stunts, parades, newspaper clippings, editorials, etc. Reports of actual sales of bonds and stamps in theatres for the month of June also will be posted on the Treasury Department bulletin board.

Si Fabian, campaign director, has sent out another appeal to exhibitors for more photographs, clippings and other visual indications of what they are doing in the bond and stamp drive. This material should be sent to Oscar A. Doob, editor of the *Showmen at War*, the publication which War Activities Committee will soon issue, at 1540 Broadway, New York.

Law General Manager Of Associated

Harry Law has been appointed general manager of Associated Theatres, Toronto, Ontario. Mr. Law has had a long career in the industry. He started in with the Dominion Film Exchange, later going to General Film Exchange where he remained for six years. He then joined Universal and served under Clair Hague as manager of the Toronto exchange for 10 years. After serving as assistant general manager at Associated Theatres, Mr. Law moved over to Warners as Ontario sales representative. Before returning to Associated Theatres, he had been with Republic.

RKO Holds Nichols Contract

Dudley Nichols has signed a long-term contract as a producer-director for RKO, effective January 1st, the studio disclosed this week. Mr. Nichols is now producing an untitled picture in collaboration with Jean Renoir under a package deal with RKO.

Boston Unites Relief Agencies in One Office

Boston exhibitors welcomed the organization last week of United Nations Relief, Inc., coordinating all relief agencies into one central office in Boston, including British War Relief, United China Relief, Russian Relief and Greek Relief. Theatremen favor this coordination because it means their patrons will be solicited fewer times for funds and their theatres will not be asked so often to participate in events sponsored by the different relief agencies operating in the same city.

United Nations Relief plans two large amusement events for this summer and early in the autumn, and another for next winter.

The American Red Cross will benefit from the film production of "Time of Your Life," rights to which have been donated by playwright William Saroyan and the Theatre Guild which staged the show in New York a few seasons ago. American Artists, Inc., a non-profit corporation, has appointed Robert C. Sherwood to produce the picture. Five screen stars will donote their services for the film as will its director. Union people, technicians and actors playing small parts will be paid for working on the Saroyan opus which is expected to start production in October. Release is planned for next March to coincide with the annual drive of the Red Cross.

It is expected that the production normally would cost from $1,000,000 to $1,250,000 and that the profits which will be turned over to the Red Cross will be at least $1,000,000.

Army-Navy Drive Nets $1,900,000

A total of $1,900,000 was collected throughout the country's film theatres for Army and Navy Emergency Relief, according to the latest report issued by the campaign headquarters in New York on Monday. A check for $278,191, representing collections in 462 Warner theatres was sent last week by Joseph Bernhard, Warner vice-president, to Si Fabian, treasurer of the Army-Navy Relief committee. Additional remittances received this week at national headquarters included: $3,931 from Standard Theatres Co., Milwaukee; $16,039 from the Fox Wisconsin Circuit, Milwaukee; $13,116 Brandt Theatres, New York; $22,500, Hamrick-Evergreen Theatres, Seattle.

Theatres in Indiana collected a total of $40,895, according to Kenneth Collins, co-chairman of that state's theatre division. Forty houses in Marion County contributed $7,036, and a total of 259 of a possible 360 theatres reported contributions.

In New York, last Thursday, it was announced that Stanton Griffis, chairman of the Paramount executive committee, withdrew as chairman of the special events committee of the Navy Relief Society with the completion of the major drive for funds for the organization. Mr. Griffis estimated that at least $2,500,000 would be realized from the various events which were held on behalf of the society.

He supervised the Hollywood Victory Caravan, which grossed $675,000, and he also planned the major and minor league baseball schedules which, it is estimated, will add $200,000 to NRS funds. Mr. Griffis sponsored the Katharine Cornell revival of "Candida," which raised $100,000, and he was a participant in the film theatres' campaign collections for Army and Navy Emergency Relief.

EXHIBITORS, LIKE OTHERS, IN MIDST OF DIMOUT DEBATES

Army Hints East Coast Order May Be Extended to 70 Miles Inland

Civil officials and army officers still differed this week over the extent of actual and desired dimouts on both coasts; and exhibitors, as usual, cooperated to the greatest extent, losing in the numerous raid and blackout tests, and in dimming their marquees so that they are useless as advertisements.

Meanwhile, exhibitors continued serving their communities by aiding the rubber salvage drive, even as they had previously aided the collections of aluminum and scrap paper.

The dimout on the east coast, extending ten miles inland, may be expanded to 70, it was rumored, following a press conference last week in Trenton, New Jersey, given by acting governor I. Grant Scott. He said the Army was considering the step.

Meanwhile, exhibitors on both coasts are taking cheer from drastic army regulations against persons on beaches after dark. These regulations are immediately impelled by the shelling of the Washington coastline two weeks ago by a Japanese submarine, and by the landing, in Florida and on Long Island, of German saboteurs, from a German submarine.

It is felt the regulations are one more deterrent to the normal competitors of the atres in the summer: beaches, and their accompanying amusement resorts.

Broadway May Prove "Tourist Mecca"

The automobile, gasoline, and tire rationing, as well as other difficulties in travel, are already being felt in New York's Broadway sector, which this summer is expected to be the haven of far more tourists than ever; and of a vast number of New York inhabitants who have nowhere else to go or who cannot travel.

The city of Cleveland last week experienced its first blackout, from 10:10 to 10:15 p.m. There was no report of business adversely affected.

Boston, where theatres are definitely feeling the effects of a drastic dimout, may undergo a thorough darkening of all street lights for the duration, it was reported this week. Downtown theatres are reported apprehensive that some may be forced to close. It was said last week that their business had been cut 50 per cent by blackouts. Harry Browning is handling theatre interests and arrangements during blackouts.

The "dawn to dusk" blackout in Richmond, Virginia," has not affected business noticeably.

The partial blackout in Philadelphia and 30 Eastern Pennsylvania counties last week affected attendance only mildly. Theatres advertised in newspapers that they would be open as usual.

In Baltimore, William K. Saxton, city manager for Loew's circuit, was freed in Central Police Court, last week, on a charge that lights were permitted in the lobby of the Century Theatre during a recent test blackout. After two wardens testified seeing the lights after the blackout began, the magistrate noted there was no proof the lights were visible from the outside.

All theatre employees in San Francisco who have completed first aid and air raid courses, have received gas masks.

Pittsfield, Massachusetts, underwent its first daylight air raid test last Friday from 11:07 to 11:28 A.M. There was little theatre participation because of the early time; and grosses were unaffected. Lobbies were shelters.

As a result of the Army taking over the Ambassador Hotel in Atlantic City, with at least seven other beachfront hotels under consideration for the housing of army air cadets to be stationed at the resort, the new regulations for summer visitors set up by the Coast Guard provide for what amounts to a 1:30 A.M. curfew, which will rule out all midnight shows for the movie houses here for the duration. Boardwalk strollers are warned, among other things, that they would be subject to questioning if seen on the walk after 1:30 A.M.



Sidney Lust last week answered the President's call for scrap rubber by having his Maryland Theatres stage special "rubber matinees" with admission allowed for a piece of scrap. The results, shown in part above, reached better than five tons. The theatres in the circuit are now official scrap rubber stations.

Theatres Aid Rubber Salvage Campaigns

Free safety and rubber salvage shows were arranged at several Boston theatres of the M & P circuit by District Manager Harry I. Wasserman this week in cooperation with the safety programs of Mayor Maurice J. Tobin and Police Commissioner Joseph P. Tumulty. Programs including motion pictures and safety talks by Safety Officer Walter Owens of the Boston Police Department were held at the Oriental Theatre in Mattapan and the Fairmount Theatre in Hyde Park Monday, the Morton and Codman Square Theatres in Dorchester Tuesday and the Strand and Fields Corner Theatres in Dorchester Wednesday. Admission to these special morning shows was free to all with children.

Rubber shows were also held in Salem and New Bedford, Mass., and Newport, R. I., June 27. Manager Art D'Aveller of E. M. Loew's Strand Theatre, New Bedford, sold the rubber and turned the money over to the USO. Manager Gerald Wagner of Loew's Paramount, Newport, has an Army band to feature his civic rubber jamboree. Manager Joseph Morency of the New Plaza Theatre, Salem, put thep rice of admission at a pound of rubber.

Warner's Stage "Rubber Matinee"

The biggest no-cash show ever experienced by the Warners' Stanley Theatre, Camden, New Jersey, was staged Thursday, June 25th, by the house to aid the rubber salvage drive. Some 2,700 boys and girls brought more than a ton of rubber articles for free admittance to the special morning show. It was the first "rubber matinee" in the area and was arranged by Joseph Murdoch, manager. Similar shows were staged the following week at Warners' Lyric Theatre, same city, and the circuit's Stanley Theatre, Atlantic City.

A special show was held at the Capitol Theatre, Somerville, Massachusetts, by John Concannon, manager, as aid to the collection. Five pounds of scrap rubber was the admission price. The total collected was over 3,500 pounds.

Wisconsin and upper Michigan theatres are helping, making prices of admission bags and baskets of rubber scrap. Working on the committee in charge of the drive are H. J. Fitzgerald, general manager, Fox Wisconsin Amusement Corp., chairman; Harry Perlewitz, business manager, ITPA of Wisconsin and Upper Michigan; Alfred Kvool, Warner Theatres, and Arthur Schmitz of RKO.

'Swing Shift' Shows staged in Mid-West

The RKO Grand theatre in Columbus, Ohio, on Thursday inaugurated a policy of "Victory Shift Shows," from 2 A.M. to 5 A.M., on Thursdays and Fridays of each week for the benefit of the late shift workers in Columbus defense plants. This is the first theatre in central Ohio to adopt such a policy.

Gasoline rationing in the Miami area has benefited subsequent run houses, while hurting downtown theatres. The Wometco circuit's neighborhood theatres have installed bicycle racks in parking lots. They are used in daytime by youngsters; in the evening, by adults.

Wilkes-Barre, Pennsylvania, houses report "theatre parties" gaining favor.

In Hartford, capital of Connecticut, state employment officials predict that state war plants will need 30,000 workers within six months. Theatres already are finding difficulty in securing help, even female.

Meanwhile, all over the East, gasoline rationing itself became the least of the worries of the theatre owner dependent upon car trade. A gasoline "famine" occurred; wholesalers cut deliveries to gasoline stations; holders of gas cards were unable to use them.

Awaited was the new rationing system, to become effective July 22nd. But there was no guarantee that gasoline would be available, even with the issuance of coupon books, the new system.

The industry's activities, changes, and reactions during the war were outlined to Oregon and Washington exhibitors at a meeting in Portland last week.

Committees Set for USO-Drive

Jack Cohn, Columbia vice-president and chairman of the USO Amusements, Arts and Sports Committee, announced in New York over the week-end the personnel of various committees for USO's war fund campaign.

Last week, Dr. A. H. Giannini, chairman of the Los Angeles area board of USO, named Harry Cohn, president of Columbia, head of the USO Sports and Special Events Committee on the West Coast.

The New York committee members are as follows:

A. P. Waxman, director of campaign and vice-chairman; Hal Hode secretary; E. L. Alperson, treasurer; L. E. Goldenson, Abe Lastfogel, L. E. Thompson and Robert Weitman. Actors Equity, Bert Lytell; Art Galleries, C. R. Henschel; Artists' Agencies, Robert Weitman; Columnists, Ed Sullivan; Composers, Oscar Levant; Concerts, F. C. Coppicus; Music Publishers, Rocco Vocco; Musical Instruments, Herman Irion; Producers, Jules Levey; Sports, Bill Corum, with A. P. Waxman, William Bloome, Dan Michalove, Leonard Goldenson and Robert Weitman as his aides.

The Motion Pictures Division is headed by Ned E. Depinet, A. W. Smith, Jr., and Sam Dembow. The Exhibitors' Division, which will have a special USO campaign in all theatres in the Metropolitan area, the week beginning July 23, is headed by Sam Rinzler, with Fred J. Schwartz and Irving Lesser as co-chairmen.

The following chairmen also have been appointed in the Motion Pictures Division: Accessories and National Screen, Herman Robbins; Advertising Agencies, Myer Lesser; Columbia Pictures, Louis Barbano; Fan Magazines, Howard Dietz; Film Libraries, Independent Distributors, Industrial Films, Projection Service Companies, and 16 millimeter companies, R. M. Savini; Foreign Exporters, Arthur A. Lee; Laboratories, Alan Freedman; Monogram, Joseph Felder; PRC, Arthur Greenblatt; Paramount, Claude Lee; Play Brokers, Dramatists Guild and Authors League, Jake Wilk; Producers Representatives, Edward J. Peskay; Publicity Bureaus, Myer Beck; Short Subject Producers, Roy Disney; Supplies, Joe Hornstein; Trade Papers, Martin Quigley; 20th Century-Fox, W. C. Michel; Unions, L. E. Thompson; and Vendors, Max Seligman.

Chairmen for the USO theatre collection drive, to be held July 23-29th are: Robert Wolff, circuit and newsreel theatres; Irving Lesser, Broadway theatres; Joseph J. Lee, Queens theatres; Henry Randel, Manhattan; Jack Bowen, Bronx; Phil Hodes, Brooklyn, and David Burkan, Staten Island. Sam Rinzler and Fred J. Schwartz of the motion picture committee for USO announced the appointments on Monday, following a meeting at War Activities headquarters in New York.

A total of $2,950,000 has been raised to date by the New York-USO campaign, according to a report by Henry C. Brunie, campaign director. The New York quota is set at $4,450,000.

LOEW'S HONORS "WAR MOTHERS"

Honor to mothers of men in the service is being paid by Loew's New York theatres. Each local house once each week invites a group of mothers, following the show, to a supper and presentation of gifts. Patrons enter the names of eligible women in lobby registration books.

Massachusetts Circuit Makes Personnel Shifts

Western Massachusetts Theatres, Inc., has made a number of managerial changes in the territory. James M. Jerauld, manager of the Garden theatre, Greenfield, has been named manager of the Pittsfield Western Massachusetts house that was badly damaged by fire earlier in the year and is scheduled to be reopened July 8th.

Claude Frederick will succeed at the Greenfield. Vincent Aldert, assistant manager at the Calvin in Northampton, succeeds Mr. Fredericks as manager of the Paramount in Brattleboro. Joseph Raymond becomes manager of the Arcade in Springfield, where he will succeed George Laby, who has gone to the Palace in Pittsfield, replacing Norman Prager, who resigned to become manager of the Kentucky in Lexington, Ky. Edward M. Dowling, manager of the Capitol in Pittsfield until the fire, has rejoined the company and is now swinging the circuit replacing managers on vacation.

Mississippi Theatres To Open on Sundays

The Grand and Ritz theatres in Natchez, Miss., plan to present Sunday shows hereafter. The Star theatre, independently owned by Charles Morel, started Sunday shows a month ago in response to requests of civic organizations and no effort has been made to invoke Mississippi blue laws to stop operations.

In announcing the Grand and Ritz would present Sunday shows in addition to the Star, James Patterson, president of the Kiwanis Club, said: "Our civic organization has been considering this matter as a civic necessity and the willingness of the theatre owners to offer us films on Sunday should be accepted by the public with appreciation."

20th-Fox Chiefs To View 12 New Films

Twelve productions now being edited or rerecorded at the Twentieth Century-Fox Beverly Hills studio will be ready for screening when Spyros P. Skouras, president; Tom J. Connors, vice-president in charge of world-wide sales, and Hal Horne, advertising and publicity director, reach the coast. The home office executives were to leave New York Thursday morning. Laudy Lawrence, director of foreign distribution, also was to make the trip.

In addition to the pictures now completed, four features will be shooting and at least five started in the period of the studio conferences with Darryl F. Zanuck, and other production heads. This is said to be the first season that the studio has been so far ahead on product.

After screening the completed pictures, Mr. Connors will announce the releases that are to start off the 1942-43 selling season. Plans for either regional sales meetings or home office conferences with district and branch managers on the new product also will be announced.

The 12 completed productions are: "The Black Swan," "Orchestra Wives," "Footlight Serenade," "Thunder Birds," "The Pied Piper," "The Loves of Edgar Allan Poe," "A-Haunting We Will Go," "Twelve Men in a Box," "Little Tokyo, U. S. A.," "Careful Soft Shoulders," "Berlin Correspondent" and "Tales of Manhattan."

The following four features are before the cameras: "Iceland," "Girl Trouble," "China Girl" and "Man in the Trunk." Five out of the seven following features ready for shooting are expected to start within the next two weeks: "Manila Calling," "Springtime in the Rockies," "Ten Dollar Raise," "That Other Woman," "Ox-Bow Incident," "Buried Alive" and "Meanest Man in the World."

Realignment of 20th-Fox sales territories from three divisions to two was disclosed at mid-week with the announcement that A. W. Smith, Jr., was named Eastern sales manager. William C. Gehring remains as Western sales manager; William Sussman, previously Eastern division manager, has been assigned to special duties at the home office, and William Kupper continues as executive assistant to Mr. Connors.

Warner Meeting Postponed

Meeting of Warner Brothers district managers, originally scheduled for July 2-3 at the home office, has been postponed to July 9-10, Ben Kalmenson, general sales manager, said this week in New York on his return from a two week cross-country tour.

Mr. Kalmenson will preside at the meeting. Joseph Bernhard, vice-president and general manager, will address the gathering. Other home office executives attending will include Roy Haines, Arthur Sachson, A. W. Schwalberg, Norman H. Moray and Mort Blumenstock.

Conferences of United Artists owners and executives were to be held on the coast this week following the arrival there of Edward C. Raftery, president, and Gradwell Sears and Arthur Kelly, who left New York early in the week.

RKO Convention Set for July 27th

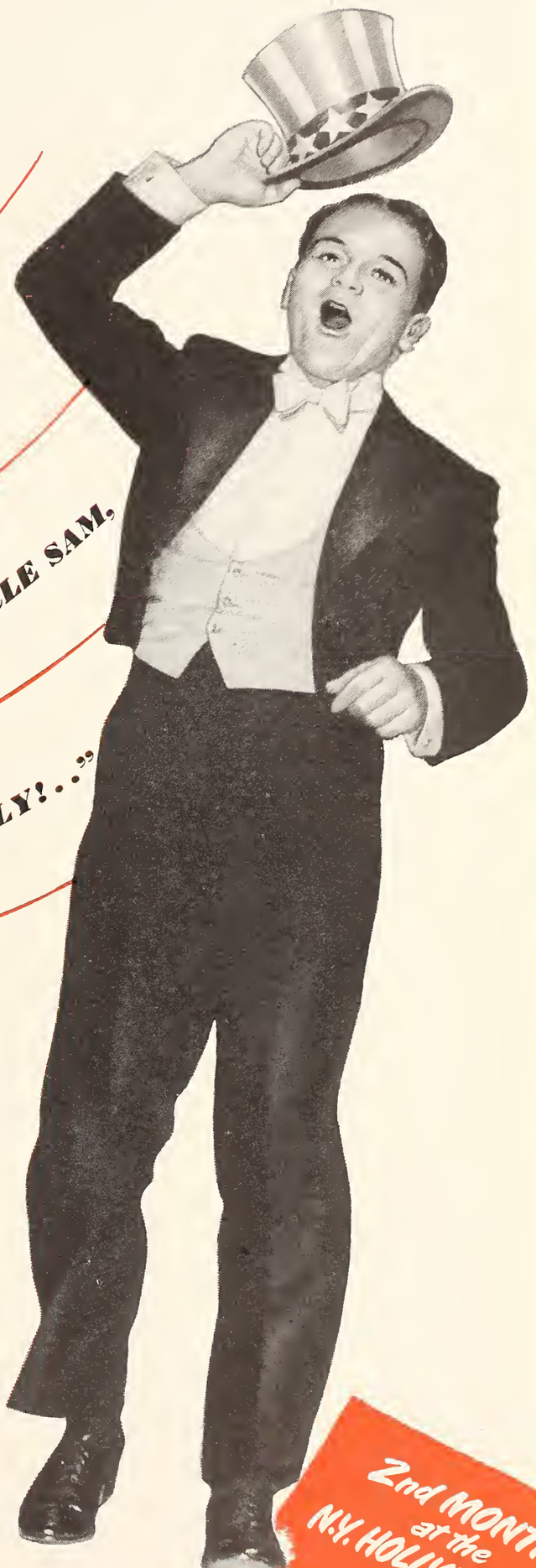
Ned E. Depinet, president of RKO Radio Pictures, on Tuesday announced that the company would have a meeting of the sales force starting July 27th at the Waldorf Astoria Hotel in New York City. The delegates will include all district managers, branch managers, salesmen and home office representatives.

"I'M A YANKEE DOODLE DANDY

A YANKEE DOODLE DO-OR-DIE—

A REAL *LIVE* NEPHEW OF MY UNCLE SAM,

BORN ON THE FOURTH OF JULY!..."



2nd MONTH at the N.Y. HOLLYWOOD for WARNERS' greatest hit!

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

Theatres Awarded Defense Emblems

Exhibitors adjudged to be cooperating 100% with the Amusement Industries Committee of Los Angeles are posting in the lobbies or foyers, in plain view of the cash customers, Emblems of Excellence issued them this week for this purpose.

Posting of the emblems is no expression of vanity. It is a measure of civil defense, serving the function of notifying the public of the precautions for its safety taken by the Theatre Defense Bureau, prime unit in the A.I.C., and thus acquainting the population at large, as advised by the Los Angeles Defence Council, with the general availability of dependable refuge in war emergency.

The Emblem is in blue and red against white, 10 inches wide by slightly less long, and reads, under an eagle insignia emblazoned "Four Your Safety," as follows:

This Certifies that (blank) Theatre is Fully Organized and Equipped for the War Emergency in Compliance with All Safety Regulations of the Amusement Industries Committee in conjunction with the Los Angeles Defense Council and the Theatre Defense Bureau.

Signatures of the chairman and director of the authenticating organizations follow the above. Circles bounding it on four sides document endorsement by the police and fire departments and the presence on the premises of an air raid warden and a complete, trained first aid staff.

Exhibitors displaying the Emblem have acquired right to do so by complying with requirements of five organizations, apart from their own. These are the Committee on Red Cross Training, the War Activities Committee on Films, the Industry Committee for Sale of War Bonds and Stamps, the municipal departments of fire and police. They must also have pledged complete cooperation in the showing of all Victory films.

The "Bell" Rings

Long in preparation and subject of much discussion both as book and as a property for filming, Ernest Hemingway's "For Whom the Bell Tolls" went before the cameras as highlight of a week which saw start of 14 features, raising the production level to 54.

In the cast, with more to be added in the course of a shooting period estimated at 120 days, are Gary Cooper, Zorina, Akim Tamiroff, Katina Paxinou, Mikhail Rasunny, Joseph Calleia, Eduardo Ciannelli, Fortunio Bonanova, Victor Varconi, Eric Feldany, Leo Bulgakoff, Feodor Chaliapin, Jr., Vladimir Sokoloff, Frank Puglio, Jose Tortosa, Lilo Yarson, Alex Granach, Duncan Rinaldo, Leonid Snegoff, Jean Del Val and Martin Garralaga, a test for any showman's marquee.

Sam Wood is engineering the project as producer and director.

The week by titles:

COMPLETED

MGM
Omaha Trail*

RKO RADIO
Mexican Spitfire's Elephant

REPUBLIC
Sombrero Kid

STARTED

COLUMBIA
Daring Young Man
Law of the Badlands
Desperados

MGM
Gambler's Choice

PRC
Night for Crime
I'll Be There

SHOOTING

COLUMBIA
You Were Never Lovelier**
My Sister Eileen
Smith of Minnesota
Boston Blackie Goes Hollywood

MGM
Navy Convoy

UNIVERSAL
Sherlock Holmes Fights Back

WARNER
Now, Voyager
George Washington Slept Here
Hard Way

PARAMOUNT
For Whom the Bell Tolls

REPUBLIC
Old Homestead
King of the Mounties

20TH-FOX
$10 Raise
That Other Woman

UNIVERSAL
Little Joe, Wrangler

Man on America's Conscience
Whistling in Dixie
Andy Hardy's Last Fling
White Cargo
Random Harvest
Journey for Margaret

MONOGRAM
Arizona Stage Coach
King of the Stallions
Riders of the West

PARAMOUNT
Star Spangled Rhythm
No Time for Love

REPUBLIC
Call of the Canyon
Flying Tigers
Ice-capades Revue

ROACH
Fall In

RKO RADIO
Once Upon a Honeymoon
Sweet or Hot
Name, Age and Occupation
Here We Go Again
Navy Comes Through

20TH-FOX
China Girl
Girl Trouble
Springtime in the Rockies
Manila Calling

UNIVERSAL
Get Hep to Love
Between Us Girls***
Who Done It?
Forever Yours
Off the Beaten Track

WARNER
Watch on the Rhine
Gentleman Jim
Casablanca
You Can't Escape Forever
Air Force
Desert Song

*—Formerly "Ox Train."
**—Formerly "Gay Senorita."
***Formerly "Love and Kisses, Caroline."

Hopkins Quoted On Film Value

It's being considered policy hereabouts at this time to carry on without publicity such consultations and conferrings as accompany, in war time, the planning and production of pictures rated useful or the reverse in ways apart from the commercial, but a communication credited to David Hopkins, Motion Picture Society for the Americas representative here, has been quoted for publication by Universal.

The statement released to the press quotes Mr. Hopkins as writing to Robert Fellowes, scheduled to produce "Pittsburgh," a Marlene Dietrich-Randolph Scott-John Wayne vehicle described as "based upon the importance of coal tar products in the war effort," in these words:

"Films which depict the industrial strength of the United States and the conversion of that strength to war-time production are invaluable in our efforts to consolidate the Americas into one unified force for democracy. They give the people of the other Americas assurance of our ability to defend the western hemisphere and to win the war."

Marshall Assigned to 'StarSpangledRhythm'

George Marshall's assignment to direct Paramount's "Star Spangled Rhythm" is counted about the stiffest test of skill, patience and tact passed out since the studio produced "If I Had a Million," which chore was distributed among a half dozen or more directors.

Handling two stars in a picture is rated normal, three a bit of a problem, four a triumph in diplomacy and more than that number a miracle. There are something like 20 stars in this number, up to now and with additions not improbable.

Director Marshall's experience includes direction of such pictures as "The Goldwyn Follies," "The Ghost Breakers," "Hold That Co-Ed," "Destry Rides Again," "Love Under Fire," "Nancy Steele Is Missing," "You Can't Cheat an Honest Man," "Texas," "The Valley of the Sun," "When the Daltons Rode," "Pot O'Gold" and "Valley of the Sun," a variety of undertakings which the experts accept as evidence of ability to take the present assignment in stride.

BRITISH PROPAGANDA FILMS STIR DISTRIBUTION FIGHT

Exhibitors Blame Distribution Setup for Missed Showings in Some Houses

by AUBREY FLANAGAN
in London

As the war takes progressive shape and its machinery becomes more urgent in its pace, British exhibitors, as any other body of the community, are finding the process of adjustment progressively complex. Each week new obstacles arise to easy progress and whilst many problems prove increasingly soluble, others become more difficult.

Among the later riddles which the exhibitor has been called upon to consider are those of propaganda, of fuel rationing, and, not least of all, of quota film supply. On all of these fronts, currently, C.E.A. minds have been called to consideration, on each further exploratory action is in full process.

Propaganda has for the greater part of the war been an activity in which the British exhibitor has been a ready and valuable ally. The screening, for some hundred odd weeks, gratuitously and with goodwill, in every program, of a five minute M.O.I. propaganda short, has been not least of the services rendered. It has brought Government publicity to a weekly audience of 24,000,000 at least.

Now war conditions themselves have thrown a monkey wrench into the machinery, to the discomfiture of the M.O.I. and the embarrassment of the exhibitors.

Not all exhibitors, says the M.O.I.'s Film Division chief, Jack Beddington, are observing the agreement to screen the five minuters in every program. A survey of some 393 picture houses produced the alarming revelation that only 199 of them were doing so. At least 143, said Beddington, had no excuse.

No Organization Of Distribution

To this challenging upper-cut from the M.O.I. fist, however, British exhibitors have a reply. It is that nobody is to blame so much as the M.O.I. itself—even though the war condition generally may have provoked the state of affairs. Some exhibitors, frankly and without demur, have alibied themselves on the grounds that they have not time, that programs have been too long. Others, however, have criticized the distribution arrangements, chided the M.O.I. for its lack of organization in this regard, claimed they cannot show the films if they have not been passed on from their previous runs.

Out of this situation three factors have emerged. Most notable is the likelihood that the five minute idea may in the future be set aside in place of one wherein the M.O.I., instead of passing out these weekly miniatures, would give the picture houses every month a two reeler which would be shown on the same gratuitous basis. There are exhibitor objections, but there is, too, much exhibitor, notably much circuit, support for the idea. It is probably not disfavored in the M.O.I. itself.

Such films could, it is claimed, be nearer the accepted standards, do the Ministry's propaganda work as effectively as the five minute reels which to a great extent are redundant, inasmuch as the war is adequately covered in newsreels and elsewhere. The whole situation is due for discussion between M.O.I. and C.E.A. officers.

Meanwhile the exhibitor is being enjoined by his Association strictly to observe the agreement and screen the five minute films, and thus to retain the industry's prestige as a valuable national service. So, too, will the Films Division be asked to investigate these complaints of distribution disorder and do something appropriate about it.

Supervision Hinted by MOI

A two reeler a month would probably cut the M.O.I.'s screen time by 50 per cent. But it would also save considerable raw stock footage.

Brendan Bracken in the Commons not very long ago expressed his satisfaction with the way exhibitors were helping the M.O.I. on a voluntary basis, but reserved the right to take other action if they did not toe the line. Mr. Beddington's complaint likewise contained a veiled hint that the voluntary system might not be impeccable. The hints are not lost on the C.E.A. leaders—their ultimate decisions will be colored by the knowledge.

A more material worry facing the British picture house at present in the matter of fuel and lighting. It is not unlikely that if any form of fuel rationing is brought in cinemas, along with other places of entertainment, will be rationed on the basis of previous consumption figures. Meanwhile picture houses are not able to purchase more than a ton of coal at one time, without a special local permit from the authorities. Storage for Winter purposes thus is increasingly difficult.

Meanwhile picture houses being called upon to cut their usage of interior lighting, will talk with the Board of Trade shortly on how this can be done. The C.E.A. has its own ideas and its practical proposals including the following:

(1) Cutting out all proscenium lighting.

(2) Reducing the lighting of auditoriums and vestibules, partly by the replacement of cornice lamps by pendants.

(3) Reducing lighting during cleaning hours.

(4) Confining vacuum cleaning to the auditorium.

They disapprove of any cut in the projection light, or in power used for theatre ventilation.

The rationing of chocolates and sweetmeats affects picture houses in Britain, where patrons who want to spend a shilling or two on a packet of candy or a bar of chocolate will have to pass over the appropriate coupons. The C.E.A. have pointed out the impracticability, or, at best, difficulty of such transactions in the darkened auditorium, suggested it will just lead patrons to avoid trouble by buying their candies elsewhere.

Consider Night Shows For War Workers

In lighter vein has come the news that the Ministry of Labor, whose activities have so embarrassingly drained the cinemas of essential staff, are now suggesting that picture houses might make arrangements for special performances for the benefit of night shift workers. The reply of the C.E.A. has been simple if sardonic—that until the labor situation is eased instead of aggravated, they see no way of extending playing time beyond the present normal hours.

Not least of all the headaches from which the British exhibitor, in this third year of war, is presently a victim is that brought about by product shortage, particularly the supply of British films vis a vis the Quota Act. The figures of Quota registrations this last year give some indication why there should be doubts among exhibitors whether it will be possible within the present quota year—ending for exhibitors on October 31st—to meet the statutory obligations.

Fillipo del Guidice, who last week was made managing director of Two Cities Film Company, next week will announce considerable expansion of his company's activities. It is reported a major financial deal has been arranged for a large production program with leading stars, studio options and stories, which will enable the firm to reach the world market. Additions to Two Cities board of directors also are expected.

352 BRITISH THEATRES CLOSE SINCE WAR

Since the outbreak of war the number of British picture houses closing down for various reasons has varied. At June 1st this year out of a total of 5,037 cinemas in the United Kingdom, only 352 remained out of operation.

Reasons for closure were:

Damage by enemy action	123
Cinemas in enemy hands (Channel Isles)	7
Bad business	150
Redundant and unlikely to open until after the war	18
Requisitioned by Government	34
Damaged by fire	16
Collapse through heavy snowfall	1
Closed for structural alterations which cannot be carried out during war	3
	352

Company Heads Cleared on Bioff Payments

To an intently listening courtroom of industry lawyers and Paramount officials N. Y. Supreme Court Justice Carroll G. Walter last Friday read, for 50 minutes, a voluminous opinion which disposed of charges of misconduct and illegality in the payment of $100,000 to Willie Bioff and George E. Browne by Paramount directors and officers and dismissed the suit with costs and on the merits.

Consideration of every point raised by the dissenting stockholders led the court to state, in effect, that the payments were a form of extortion and not bribery; that the officers making the payments and more particularly Austin C. Keough had no other sensible recourse; and finally that the victims of extortion were committing no crime in meeting the demands of unscrupulous men.

Early this week, Alfred J. Talley, attorney for the stockholders, announced that he would prosecute an appeal to the Appellate Division of the Supreme Court. Mr. Talley, who also represents stockholders suing Warner Bros. Pictures, Inc., and Twentieth Century-Fox Corp. in parallel suits, said he would move for the trial of these actions without first waiting for an appellant ruling on the Paramount case.

Keogh Cleared of Bribe-Giving

An inkling of how the court would decide the case was given early in the opinion when the court, in outling the facts surrounding the payments, accepted the version given by Mr. Keough in his testimony. Striking then at the heart of the dispute, Justice Walter said: "Upon all the facts I have no hesitancy or difficulty in finding and deciding that Paramount, or, more specifically, Keough, was not the giver of a bribe but a submitter to extortion.

"The essence of bribery is the voluntary giving of something of value to influence the performance of official duty," the court continued. "Here, the giving of money was not voluntary and was not given to influence the performance of official duty. There is not the slightest evidence that this duly appointed representative of a labor organization was, or even pretended to be, under any legal duty to cause a strike."

Submission to Extortion "No Crime"

The stockholders had vigorously contended that the payment of extortion was in itself a crime but Justice Walter thought not. "Succumbing to xtortion is not a crime," he said.

Along the same vein but on the question of public policy, Justice Walter said: "To say that to permit corporation officers to use corporate funds to buy off racketeers is contrary to public policy because likely to produce or increase racketeering is appealing to one's feelings of moral principles. but as applied to this case it involves the fallacious assumption that business corporations owe a duty to the public to prevent racketeering at their own expense. I do not think it can be said that public policy requires that corporate officers be thus required to serve two masters. The law always has treated the submitter to illegal extortion as a victim rather than as a wrongdoer or an outrager of public policy."

The court next inquired whether it was practicable for the Paramount officials to have done other than meet the Browne-Bioff demands. Paramount might have sought a civil injunction to ward off the threatened strike, Justice Walter said, but this remedy was slow and uncertain and did not meet the "urgency of the situation."

"So, too, the possibility of entrapping Bioff through passing marked bills by prearrangement with the district attorney," the opinion continued, "not improperly impressed Keough as perhaps being itself an incendiary bomb which would start the conflagration he sought to avoid, not because of any lack of effective cooperation on the part of any District Attorney but because successful entrapment might have brought revenge and retaliation in measure abundant and drastic."

In later ratifying the payments made by Mr. Keough, the board of directors conclusively made his actions theirs, Justice Walter declared. Mr. Keough had acted alone but in "good faith," the opinion said. "In yielding to Bioff's demands and making the payments, he acted upon the belief, honestly and in good faith entertained by him, that in so doing he was promoting the interests of the corporation he was serving, and by saving it from financial losses far in excess of $100,000 and perhaps from actual bankruptcy. The facts and circumstances at the time known to him afforded a reasonable basis for that belief."

IN NEWSREELS

MOVIETONE NEWS—No. 84, Vol. 24.—Atlantic convoy. . . . AEF arrives in Ireland. . . . U. S. Commando troops. . . . Malta under air attack. . . . British reinforcements in North Africa. . . . Giant tanks turned out. . . . Mass production of jeeps. . . . Royalty in America. . . . Sports.

MOVIETONE NEWS—No. 85, Vol. 25.—Churchill reviews U. S. armed might. . . . Pacific Council meeting. . . . Men who bombed Tokyo. . . . King George visits U. S. fleet. . . . Jungle troops in Panama. . . . U. S. Navy convoys coastal shipping. . . . Demise of Lexington. . . . Sports.

NEWS OF THE DAY—No. 282, Vol. 13.—Biggest AEF convoy eludes U-boats. . . . Libyan front on eve of great battle. . . . Malta raids nearing 3,000 mark. . . . Supplies for Soviet via Persia. . . . Oregon hit by random Jap shells. . . . Dutch queen in family reunion. . . . Sport.

NEWS OF THE DDAY—No. 283, Vol. 13.—Churchill on secret visit thrilled by U. S. might. . . . King greets American warships teamed up with British fleet. . . . F.B.I. grabs Nazi saboteurs landed in East by U-boats. . . . Films of the blazing end of the carrier Lexington.

PARAMOUNT NEWS—No. 87.—Commando raid. . . . Commando school. . . . Fur from Angora rabbits for air force. . . . Dempsey in Coast Guard. . . . Dry ice rifle. . . . Dutch queen in North America. . . . Malta under bombing. . . . AEF arrives in Ireland.

PARAMOUNT NEWS—No. 88.—Canal Zone "Commandos". . . . British king sees U. S. fleet. . . . Justice Murphy dons uniform. . . . Young refugees arrive . . . FBI nabs German spies. . . . Churchill visit speeds second front, inspects American troops. . . . Seven brothers from Carrier Lexington return home. . . . Lexington's last hours.

RKO PATHE NEWS—No. 87, Vol. 13.—Malta bombed by German planes. . . . Queen Wilhelmina visits America. . . . U. S. food shipped to Allies. . . . U. S. munitions on assembly lines. . . . AEF convoy in Ireland. . . . U. S. General buried in Australia. . . . Hidden bomb wrecks London block. . . . Train air wardens. . . . Sports.

RKO PATHE NEWS—No. 88, Vol. 13.—Molotov signs Anglo-Russian pact. . . . Churchill sees U. S. Army review. . . . Inshore patrol fights U-boats. . . . Tokyo raiders decorated. . . . U. S. "Jungle Troops". . . . King inspects U. S. fleet. . . . Sports.

UNIVERSAL NEWSREEL—No. 96, Vol. 15.—British gird for stand in Egypt. . . . Sub shells west coast. . . . Monster convoy crosses Atlantic. . . . Ensigns from Notre Dame. . . . Supplies arrive in Russia. . . . Defense production. . . . Magicians make merry. . . . Malta bombed. . . . Dutch queen here. . . . Sports.

UNIVERSAL NEWSREEL—No. 97, Vol. 15.—FBI nabs German spies. . . . Churchill sees paratroops. Pacific Council meets. . . . Tokyo raiders decorated. . . . "Jungle Troops". . . . Sign Anglo-Russian pact. . . . Inshore patrol alert. . . . Demise of Lexington. . . . King inspects flagship. . . . Seven sons survive Lexington. . . . Sports.

Mills Resigns ASCAP Post

E. C. Mills, chairman of the administrative committee of the American Society of Composers, Authors and Publishers, resigned on Monday, effective July 1st, following a meeting of the board of directors held in the Society's New York offices last Thursday. It is understood that Mr. Mills shortly will accept a post with the Government. His $35,000-a-year position, in which he had direct charge of ASCAP's foreign relations and held authority in a consulting capacity, will be discontinued, it was learned. It is understood that Ascap will settle a year's salary on his contract.

Mr. Mill's resignation is another move in the reorganization of ASCAP which followed its 10-month war against the radio networks last year. In April of this year, Gene Buck, former president of the society, was defeated for re-election and was succeeded by Deems Taylor. At the same time, the board of directors voted complete executive authority in John G. Paine, general manager.

With Society for 15 Years

Mr. Mills was associated with ASCAP for more than fifteen years and was its general manager until two years ago when Mr. Paine was appointed to that position. It is reported that he tendered his resignation following failure of the board to clarify his status in the administrative set-up of the society.

Prior to his association with ASCAP, Mr. Mills was with the Inter-State Amusement Company for three years; the Mutual Film Corp., one year, and president of the Radio Music Company for two years. Before that, he was engaged in various theatrical enterprises.

ASCAP's board of directors last Thursday ordered payment of the regular quarterly dividend to its membership, which is estimated will be between $1,000,000 and $1,100,000, when the society's books are closed for the month of June. An ASCAP official indicated on Monday that the 1942 dividend payments probably will amount to $4,000,000 by the end of the year.

It is understood that one of the matters discussed at the board meeting was the reclassification system of the membership. A meeting of member representatives probably will be called within a week to work out a new system of payment which would be more "equitable" to ASCAP'S "little fellows." The plan, it is said, is a combination of the best features of the proposals submitted to the writers' group which has been working on the problem.

Meanwhile, it was learned in New York on Monday that the society might face litigation involving alleged violation of the Government's consent decree, if it continues to refuse permission to its writer-members to grant gratuitous performance rights to radio. According to the decree, entered March, 1941, ASCAP must permit its members to license radio without performing rights' fees. If not, the Department of Justice may start contempt proceedings in the federal courts and ask ASCAP to correct alleged violations or suffer whatever penalties the court might dictate.

On Monday, an ASCAP spokesman declared that the organization intended "to abide by every provision of the decree" and to observe whatever interpretation Thurman Arnold's office placed on the conditions of the decree.

Grove in Elks Post

Sylvester Grove, head of South End Amusement Co., Louisville, has been elected president of Kentucky Association of Elks.

ADMISSION PRICES AND "MRS. MINIVER"

Metro-Goldwyn-Mayer announces the early availability of "Mrs. Miniver," a picture conceded by many to be one of the greatest in the history of our industry.

Some exhibitors have advocated its presentation at advanced admission prices. The merit of the picture surely deserves this recognition.

Nevertheless, Metro-Goldwyn-Mayer desires this film to be played to the greatest number of people in the shortest possible space of time.

This picture really belongs to the people.

For this reason we have decided to offer "Mrs. Miniver" to our customers without any provision for increased admission prices to the public.

NICHOLAS M. SCHENCK

Liaison Aides Appointed by Committee

The Motion Picture Producers and Distributors of America's Eastern Public Relations Committee, comprising the advertising and publicity directors of the major companies, this week announced that 22 men employed in publicity and advertising work in key cities throughout the country had accepted invitations to serve as liaison men in the field for the committee. About 15 additional field representatives are to be designated.

Those who have accepted are: Frank Henson, Loew's, Akron; Charles Smakwitz, Warners, Albany; E. E. Whitaker, Fox Theatre, Atlanta; Charles B. Taylor, Shea's, Buffalo; Walter Kessler, Loew's, Canton, O.; W. K. Hollander, B. & K., Chicago; E. V. Dinerman, RKO, Cincinnati; Ed J. Fisher, Loew's, Cleveland; Alice Gorham, United Detroit Theatres, Detroit; Seymour Morris, Schine's, Gloversville; Sam Gilmen, Loew's, Harrisburg; Homer McCallon, Loew's, Houston; William Elder, Loew's, Indianapolis; J. J. Musselman, Rialto, Louisville; Howard Waugh, Warners, Memphis; Charles Winchell, Minnesota Amusement Co., Minneapolis; Lou Brown, Loew's Poli, New Haven; Everett Callow, Warners, Philadelphia; James M. Totsman, Warners, Pitsburgh; Will Morton, RKO, Providence; J. L. Kaufman, Fanchon & Marco, St. Louis; Frank Murphy, Loew's, Syracuse; Ralph Lawler, Paramount, Toledo; James Brennan, RKO, Trenton, and Edgar J. Doob, Loew's, Wilmington.

Also Roy L. Smart, Wilby ⅞ Kincey, Charlotte; Jerry Zigmund, Newman theatre, Kansas City; Harry Browning, M & P circuit, Boston; and Ted Emerson, Omaha theatre, Omaha.

Control To End Star Symbols

The use of stars or other reviewers' symbols in New York is expected to end with the close of the run of "The Gold Rush," at the Globe theatre this week, at which time a new policy will be inaugurated by distributors giving them the right to approve the manner in which their films are advertised to the public.

The former voluntary agreement of major company advertising and publicity directors to refrain from use of the star symbols in their advertising has been replaced by the new policy of distributor control of the advertising through the exhibition contracts, it was reported. Heretofore, this advertising supervisory right has not been enforced by the distributors, which has permitted the Globe to continue to use the four-star advertising even though the picture advertised is distributed by United Artists, which has subscribed to the ban.

In the future, it was learned, the practice will be to include in the exhibition contract the right to approve or disapprove the advertising copy which the theatre will use during the picture's run. It is assumed in advertising quarters that no copy employing the reviewers' symbols will be approved.

Advertising directors take the position that the use of such symbols is against the best interests of the industry, in that it brands the bulk of product which does not receive the maximum appraisal as inferior.

Editors Polled on News Preference

Motion picture, magazine and radio editors are being queried by Twentieth Century-Fox regarding their editorial preferences in motion picture press releases and special service feature material, in a poll now being conducted by Dick Condon of Hal Horne's 20th Century-Fox advertising and publicity department.

On Wilkes-Barre Board

John Galvin, manager of the Irving theatre, Wilkes-Barre, Pa., and John Kenworthy, of Local 325, IATSE have been named to the city's motion picture Examining Board.

Columbia To Reissue "Lost Horizon"

Columbia will reissue "Lost Horizon," under the title of "Lost Horizon of Shangri La." The picture, produced and directed by Frank Capra, and starring Ronald Colman, is based on the novel by James Hilton. Both book and picture have as their principal location the mythical lamasery of Shangri La, in the Himalayan Mountains.

New advertising, publicity and exploitation material is being prepared, in which the importance of Shangri La in the title and action of the story will be stressed.

SEC Lists More Salaries

Bing Crosby received $300,000 from Paramount Pictures last year to rank among the highest paid persons in the United States, according to a report filed with the Securities and Exchange Commission. Mr. Crosby augmented his picture income with $100,640 from Decca records and an undisclosed amount from his radio work. His earnings put him second behind Louis B. Mayer, Loew's production head, who was paid $704,426.

Other Paramount salaries listed included Fred MacMurray, $299,333, and Bob Hope, $294,166. Paramount also paid George C. de Sylva $69,945 as a share of gross receipts.

Soviet Picture Has Premiere

"This Is the Enemy!" (formerly known as "Counter-Attack") was to have its American premiere at the Stanley theatre, New York, Friday. Bearing the sub-title, "Episodes in the Peoples' War Against Hitler," the film portrays the resistance of the civilian population in Poland, Yugoslavia, and occupied Russian territories to the Nazi invaders.

It is the first Soviet film on which two major studios, Lenfilm of Leningrad, and Mosfilm of Moscow, have collaborated. Six Soviet directors participated in its production.

Modern Art Museum Adds Extra Show

The Film Library of the Museum of Modern Art instead of showing one motion picture program at 4 P. M. daily has inaugurated two showings daily with the first at 3 P. M. and the second at 5:30 P. M., including Saturdays and Sundays.

Equal Representation

Will H. Hays, MPPDA president, and Charles Francis Coe, vice-president and general counsel, are inaugurating a new schedule under which each will spend approximately half of each year in New York and the other half in Hollywood.

Mr. Hays left for the Coast this week and will remain there until Labor Day. On his return to New York, Mr. Coe will go to the coast and spend the following several months there.

Friedgood, Davis Join Fox

Hal Horne, director of advertising and exploitation for 20th Century-Fox, has added Morton Friedgood and Ellen Davis to the home office publicity staff. Mr. Friedgood is from the United Artists press department.

Two Join Buying Unit

The Fox theatre, Duncannon, Pa., and the West Shore, New Cumberland, have joined the Affiliated Theatres booking and buying service in Philadelphia.

'IA' Classifies Workers in Exchanges

Clerical workers in exchanges belong in its "B" locals, the International Alliance of Theatrical Stage Employees maintained this week. At present workers in those exchanges signed by the IA locals are in the "back rooms," inspectors, shippers, and the like.

The only obstacle which the Alliance may face is that clerical workers are also claimed by the American Federation of Labor's Stenographers, Typists, Bookkeepers, and Assistants union, and by the C. I. O..'s United Office and Professional Workers of America.

The AFL office workers' union has a foothold in the St. Louis exchanges of Paramount and United Artists, but in New York IATSE circles, it was said this week, the jurisdiction there would be cleared after conferences between the office workers' local 17707, and the IATSE Local B-1.

The CIO union has office workers in the distributor home offices, New York; but has no official representation in the exchanges there, yet.

In that city, the RKO circuit publicists last week voted, 14-0, under National Labor Relations Board auspices, to join the Screen Publicists Guild, which has become affiliated with the UOPWA, as Local 114.

Its charter, granted last week, gives it jurisdiction over "all motion picture publicists, theatre publicists, radio publicists, and all others in similar and related categories in Greater New York and vicinity." It thus is the CIO's third film industry union, in the east, the others being the Screen Office and Professional Employees Guild, and the Screen Readers Guild.

Postpone Meeting On Amalgamation

In New York, the meeting to amalgamate Local 306 of the IATSE, and the country's strongest projectionists' union; and the Empire State Motion Picture Operators Union, independent Progress has been postponed to July 13th. The unions have been rivals 10 years.

Local 1, stagehands, of New York, is conferring with theatres for renewal of contracts which expired January 31st. Terms of those contracts have been observed since then.

The clerical workers of National Screen Service, New York, trailer manufacturers, will vote next Tuesday on acceptance of local 109 as their bargaining agent.

The CIO is reported attempting to organize 16 mm. projectionists. Intimations of this come from Springfield, Massachusetts, where the national union is said to have granted a charter of Local 320, "non-theatrical operators." The IA local in that city is 186.

The CIO SOPEG Local 113, theatre managers, elected the following officers in Newark: George Kelly, president; Marty Ingram, vice-president; Louis Stein, recording secretary; Harold Belgard, corresponding secretary; Gene Genthon, treasurer; Albert Finkel, sergeant-at-arms; Nat Garber, Jack Levy, Jack Hagerty, trustees; Morton Bratter, Edward Batlan, Charles Bechtold, executive board. The men are Warners employees.

The American Federation of Musicians' ban against making of records and electrical transcriptions after July 31st does not affect studios or theatres, a spokesman for James Petrillo, president, said in New York Monday.

Paramount Salesman in Army

Glen Haviland, salesman for Paramount at Seattle, has joined the U. S. Army. Bob Estill, former booker for Paramount, has been advanced to salesman.

CANADIAN CENSOR LAUDS INDUSTRY FOR WAR EFFORT

Ontario Board Praises Industry for "Living Up to War Responsibilities"

by W. M. GLADISH
in Toronto

More of praise than criticism is to be found in the long-delayed report of the Ontario Board of Moving Picture Censors for the government year ending March 31st.

Apart from noting favorable increases for the year, the Board stepped out of character to commend the motion picture industry, for its war effort, it said, measured up to wartime responsibilities insofar as providing entertainment and the furtherance of the cause of the United Nations was concerned.

The year was marked by an outstanding development in the production of films for national purposes by the Federal Government but the Ontario Censor Board suggested that "success which has attended its efforts should not be marred by any attempt whatsoever to make use of this valuable asset to serve the personal or political interests of any individual or party." The policy of the Ontario censors has long been opposed to any move which would attempt to pervert the screen to the promotion of private or political interests.

Cites Industry Cooperation

Pointing to the increase in 16 mm. films, the Ontario Board offered praise to the Canadian industry for its war co-operation, declaring that much of the increased use of narrow films was due to the providing of entertainment in many camps of the armed forces by the Motion Picture Committee for the Troops in Training. Members of the army, navy and air forces are provided with screen entertainment concurrently with the general public and the industry's committee cooperates with the Y.M.C.A., Salvation Army, Knights of Columbus and Canadian Legion, through which some 60 camps have film shows for which no admission is charged enlisted men. For its part, the censor board had adopted the policy of waiving all censorship fees on films for this purpose.

The newsreels are praised for keeping the public informed rapidly on world-wide events, the task of this branch of the business having become more arduous because of the spread of the conflict to all parts of the world. The Board reported: "The newsreel and the motion picture have been a bond of contact between families in this Dominion and their fighting fathers and sons. In spite of the burdens imposed upon them, the newsreel services of the motion picture have found their way clear to chronicle weekly events of national significance."

The termination of the Ontario Government training school for projectionists, which was opened more than a year ago to insure high standard of qualification, was announced in the following paragraph: "During the fiscal year under review, the Department conducted a school for the training of motion picture projectionists. The number of enrollments and the results obtained were very gratifying but due to the fact that the majority of young men are now engaged in factories producing war supplies or have enlisted for military service, it is proposed to suspend operation of the school for the duration."

The report revealed that the number of licensed theatres in Ontario had increased by 17 to 417 at March 31st and it was said that the number would probably have been much larger had the Federal Government not restricted theatre construction to conserve materials. Alterations, some of a major nature, were completed under the board's supervision in approximately 25 theatres.

Board Examined 2,084 Films

During the year the number of 35 mm. film subjects submitted for examination increased to 2,084, as compared with a total of 1,938 in the 1940-41 period. Three features, two British and one American, were rejected by the board, these being the first to have been permanently condemned in three years. The identities of the rejected features were not disclosed, beyond the point that the banned U. S. picture was of the gangster type "and could not be regarded in its existing state as a topic of entertainment value under wartime conditions."

Relations between Canada and Vichy France were touched upon lightly in the report by the statement that the one French feature which had been examined and approved "was made before the outbreak of war and was definitely untainted by propaganda." The board approved three Polish features which had been made in Great Britain for the Free Polish Government while seven Russian pictures had been passed in recent months.

Of the 2,084 films of all kinds screened by the board during the 12 months, 84 were from the United Kingdom, 18 were produced in Canada and 1,967 were from the United States, thus showing the domination of the Canadian screen by Hollywood. In pre-war years, the number of features from France had run as high as the 200 mark in the 12 months and these were screened largely in French-Canadian localities but the latest report of the board shows a dwindling of French-language films to a lonely one—and this had been produced before the outbreak of hostilities.

The board ordered 858 deletions all told during the past fiscal year, of which 577 were in feature-length films and 109 in newsreels. Among the many films from the United States there were only 87 which were altered but among the 84 films from Great Britain there were 16 which were altered by the board. This meant that approximately one in each five of the British pictures required censorship in material form.

ONTARIO CENSORS PRAISE RUSSIANS

All Soviet Russian pictures were banned in Ontario until a year ago but the Provincial Board of Censors, in its annual report just published, said:

"The Board now permits the exhibition of films produced in Russia under the auspices of the U.S.S.R. Technically, these features are an advance upon those produced before the outbreak of war and also, it may be said, they are fine examples of wartime entertainment, free from anything of a politically offensive nature. The Board has been exacting when its authority was sought for the exhibition of foreign-language films and only when it has been shown that such are to be used for war purposes and of definite value in this respect, has it permitted their exhibition."

Exhibitors Fight Carnival Shows

by VICTOR SERVICE
in St. Johns, N. B.

Exhibitors in Halifax, N. S., have entered vigorous objection to carnival operations. It is contended that one tent show was granted a license to show four days on the local Common, owned by the city and for use of the citizenry for sports and play. The carnival showed on the city property for four weeks.

The theatre owners and managers also lodged protest on the ground that the carnivals used lights. For about a year, air raid precaution regulations insisted on permanent extinguishing of all outside theatre lights and the exhibitors have obeyed the command without question, thus losing a potent advertising medium. But the carnival used a thousand or so unprotected lights, many of them dozens of feet above the ground, and of powerful wattage, shining full force every night of the four weeks.

At Fredericton, N. B., Glen Libby, owner-manager of a carnival, was haled into the local police court, on a gaming charge. His show had been at Fredericton for four weeks, and the police had closed up money games on several occasions. Finally, when these reopened, he was ordered into court.

Despite predictions in the spring, there has been no dominion or provincial legislation against carnivals. Nor has any city or town government placed a ban recently.

The United Church Conference, at Sackville, N. B., condemned bingo, lotteries, fortune wheels, door and gate prizes. It was decided to call the attention to organizations using these for revenue that they were illegal.

NOW! THE DARING DRA
HOLLYWOOD'S AM



ORSON WELLES

Mercury Production





A Startling Challenge To Women Who Think There Are More Important Things Than Love!

with

Joseph Cotten · Dolores Costello · Anne Baxter · Tim Holt

Agnes Moorehead · Ray Collins · Erskine Sanford

and Richard Bennett

Screen Play, Production and Direction by ORSON WELLES

MATIC SENSATION FROM
AZING NEW HIT-MAKER!

Orson Welles' second personally directed and produced picture is a highly important production — as startling, dramatic and revolutionary in many ways as his "Citizen Kane", which was acclaimed by critical groups as The Best Picture of 1941.

"The Magnificent Ambersons" is considered to be the best novel ever written by Booth Tarkington, having won the Pulitzer Prize. The story is down to earth. The scene, a middle-western city, with its rich man's house that is the town's show place — but also a house with a skeleton in the closet. The fascinating characters step out on the screen as vivid human beings who love, hate, envy—are kind or cruel, according to their natures.

Red Book, in selecting it as The Picture Of The Month, says " 'The Magnificent Ambersons' has heart, and in it are people one can deeply care for...it is Welles' best."

"The Magnificent Ambersons" has been pre-sold over many months. Its publicity penetration is one of the highest on record. It has been nationally advertised in full pages in all the leading magazines. It will be a fine box-office success as well as a picture that will be praised to the skies by every critic who sees it.

The Magnificent Ambersons

FROM THE FAMOUS NOVEL BY BOOTH TARKINGTON

RKO RADIO PICTURES

OPENING SOON IN SELECTED FIRST RUNS EVERYWHERE

"Miniver" Still Breaking Music Hall Records

"Mrs. Miniver," MGM's film about war-time England, continues to break all records at Radio City Music Hall, New York, and began its fifth week at that theatre on Thursday. According to G. S. Eyssell, managing director, the picture becomes the sixth feature in the Music Hall's history to play so long a run and it is expected to at least equal the all-time record of six weeks now shared by three films, "The Philadelphia Story," "Rebecca" and "Woman of the Year."

In the four weeks, "Mrs. Miniver," starring Greer Garson and Walter Pidgeon, has been seen by 6,221,007 persons which the Music Hall reports is "a greater attendance than has ever been recorded for a motion picture in a similar period," and grossed more than $431,000 for that period.

Nicholas M. Schenck, president of MGM, announced in New York on Monday that there will be no increase in admission prices for "Mrs. Miniver," for the first 15 test engagements starting July 1st or subsequent dates. Mr. Schenck said, "Some exhibitors have advocated its presentation at advanced prices. The merit of the picture surely deserves this recognition. Nevertheless, MGM desires this film to be played to the greatest number of people in the shortest possible space of time. This picture," he said, "really belongs to the people. For this reason we have decided to offer 'Mrs. Miniver' to our customers without any provision for increased admission prices to the public."

"Yankee Doodle" In Fourth Week

Other holdover reports for the week are as follows:

"Yankee Doodle Dandy," Warner Bros., which ended its fourth week at the Hollywood, New York, last Friday with an estimated $28-000, and began its sixth this Friday.

"Juke Girl," Warner Bros.: at the Strand, New York; held over a second week.

"Beyond the Blue Horizon," Paramount: held a second week at the Paramount, New York, where it drew an estimated $60,000 for its first week.

"This Above All," Twentieth Century-Fox: finished its seventh week at the Astor, New York, with an estimated $12,000, and began its eighth week on Tuesday.

"The Magnificent Dope," Twentieth Century-Fox; held a second week at the Roxy, New York, where it drew an estimated $26,200 for last Thursday through Sunday.

"The Gold Rush," United Artists: completed its 10th week at the Globe, New York, Friday night, and took in an estimated $5,800 last Saturday and Sunday.

Twentieth Century-Fox reports that in the 15 test engagements of "This Above All," the picture has been established as among the top three grossing pictures released by the company this season. A number of day and date engagements are now being set up for the national release on July 24th, Fox announced this week. The film exceeded the previous high gross of "A Yank in the RAF" by 17 per cent at the Majestic in Providence, and also equalled the "Yank" receipts at the Wisconsin in Milwaukee.

Honor Projectionist

Over 50 associates and friends attended a testimonial dinner at the Lyric Hall in Hartford this week, in honor of Henry North, Lyric theatre projectionist. Henry L. Needles, Hartford division manager for Warner Theatres, was the principal speaker.

Name Rhode Island UMPI Tax Committee

The UMPI tax committee for Rhode Island, now completed, according to an announcement from Leon J. Bamberger, executive secretary of UMPI, consists of:

Albert J. Clark, MPTO of Rhode Island, Majestic Theatre, Providence; John B. Findley, United Theatres, Westerly, ATO of Rhode Island; Phillip H. Lavine, Ralph E. Snider Enterprises, Boston, Mass., operating theatres in Rhode Island; and

John Gubbins, of Paramount's Boston exchange.

In Kentucky, George N. Hunt, Jr., manager of the Loew Theatres in Louisville, has accepted membership on that committee replacing Sam J. Switow, who was called to the colors. As the latter had been chairman, a new one will be elected.

In Nevada, N. Dow Thompson, manager for the T. & D. Jr. Majestic Theatre, Reno, has been elected chairman succeeding William G. Cooke.

San Gorelick, RKO exchange manager in Chicago, has been elected chairman of the Illinois Committee.

In Delaware, A. J. DeFiore, Park Theatre, Wilmington, has been elected chairman of that state's committee.

The Maine committee comprises Otis S. Page, Lincoln Theatre, Demariscotta, Maine; Louis M. Gordon, Lockwood and Gordon, Boston, and Edward Bradley, Paramount representative.

The Massachusetts committee will consist of Stanley Sumner, University Theatre, Cambridge; Chas. E. Kurtzman, Loew's Theatres, Boston, and A. M. Kane, Paramount exchange manager, Boston.

Indianapolis Censor Chief

Mrs. Robert Fleming of Fort Wayne has been re-elected president of the State Indorsers of Photoplays, it was reported this week. All other officers were re-elected by the executive board, including Mrs. B. J. Roberts, first vice-president; Mrs. John Thiselwaite, second; Mrs. E. L. Burnett, third; Mrs. Beryl Holland, fourth; Mrs. Fred Lucas, recording secretary; Mrs. John Houck, corresponding secretary, and Mrs. Paul New, treasurer.

Shift News Theatre Managers

In a general shifting of Aaron Goldberg Circuit personnel in the San Francisco district, D. W. Donovan has been named manager of the Oakland Newsreel Theatre. He succeeds Nathan Grossman, who becomes manager of the Neswsreel Theatre in San Francisco. J. E. Spradling, former manager of the newsreel, becomes assistant to Mr. Donovan in Oakland. Bucky Williams continues as general manager of both newsreel theatres.

Mesher Named Aide

M. M. Mesher, for the last five years publicity director for the Hamrick-Evergreen theatres in Orgeon, has been named assistant to Albert J. Finke, general manager. Mr. Mesher also has been named by Mayor Earl Riley of Portland to head the theatre defense council. In the reorganization of the staff of Hamrick-Evergreen theatres in Oregon, Earl R. Hunt takes the position of advertising-publicity director.

Theatre Closes for Summer

RKO's Shubert Theatre, a 2,150-seat house, in Cincinnati, regularly playing stage shows and pictures but which recently switched to a straight film program, closed for the summer on June 4th.

Pan-American Drive

The second annual Pan-American sales drive has been started by the 20th Century-Fox foreign department. Twelve Central and South American branches are participating.

"Squadron" and "United" Open

Two films made their debuts in New York this week. Universal's "Eagle Squadron," the Walter Wanger production, opened at the Globe Theatre on Thursday night, and "United We Stand," the 20th Century-Fox feature depicting the historical events of the last 25 years, bowed at the Palace Theatre the same night, prior to a "United We Stand Rally" in Times Square.

Last Thursday night, Warner Bros. held two special screenings in Washington for "Wings for the Eagle," one at the National Theatre for press and radio representatives, and the other in the auditorium of the Department of the Interior for Army, Navy, Air Force and other Government officials.

The premiere of "Eagle Squadron" was attended by a score of British and American military leaders, including Major General Follett Bradley, commander of the First Air Force; Major Alexander de Seversky, noted aviator and author of "Victory Through Air Power"; Sir Ronald Campbell, of the British Embassy; Commander John Grant; Major C. B. Omerod of the British Ministry of Information and Sir Samuel Savage.

Others who were expected to attend were: Brig. Gen. W. T. Larson, Flight Leut. R. Dahl; the Hon. Godfrey Haggard; Captain Arthur Marsden; Vice-Admiral R. Bell-Davies; Col. Arthur I. Ennis; Captain D. V. Carnegie; Wing Commander Humphrey Bevan of New Zealand; Wing Commander Christopher Clarkson of the British Air Commission, and Wing Commander C. McK. Henry, Australian Air attache.

Col. Richard C. Patterson, Jr., chairman of the War Savings Staff for New York State, was expected to deliver the keynote address at the rally for "United We Stand," which took place Thursday in Times Square at 5:00 P. M. A special contingent of girls to sell War Bonds was on hand. Representatives from the following societies participated: American Friends of Norway, American-French War Relief, American Friends of Belgium, American Friends of Greece, American Friends of Jugoslavia, American Friends of Czechoslovakia, Danish-American Committee for War Savings, United China Relief, Scottish Federation of Societies, Poland Forever and Russian War Relief.

"Flying Fortress" Opens in London

Last week in London, the Warner Theatre and the Empire, an MGM house, shared the world premiere of "The Flying Fortress," produced by Warner's in England. Both theatres are presenting a simultaneous run of the feature according to a deal arranged by Max Wilder of Warners and Sam Eckman of MGM. The premiere, immediately following the 1,000-bomber British air raids over Cologne and Essen, was expected to create wide interest among London's theatre-goers.

Republic's "Flying Tigers," for which shooting was concluded last week in Hollywood, probably will make its debut in Washington, although the company has not yet announced a premiere date or place. Herbert J. Yates was in Washington over the week-end, however, and is reported to have conferred with representatives of the Chinese Government.

RKO reports that 100,000 reserved seats, priced at $1.10 each, were put on sale last week for the premiere of Samuel Goldwyn's "The Pride of the Yankees," which will be held simultaneously in 40 RKO New York theatres and the Astor Theatre on July 15th. Following this one night's showing, the film, starring Gary Cooper in the role of Lou Gehrig, released by RKO, will continue at the Astor on a reserved seat basis for an indefinite run.

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS

of

SAMUEL GOLDWYN'S Production

"THE PRIDE OF THE YANKEES"

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Wed. 7/15	10:30 A.M.
Atlanta	RKO Projection Rm.	191 Walton St..	Wed. 7/15	10:30 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Wed. 7/15	10:30 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Wed. 7/8	10:30 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Wed. 7/15	10:30 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Wed. 7/15	10:30 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Wed. 7/15	10:30 A.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Wed. 7/15	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Wed. 7/15	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Wed. 7/15	10:30 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Wed. 7/15	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Wed. 7/15	10:30 A.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Wed. 7/15	10:30 A.M.
Kansas City	Paramount Projection Rm.	1800 Wyandote	Wed. 7/15	10:30 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Wed. 7/15	10:30 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Wed. 7/15	10:30 A.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Wed. 7/15	10:30 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Wed. 7/15	10:30 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Wed. 7/15	10:30 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Wed. 7/15	10:30 A.M.
New York	Astor Theatre	B'way & 45th St.	Wed. 7/15	11:00 A.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee Ave.	Wed. 7/15	10:30 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Wed. 7/15	10:30 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Wed. 7/15	10:30 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Wed. 7/15	10:30 A.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Wed. 7/15	10:30 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Wed. 7/15	10:30 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Wed. 7/8	10:30 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Wed. 7/15	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Wed. 7/15	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Wed. 7/15	10:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Wed. 7/8	10:30 A.M.

AAA Cases Down For Six-Month Period

Only 66 Cases Filed in First Half of Second Year's Operations

A total of 66 arbitration cases was filed by exhibitors during the first six months of the second year of operation of the motion picture arbitration system administered by the American Arbitration Association. It is a substantial decrease from the rate of complaints for the same period a year ago.

The 66 cases represent an average of only 11 cases a month for the period from February 1, 1942 to June 30th. The arbitration system commenced operations on February 1st, 1941. Its scope was extended on September 1st last to include specific run complaints, but there have been only eight actions under this section.

During the initial six months of arbitration a total of 86 cases was filed at the field tribunals. This represented an average of 14.3 cases per month.

Clearance continued to lead as the principal cause of action during the third six month period with 53 of the 66 cases based on Section VIII. There were four some run, of Section VI demands, six for specific run (Section X) and three combination cases.

The ratio was slightly higher in favor of clearance cases than during the first six months of 1941 arbitration when 61 clearance cases, 24 some run and one withholding prints demands were filed.

Atlanta, Charlotte, Denver, Memphis, Milwaukee, New Haven, Omaha, Pittsburgh, Portland Seattle and Washington have received no complaints during the past six months. New York continued to lead as the most active tribunal with 11 actions since February 1st, or slightly less than two per month.

Board Rules On Affiliates

The right of distributors to protect their affiliate theatres with special clearances was further amplified by the Appeal Board Tuesday in their 28th decision. The judges ruling on an appeal for the Earle theatre, New Castle, Del., by John and Grace Koczak, upheld a Philadelphia arbitrator's dismissal of their complaint that the 28-day clearance behind Wilmington imposed by MGM defeated a previous award granting some run to the Earle.

The Koczaks, in the 16th Philadelphia complaint, had asked an arbitrator to implement their some run victory over MGM in the second Philadelphia case by reducing the 28-day clearance behind Loew's first run Aldine in Wilmington to the 10 days granted by other distributors.

The Appeal Board, citing its Dickinson and Dipson decisions (Nos. 27 and 24), ruled that under Section XVII of the decree a distributor might grant its affiliates such clearance as it deemed proper. "It is true that the clearance of 28 days (behind the Aldine) is considerably longer than that imposed upon complainant's theatre by other distributors," the board said, but found that MGM granted no lesser margin to any other theatre in the Wilmington area. Costs were charged against the complainants.

St. Louis

Louis M. Sosna, operator of the Sosna theatre, Mexico, Mo., won one count and lost three in a decision by Ethan A. Shepley, arbitrator, on his some run complaint. Mr. Shepley dismissed the action against RKO, Paramount and 20th Century-Fox but directed Warner Brothers to offer a run. It was the eighth St. Louis case.

The case was Mr. Sosna's third some run action. His first was withdrawn. He won a second, the tribunal's fourth, when the Appeal Board reversed a local arbitrator and directed Loew's to offer a run.

Benjamin Tepper, Mr. Sosna's attorney, revealed Monday that the latest award would be appealed, asking that the decision be reversed insofar as it affected Fox, RKO and Paramount. The arbitrator found that they had offered Mr. Sosna reasonable runs. At issue in the Sosna cases has been a five-cent matinee admission price charged by his third run house. Costs were assessed one fourth against Warners, the balance against the complainant.

Hearings in the 11th St. Louis case, clearance complaint of Victor Thein for his Palm theatre, St. Louis was postponed to July 8th by Judge Thomas C. Henning the arbitrator.

Chicago

The Oriental theatre case, Chicago's 6th, has been postponed again, this time until July 15th, by request of the parties who want more time to continue negotiations in search of a settlement outside of the arbitration board. This case has been on file almost a year and has undergone a series of postponements following the first hearings several months ago.

Benjamin Wham has been named arbitrator for the Palace Theatre, Gary, Indiana case, which has been set for August 11. Declarations of intervention have been filed in the case by the Vogue Amusement Company, Inland Amusement Company and the Whiting Amusement Company, all Indiana-Illinois Theatre circuit subsidiaries, operating the Vogue in East Chicago; Indiana, Indiana Harbor, and Hoosier theatres, Whiting, Indiana.

The Freeport Theatre, Freeport, Ill., case was resumed and testimony completed on June 22nd. Arbitrator Arthur Goldberg has given both parties until July 7 to file briefs.

Indianapolis

Manny Marcus, operator of the Ritz theatre, Indianapolis filed the sixth case in that city on June 26th when he started a clearance action against all five distributors and the Uptown theatre, a Zaring circuit house, which, he asserts enjoys an unreasonable margin over the Ritz. He did not specify the present clearance or what adjustment is sought.

Albany

Smalley Theatres, Inc., renewed its attack against clearances held by the Schine circuit with three more clearance demands at Albany on Monday. The cases, Nos. 5, 6 and 7, were filed against All Five by William C. Smalley, president, through Leonard Rosenthal, attorney. The circuit has a similar action, Albany case No. 3, for its Sidney, N. Y., theatre pending before Judge Joseph Rosch, arbitrator.

The complaint, in order, attacks the 14-day margin held by the Schine Palace and Oneonta theatre, Oneonta, N. Y., over Smalley's Coopertown; the 30 days of the Schine Hippodrome and Gloversville theatres, Gloversville over Smalley's Johnstown; and the 30 days of the Schine Palace and Oneonta in Oneonta over the Smalley theatre in Delhi, N. Y.

Buffalo

An appeal has been filed by an intervenor from the award in Buffalo's 12th case, in which M. M. Konczakowski won a clearance reduction from seven to three days for his Regent theatre, in Buffalo. Basil Brothers, who intervened for their Apollo and New Ariel theatres filed the appeal. Louis B. Dorr, arbitrator granted the clearance cut in respect to the New Ariel. The Apollo clearance was settled by stipulation. The appeal was filed on Friday.

Cleveland

Cleveland's fourth case, specific run action for the Highland theatre in Akron filed by the Liberty Operating Company will be heard on July 8th. Leonard H. Davis, a lawyer, is the arbitrator.

Fly Sees Television, FM Post-War Aids

Television and the FM system of broadcasting may be "important factors" in expanding radio to stave off post war depression, Federal Communications Commission chairman James L. Fly told the House Interstate and Foreign Commerce Committee, in testimony Tuesday about the Sanders bill to reorganize the commission.

Mr. Fly questioned the wisdom of issuing licenses now, adding that development of the new medium would continue regardless of licenses.

He also defended vigorously the FCC network regulations, and assailed the Sanders bill proposed study of the regulations. The study is out of time, and will interfere with the FCC war duties, he said. He also outlined each facet of the regulations, and their reasons, stressing maintenance of freedom of radio to as many as possible.

Of the investigation into ownership of radio stations by newspapers, he remarked that should such ownership "gravitate into the hands of churches, schools, or motion picture companies", there would be similar investigation.

He added that just prior to the war, the FCC was considering investigation of clear channels; but was unable to make it because it lacked engineers.

Stanley Company Calls in Bonds

The Stanley Company of America has called for redemption August 1st all outstanding. first mortgage six per cent fee and leasehold sinking fund bonds of the Stanley-Rowland-Clark Corporation, a subsidiary. The Stanley Company is a subsidiary of Warner Brothers. It will pay 101 for the bonds, plus interest. November 30, 1940, $1,400,000 of this issue was outstanding. The bonds are due August 1, 1946.

Honor Kalmine

The recreation center of Camp O'Connell, Pennsylvania, has been dedicated Kalmine Hall, honoring the Warner circuit's assistant general manager, Harry Kalmine. Mr. Kalmine participated last week in opening of the camp, which he founded through the Pittsburgh Variety Club.

Hudson In Defense Post

Earl C. Hudson, president of United Detroit Theatres, has been named a civilian defense group coordinator by the city's Office of Civilian Defense. He has charge of theatres, auditoriums, and dance halls there.

U. S. Censors revise Radio War Rules

Censorship rules for broadcasters were revised, clarified and expanded last week by the Office of Censorship, but few new responsibilities were imposed upon the stations.

Probably the most significant addition to the regulations—incorporated at the request of the industry itself—calls upon broadcasters to be "alert" to prevent the transmission of subversive information through the use of commercial continuities, and holds that "the continuity editor should regard his responsibility as equal to that of the news editor."

Included in the revision are the specific requests which have been made by the censorship from time to time since the code was originally issued last January 15th.

Among the new suggestions are several covering the presentation of weather information and news and definite requirements to be observed prior to, during and after a possible enemy attack, with a new clause prohibiting broadcasters outside the attacked area from mentioning the action unless express authorization for radio is given by the War Department in Washington.

Check on Foreign Language Scripts

The section covering request programs has been clarified and the precautions to be exercised by foreign language broadcasters have been expanded at their own request.

The new foreign language provision, which Byron Price, director of censorship, said was less stringent than the code adopted by the foreign language broadcasters themselves, requires submission to stations of complete scripts with an English translation and an "on the air" check to prevent deviations.

The changes in the code were submitted to a representative group of broadcasters and their representatives before final adoption, Mr. Price said. Among those consulted were William B. Dolph, general manager of Station WOL; Carleton Smith, general manager of WRC, and K. H. Berkeley, general manager of WMAL, Washington; Kenneth Yourd, Washington, representing the Columbia Broadcasting System; Neville Miller, president of the National Association of Broadcasters, and C. E. Arney, Jr., his assistant; John Shepard III, president of the Yankee Network and chairman of the Broadcasters Victory Council; O. L. Taylor, secretary of the council; Victor Sholis, representing the clear channel stations; Philip Loucks, representing the frequency modulation stations, and Paul Spearman, representing Network Affiliates, Inc.

Senate Confirms Fly Nomination

The United States Senate on Monday confirmed the nomination of James L. Fly, chairman of the Federal Communications Commission, for a seven-year term on the FCC.

On Wednesday, Congressman Youngdahl of Minnesota, urged Mr. Fly to postpone the network regulations until after the war. His suggestion followed the statement by Mr. Fly at the Sanders bill hearings that 90 per cent of the FCC's work now related to the war.

At his weekly press conference Monday, Mr. Fly said the War Production Board had accepted "in principle" the suggestion of the War Communications Board for the pooling of broadcast station repair and maintenance parts. He indicated that the necessary order would be forthcoming in the near future. Mr. Fly declared that 73 per cent of the stations would be forced off the air by the end of the year without an assured supply of such essential parts.

Chairman Fly also reported an increase of more than 50 per cent in long distance telephone calls during the last 18 months and said that the country faced "some undesirable alternatives" unless it voluntarily cut down on the use of telephones. Asked to comment on the "alternatives," he said he hesitated to "speculate," but they might entail banning certain classes of business which use telephones extensively, or shifting some types of business to certain hours, or instituting a system of priorities.

Since January, 1941, toll calls on the longer distances increased 78 per cent, he said; in the Norfolk area, 245 per cent; Washington area, 165 per cent. During May, he added, 15 per cent of toll calls were delayed by busy circuits.

ARMY FILM RENTALS $6,000,000 A YEAR

The Army Motion Picture Service, operating 700 film theatres in camps, estimates that by the end of the year, it will have paid out film rentals in excess of $6,000,000 for 1942. For the past 20 years, the Service has been a self-sustaining unit of the Army, requiring no federal appropriation and operating entirely on paid admissions. R. B. Murray is general manager and from his Washington office, directs his own staff of film buyers, exploiteers and exhibitors.

Favorite film attractions of men in the armed forces during the month of May, according to the Service, were "Ship Ahoy," "Tortilla Flat," and "Rio Rita," all MGM films; "My Favorite Blonde," Paramount; "Kings Row," Warner Bros., and "My Gal Sal," 20th Century-Fox.

The House Ways and Means Committee Tuesday approved exemption of Army and Navy post theatres from admission taxes, provided profits from the shows were donated to service relief funds. Passage of the bill affects all 700 Army theatres.

Warners Buy Rights to "Mission to Moscow"

Purchase of the screen rights to "Mission to Moscow," the book by Joseph E. Davies, former U. S. Ambassador to Russia, has been announced by Warner Bros. In the announcement, Mr. Davies disclosed that he was "making available for the first time my personal diaries, memoranda and other private information which were not included in the volume."

Although the sale price was not divulged, Mr. Davies said in Washington that he was told he was receiving the highest price ever paid in the history of the industry for film rights to a book of this kind. Mr. Davies also revealed that he plans to devote the profits to a public cause, the character of which he is not yet prepared to announce.

Robert Buckner will produce the film for Warners.

Mahne Circuit Executive

Carl Mahne, for the last 16 years manager of the Egyptian theatre, Seattle, has been named assistant to Al Rosenberg in the executive offices of the Evergreen State Theatres circuit. Mr. Mahne will assist Mr. Rosenberg in the direction of the smaller houses.

Schine reports Theatre Disposal is Proceeding

The Schine circuit, in selling back its theatres acquired from independent exhibitors, in accordance with the two-year "standstill" settlement of the Government anti-trust suit against it, will deal "only with bona fide independent exhibitors." The statement was in a report filed with the Buffalo Federal Court last week. The report remarked numerous communications from brokers, and stressed the necessity of investigating the reliability of the customer.

It also added that the former operator of the Strand, Cumberland, Maryland, did not wish to reacquire his theatre. Of the State and Appalachia, in Appalachia, Virginia; the Viv, Corbin, Kentucky; the Cla-Zel and Lyric, Bowling Green, Ohio, it was said there are no new developments.

The Palace, Clifton Springs; Webster, Rochester; Paramount, Glens Falls, have been re-bought by former owners. All are in New York.

The Federal order requires that those not bid for by former owners be offered to independent exhibitors generally.

Expect Crescent Denouement Soon

The Federal Court decision in the anti-trust suit by the Government against the Crescent circuit, affiliates, and United Artists and Universal, will be given shortly in Nashville by Federal Judge Elmer Davies, it was said in that city Monday. Trial lasted through last summer and autumn and Judge Davies has since had the testimony under consideration. At the close of the trial, Columbia was dropped as a defendant.

64 Shorts Set for Paramount

Seven series of short subjects will make up the 52 new releases in Paramount's shorts program, and will be augmented by 12 Superman cartoon adventures, in color. The announcement was made in New York Tuesday by Oscar Morgan, Paramount's short subjects sales manager.

He added that Paramount News would again release 104 issues.

There will be 12 Popeye cartoons, in the 52 shorts projected; six Puppetoons; six "Speaking of Animals"; six Popular Science; six Unusual Occupations; six Paramount Headliners; ten Grantland Rice Sportlights.

The company will also promote the Quiz Kids to features, following their current employment in shorts. Several stories are being examined.

Mr. Morgan said emphasis would be on "quality feature shorts" and he adds the company would "continue national exploitation of its feature shorts on the same scale that resulted in unprecedented attention in every publicity channel."

Irene Dunn to 20th-Fox

Irene Dunne has been signed by 20th Century-Fox to star in "Lady in Ermine" which Ernst Lubitsch will direct.

PRE-RELEASE

EAGLE SQ

If there is any doubt in your minds about the extraordinary box-office power of "Eagle Squadron" we ask that you communicate with the following gentlemen who will be happy to confirm to you the sensational results obtained in these pre-release openings at advanced admission prices.

Edward L. Alperson, RKO Theatres, RKO Bldg., New York
Joe Blumenfeld, Orpheum Theatre, San Francisco
Jay Emanuel, Senate Theatre, Harrisburg
Charles Hayman, Lafayette Theatre, Buffalo
Ike Libson, for Colonial Theatre, Dayton, Ohio
Bob O'Donnell, for Majestic Theatre, San Antonio
J. Lawrence Schanberger, Keith's, Baltimore

Now Booking For Pre-

ENGAGEMENTS!

UADRON

7 openings, representing a cross-section of the country, at advanced admission prices, break all records in Buffalo, Baltimore, Chicago, Dayton, Harrisburg, San Francisco, San Antonio. All are holdovers for indefinite runs!



elease Engagements!

NON-FICTION WAR BOOKS LEAD PUBLISHING FIELD

Changes Come to Another Hollywood Story Source, Publishers Report

The book mart, one of Hollywood's principal sources of story material, has begun to feel the influences of war, threatening a serious shortage of diversified supply from this field for screen product. War is No. 1 on story lists, agree publishers, authors' agents and heads of story departments of the major distributors. And scores of writers are either in military service, about to be called or engaged in war-time activities.

A glance at current "best seller" lists shows war and current events books at the top and gaining over popular fiction best sellers. Non-fiction books, such as "The Last Time I Saw Paris," by Elliot Paul; "Victory Through Air Power," by Major A. P. de Seversky; "Flight to Arras," by Antoine de Saint-Expury"; "Mission to Moscow," by Joseph E. Davis, former U. S. Ambassador to Russia, have an edge on popularity and sales over the first five of the fiction best sellers: "The Moon Is Down," John Steinbeck; Rachel Field's "And Now Tomorrow"; "Islandia," Austin Tappan Wright; Hanz Werfel's "Song of Bernadette"; "Until Daybreak," Louis Bromfield, and "Kings Row" by Henry Bellmann.

Film Puts Book On Best-Seller List

The latter book, incidentally, reached the best-selling list only since Warner Bros.' film, based on the novel, was released. Prior to that, according to Simon and Shuster, publishers, the Bellamann novel recorded good sales, but had not been a best seller.

Book publishers, booksellers, libraries and others who constantly check the public's taste in literature, assert that non-fiction books are in greater demand today than ever before. W. W. Norton, publisher, interviewed in his New York office recently, said there was no "trend toward escapist" books and declared that non-fiction—the personal history type of book, the "Berlin Diary" approach and other literary efforts centered on the war, its causes and effects —had completely captured the interest of the American reading public. "Fiction sales are off," he said, "and non-fiction sales are increasing by leaps and bounds, in all parts of the country."

In spite of increased production costs since the war, Mr. Norton pointed out, publishers have maintained their prices and there are no indications, for the present, that there will be any advance on books for the autumn.

Simon and Shuster asserted that increases in non-fiction sales for the first six months of the war were running parallel to those in England during the comparable months of Britain's entry in the fight against the Axis.

A few publishers whose firms concentrate on fiction only, while admitting the rapid rise of non-fiction product, simultaneously point out that the trend "won't last," that before long, the public will turn to "escapist lierature" on a grand scale.

The evident shortage of fiction material, however, is the cause of great concern among story department chiefs of film producing companies. William Dozier, head of Paramount's West Coast story department, who visited New York recently, said "Hollywood, for the first time, will be forced to rely on its own resources for screen matrial. Studios," he said, "will have to develop to a greater extent than ever before, their own scenario departments, and will have to give greater encouragement to lesser-known writers."

"Hollywood Must Cultivate Resources"

William Fadiman, of MGM, agreed with Mr. Dozier. "Hollywood must now turn in upon itself and cultivate its own resources in providing material for the screen," he added. Leda Bauer, RKO's story chief, asserted that producers probably would "turn to more costume stories, films about the American Revolution, the Civil War or other historic periods in our own history."

Miss Bauer believes that "any really good story, and I don't care what it is, who wrote it, nor what the background is, whether it be a play, a book or a movie, will still be successful." Miss Bauer expressed the opinion that there's "always been a shortage of good material," and that the war had simply heightened the situation.

The principal stumbling block for American authors, film story heads agree, is the fact that novelists and playwrights as well, "find themselves unable to write about anything which is not directly concerned with the war." A spokesman for Brandt & Brandt, the playwright-novelist agents, pointed out recently that "authors don't want to write 'escapist' plays, nor do they want to write war plays. There doesn't seem much else to write about. Therefore, for the present, they are not writing anything."

Broadway to Feature More Comedies, Mysteries

Play agents report that Broadway managers will produce more comedy and mystery-melodramas for the coming season, with less emphasis on war and anti-Fascist themes likely to appear on the boards. Whether or not this trend will carry over to the screen, film story chiefs declare it still is "too early to tell. At the moment, Hollywood is scheduling a number of war pictures for next season, "with the usual amount of melodramas, comedies and other 'escapist' product mixed in," as one company spokesman said.

Survey of the material currently being published in *Redbook, Good Housekeeping, American Magazine, Saturday Evening Post, Ladies' Home Journal, Woman's Home Companion and McCall,* reveals that a little more than half of the stories have war or allied subject backgrounds, indicating that in this field, too, Hollywood faces a shortage of straight fiction, a large part of which, before the war, was material for the screen.

Within recent months, many of the "popular" magazines, principally the *Saturday Evening Post, Collier's, Ladies' Home Journal, Woman's Home Companion* and *McCall* magazine, increased their prices, the first two publications from 5 to 10 cents a copy, and the latter three from 10 to 15 cents. In all cases the increase was effected because of the rise in paper and publication costs.

Confiscate Sex Film In Camden Theatre

"Elysia," controversial "sex" film, which had been showing at the Star Theatre, Camden, N. J., was confiscated last Thursday by City Prosecutor Firman Michel. Confiscation of the film was made after a private showing on charges of alleged violations of sections of the state crimes act governing the exhibition of lewd or indecent pictures.

Since the theatre operated only in the evenings, the prosecutor, accompanied by county detective heads, appeared at the theatre shortly after noon. With them they had a private motion picture machine operator. John Rose, manager of the house, was informed a private showing was to be made following complaints that "Elysia" was not the type of picture for public display.

"Pretty rank" was the description given the picture by the prosecutor, who said that the confiscated film will be submitted to the grand jury. However, Mr. Rose was not taken into custody nor was the theatre closed. Mr. Michel granted the manager an opportunity to obtain a new picture, provided no future display be made of films of the type seized.

The confiscation of "Elysia" does not in any way affect the policy of the house, and Mr. Rose hurredly booked in a twin bill with "Marijuana Madness" and "Tomorrow's Children." The Elm Theatre in Camden also features the so-called "sex" pictures, currently offering "One Night of Bliss."

Organize Play Backing Group

Angels, Inc., an organization of business men, which an announcement says, is designed to "place the business of backing shows by laymen on a solid foundation," now has five members, each subscribing $50,000. According to the plan the membership will be increased to 20.

Among the five is Emmanuel M. Cohan, of the brokerage firm of Hirsch, Lilienthal and Company, who mapped out the arrangement and is acting as coordinator. Names of the others are being withheld for the present. The business administration of the syndicate will be handled by a group of five or six men in the theatrical field, it was said.

Goodman Succeeds Braly As West Coast Chief

Del Goodman has been given charge of the West Coast, for Paramount. He was Canadian manager. His predecessor, Hugh Braly, has been transferred to the Rocky Mountain district. He succeeds Manny Brown, named branch manager at Buffalo.

THE Film DAILY

REVIEWS OF NEW FILMS

"Lady in a Jam"

with Irene Dunne, Patric Knowles, Ralph Bellamy

Universal 78 Mins.

SCREWBALL COMEDY RACES DOWN THE AUDIENCE TRACK A SUMMER-TIME WINNER.

This screwball comedy races down the audience track a Summer-time winner. Concocted by Eugene Thackrey, Frank Cockrell and Otho Lovering, the for-laughing-purposes-only screenplay has exactly the right touch, witness the fact that the projection room audience of reviewers and critics responded to the situatons and lines with everything from chuckles to guffaws.

Irene Dunne, as talented a comedienne as you'll find, makes the role of a zany heiress-gone-broke the medium for sustained fun, and there's admirable support from Patric Knowles as an earnest young psychiatrist, Ralph Bellamy who satirizes an Arizona he-man, Queenie Vassar as Cactus Kate, Miss Dunne's eccentric grandmother, and Eugene Pallette as the troubled executor of the estate dissipated by Miss Dunne.

Gregory La Cava, in the dual guise of producer and director, has turned in a highly competent job. The pace is rapid



Lady in a Jam makes good!

IRENE DUNNE

as the

Lady in a Jam

with PATRIC KNOWLES

RALPH BELLAMY · EUGENE PALLETTE

Queenie Vassar

Produced and Directed by

GREGORY LaCAVA

Screen Play by Eugene Thackrey • Frank Cockrell • Otho Lovering

UNIVERSAL PICTURES

Hornblow Hits Stage; Plans Russian Saga

Motion pictures offer an example of superb teamwork, in contrast to the legitimate theatre, the product of which is almost uniformly bad, according to Arthur Hornblow, producer of many pictures, lately with Paramount, and now under a five year contract with MGM. Mr. Hornblow was in New York several weeks, and saw every play.

"In motion pictures, we have a perfectly functioning setup—producer, director, writer," he said. "Corresponding functions on the stage have been abandoned by producers, directors and playwrights," he declared.

Mr. Hornblow is currently preparing "Song of the Red Army," his first picture for MGM, and one for which plans for "Quo Vadis" have been temporarily put aside; although last week he signed S. M. Behrman to do final continuity on the famous religious story, which is to be in color.

"Song of the Red Army" will definitely be a "big" picture, for which no budget limitation has been set, he said.

"It will be a vigorous picture, full of bravura," he said; "it will be that because its subject lends to that treatment. What could be more colorful than the story of the heroic defense of Russia by its peasants, and by the Cossacks in the Ukraine?"

Of possible Government supervision of the Russian-theme film, Mr. Hornblow answered there had been none and no indication of any. He asserted, however, he would welcome any Government questioning, intimating in addition, that the film in his hands would have the most careful handling because he personally was thoroughly impressed by the stamina and task of the Russian people.

He sees no immediate trouble in filming it from the priorities viewpoint.

"I see no problems now," he said. "If some arise, we will solve them. If we have to make pictures without sets, we'll make them that way. Maybe they'll be better."

Mr. Hornblow will also make a comedy this year but he has not chosen the story. His contract does not specify the number of pictures he is to make, he said.

National Decency Legion Classifies Five Films

Of five pictures classified by the National Legion of Decency in its listing for the current week one was approved for general patronage and four were listed unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "Holiday Inn." Class A-2, Unobjectionable for Adults: "Crossroads," "Destination Unknown," "Lady in a Jam," "Moonlight Masquerade."

KAO Dividend

Keith-Albee-Orpheum directors last week in New York voted a dividend, out of operating surplus, of 25 cents per share on the common stock.

Schlaifer Leaves Small

Jack Schlaifer has resigned as Edward Small's New York representative. He is being replaced temporarily by Tom Walker who represents Mr. Small in the West.

Martin Joins UA

Fred Martin, formerly an RKO booker in Chicago and previously with United Artists, has been appointed office manager for United Artists at Cincinnati.

Work Begun on Army Lounge

The Motion Picture Trade Press Publishers' Committee, with the cooperation of film companies and others, has begun the extensive furnishing of the roof-top sundeck at the former Paramount Studio at Astoria, Long Island, which is designed to be a lounge for the approximately 400 service men now serving the U. S. Signal Corps' Photographic Center there. Many of the service men at the center were formerly technicians in the industry.

The sundeck is the first of three recreational projects which the committee plans for the service men. A recreation room, to be decorated and furnished under the supervision of John Eberson, theatre architect, and Harold Rodner, of Warners, and a library to which 2,500 volumes will be contributed by the local industry, are to follow.

Members of the committee are: Martin Quigley, Abel Green, Maurice Kann, Jay Emmanuel, Charles Lewis and Jack Alicoate.

Geraghty Appointed to Coast Censor Board

Tom Geraghty, screen writer and producer, was appointed a member on Monday of the Los Angeles motion picture review board of the United States Office of Censorship. His appointment was announced by Watterson R. Rothacker, chairman of the west coast censor board. He assumes his duties on July 6th.

Mr. Geraghty, who is 59, is a native of Rushville, Ind., and has been writing for the screen since early in the silent picture era. He is the author of more than 100 screenplays and original stories and has been an associate producer, and producer, as well as filling other studio executive posts.

Showboat Opens

Bryant's Showboat will open July 12th in Cincinnati for a summer season of old-time melodramas. The boat, which again will be anchored at a downtown wharf on the Ohio river, has made annual trips to Cincinnati for the past 10 years, and provides appreciable theatre competition.

St. Louis Opera Opens

St. Louis' Municipal Opera opened its 24th season last week. The outdoor theatre in Forest Park, where the operas are presented, is the most serious competition to motion picture theatres of the area during the summer. The Forest Park seats 10,000.

Lombardi Transferred

Angelo Lombardi, formerly branch manager in New Haven for Warner Bros., has been transferred to the New York exchange in a similar capacity, succeeding S. Macomber. William Cummings from the Boston office succeeds Mr. Lombardi in New Haven.

Allvine Edits News History

Earl Allvine, Fox Movietone newsreel editor, assembled and edited the newsreel footage used in "United We Stand." Edmund Reek produced the newsreel history of events since Versailles. The picture was reviewed in MOTION PICTURE HERALD for June 27th.

MGM Transfers Booker

George Fisher was transferred last week to Oklahoma City from Kansas City by MGM, where he will work in the booking department.

Estill Named Salesman

Robert Estill, booker at the Seattle Paramount exchange, has been promoted to the sales staff.

Newsreel Houses Increase Ads

Public interest in the prosecution of the war against the Axis is increasing the use of paid newspaper advertisements by newsreel theatres. Two of the larger newsreel house circuits in New York, the Embassy and Trans-Lux, which have placed ads sporadically in New York newspapers prior to the war, since Pearl Harbor, are "giving more attention to ad space," according to spokesmen for both companies.

Since the war, newsreel theatres in other cities, principally Newark, Chicago, San Francisco, Cleveland and Detroit, also have increased their use of advertising in metropolitan papers to publicize showings of important newsreel breaks concerning the war.

Last Wednesday, simultaneously with the issue by all newsreel companies of the pictures on the Midway air and sea battle, the Embassy and Trans-Lux advertised the films in New York papers.

Other outstanding war events, including the first films of the attack on Pearl Harbor; General MacArthur's arrival in Australia; the sinking of the Lexington; the AEF's arrival in Northern Ireland, and later in Australia; "Jimmy" Doolittle's story of his air attack, and the "New York at War" parade, all were publicized by the newsreel theatres as being shown at their respective houses.

Company spokesmen for both Embassy and Trans-Lux declared on Monday that if news breaks warranted it, they would take as many as two ads a week in New York newspapers. They agreed that the capture by the FBI, of eight Nazi saboteurs, if released by officials to all newsreel firms, would be of sufficient interest to the public to warrant the advertising of showings in theatres.

Both Embassy and Trans-Lux officials agreed that, since the war, the number of people who requested theatre programs mailed to their homes "had been on the increase," indicating that particularly, in New York, the public is learning to go to the local newsreel theatre for full coverage of war news in pictures.

News Broadcasts in Theatre

News broadcasts from leased wires of the United Press will be presented daily to patrons of the Criterion Theatre in Oklahoma City, according to announcement this week that the theatre had completed special arrangements with KTOK for the spots. The news portion of the theatre program will be presented at 1:00, 7:50 and 10 P. M. each day.

Theatres Switch to Newsreels

Two Denver theatres, the Senate, owned by Sam Feinstein and John Anderson, and the Rialto, a Fox house, have shifted to newsreels and short subjects programs with admissions at 25 cents. Telenews Theatres will furnish the newsreels to the Senate, which will draw heavily upon local events. The Rialto will use releases of all major newsreel companies.

Award to 'News of Day'

Metro-Goldwyn-Mayer's "News of the Day," for the best domestic newsreel on the Federal Bureau of Investigation and the Nazis, and Robert Martin, of Paramount News, for the best foreign newsreel on the capture of St. Pierre and Miquelon by the Free French, will be awarded sterling silver plaques Saturday in Atlantic City by the National Headliners Club.

WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product, providing a service of the exhibitor for the exhibitor.

Address your reports to What the Picture Did for Me, MOTION PICTURE HERALD, Rockefeller Center, New York, N. Y.

Columbia

INVADERS, THE: Leslie Howard, Raymond Massey, Laurence Olivier—A very timely picture, hut the puhlic seemed to be a little hesitant about attending. Well directed and different. You'll like it. Played June 7-8.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

TEXAS: William Holden, Glenn Ford—Although we played this picture rather late, we have no regrets. Business excellent.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—This comment is heing written a day after the engagement and therefore its accuracy of statement is contestahle, since the film is anything hut unforgettahle. In fact, one might say that greatest attribute of the production is that it is not quite so had the taste lingers. Columbia, as has long heen foreseen having styled itself the father of farce, "The Comedy Company" . . . having pointed incessantly to "The Awful Truth" and a number of Capra's as evidence, now is resting weightily on its previously earned laurels. The result: "They All Kissed the Bride," Columhia's latest "wit-hit" bears about as much resemhlance to a first rate comedy-farce as a Hollywood-Hitchcock film does to the "39 Steps." The title "They All Kissed the Bride" has nothing whatever to do with the picture; and the picture has nothing whatever to do with anything. It is replete with a lot of unnecessary, and occasionally almost loathsome, osculation. And it presents a variety of talk and incident bordering on vulgarity and well over the line in its dual implications and ponderous sensuality.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Swell show, hut no draw at the hox office. Will please all if you can get them in. Running time, 93 minutes. Played June 14-16.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—This picture drags. Could be improved by cutting out the first 45 minutes. It's the same old story. They are trying to put on a show and finally do, in the last half of the last reel. This is sorta like a western; you know what the story is as soon as it starts. Running time, 115 minutes. Played May 31-June 1.—Ray Peacock. Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

BILLY THE KID: Robert Taylor, Brian Donlevy, Mary Howard—Not so hot hut drew western fans and beautiful color saved the day. Played June 5-6.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

COURTSHIP OF ANDY HARDY: Mickey Rooney, Lewis Stone—Still the top series of family pictures. Donna Reed didn't hurt the cast one hit, either. Drew a little ahove average husiness. Running time, 93 minutes. Played June 14-15.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neh. Small town patronage.

DESIGN FOR SCANDAL: Walter Pidgeon, Rosalind Russell—Title poor. Picture worse. Business nothing. Running time, 84 minutes. Played June 7-8.—Ray Peacock, Onalaska Theatre. Onalaska, Wash. Loggers and mill worker patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt, Darryl Hickman—This chap, Darryl Hickman, deserves equal hilling with the stars in this picture. He's a swell kid and should go far. The picture is well made with a swell story and fine cast. Young is always good, but why don't they give Marsha Hunt some hetter roles? Running time, 63 minutes. Played June 12-13.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neh. Small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—A gangster picture which failed to draw average husiness. Too old when I played it. Running time, 107 minutes. Played June 10-11.—E. M. Frieburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARRIED BACHELOR: Ruth Hussey, Robert Young—Just fair and not strong enough to pull enough husiness to hreak even. Played June 10-11.—A. C. Edwards. Winema Theatre, Scotia, Calif. Small lumber town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—Here is a swell picture. Got to hand it to MGM; they sure know how to put the finishing touches to a picture. Almost every one liked it, and I thought it a swell piece of acting on everyone's part; even the dogs turned in a fine performance. Running time, 105 minutes.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla. General patronage.

Paramount

FLEET'S IN, THE: Dorothy Lamour, William Holden—A swell musical comedy which should draw and please anywhere. Running time, 93 minutes. Played June 17-18.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—If this picture doesn't click anywhere—well, I wouldn't know the answers in entertainment. It's really packed full of comedy. Business good.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—Not good, not had. Few laughs. Present situation much changed since this story was made. Hurts it some. Played June 1-2.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

MY FAVORITE BLONDE: Boh Hope, Madeleine Carroll—Swell picture and good business. Keep up that good work, Paramount; we small towns need good pictures. Running time. 78 minutes.—W. A. Laharthe, Grant Theatre, Pond Creek, Okla. General patronage.

REMARKABLE ANDREW, THE: William Holden, Ellen Drew—Remarkahle is truly the word for the box office tally on this one. I have to slip through the hack lots and up alleys to get to the post office since I showed this picture. Some of my patrons have suggested that I get a gun and give up show business. I would like to pass the same suggestion down the line. Running time, 80 minutes. Played June 16.—C. B. Carter, Clemson & Co-Ed Theatres, Brevard, N. C. Small town and tourist patronage.

SKYLARK: Claudette Colhert, Ray Milland—A little old, hut still a good picture. Patronage satisfactory. Played June 17-18.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

Republic

REMEMBER PEARL HARBOR: Fay McKenzie, Don Barry—You can leave it to Republic to make a good picture without box office stars. All they need is the occasion and a title. We had to put out the SRO sign for the first time in months. Played June 9.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

SIERRA SUE: Gene Autry, Smiley Burnette—Autry not doing the husiness he used to do; needs something—better cast and stories.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

STARDUST ON THE SAGE: Gene Autry, Smiley Burnette—Another good western from Gene Autry. Running time. 65 minutes. Played June 19-20.—E. M. Freiburger, Paramount Theatre. Dewey, Okla. Small town patronage.

RKO Radio

BALL OF FIRE: Gary Cooper, Barhara Stanwyck Business poor to middling. A remarkably dull picture with supporting roles executed (meaning to be decapitated) hy a group of old men who are forced by their cinema salaries and contracts to play the roles of somewhat senile and licentious professor-morons. These poor characters peek around doors and over bannisters to peer at Miss Stanwyck's unadorned legs. And, for the hetter part of the film, the professor's pseudo-whimsicalities are lost on a jumbled sound track—which is perhaps just as well. Cooper is the usual Cooper.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

BALL OF FIRE: Gary Cooper, Barbara Stanwyck—Business fair and no kicks. Many laughs, hut picture was definitely not adapted to Cooper's real ahility. Played June 7-8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CALL OUT THE MARINES: Victor McLaglen, Edmund Lowe—Good comedy which pleased. This is not a big picture, but did average business. Running time, 69 minutes. Played June 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICAN SPITFIRE AT SEA: Lupe Velez, Leon Errol—Good little comedy which brought out many laughs on Family Night. Running time, 73 minutes. Played June 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

CONFIRM OR DENY: Don Ameche, Joan Bennett—Very poor at box office. Newspaper stories have never stirred up much excitement here. Running time, 73 minutes. Played June 3-4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GREAT GUNS: Laurel and Hardy—A very good comedy of their type. Crowded house for two days; so can't complain. Running time, 74 minutes. Played May 29-30.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—This is not one of the greatest pictures of all time. It may not even be up to other Welsh coal mining films in some respects ("The Stars Look Down"). Nevertheless, if the somewhat thin plot, as well as its failure to get on the screen in two hours the full and magnificently written Llewellyn novel, can he overlooked, "How Green Was My Valley" is powerful, moving, and beautiful cinema fare. Its grim reality, both in the action and the sets, suggests the potentiality of American production when authority and direction is given to proper persons and actors are selected for their ahility rather than their appearances. The direction in this film is faithful, skillful, and little short of superb. The whole cast acquits itself admirably. And the result is, any shortcomings in story matter notwithstdanding, "How Green Is My Valley" is one of the few fine motion pictures which can and should be played in every theatre, everywhere.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—One of the greatest pictures we've shown. Excellent production and hig box office. Played June 8-9.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

I WAKE UP SCREAMING: Getty Grable, Victor Mature—A rather silly title and we did very little husiness on this picture. Running time, 82 minutes. Played May 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

I WAKE UP SCREAMING: Betty Grahle, Victor Mature—Here is a real good detective mystery, well produced, that did not do business. Can't figure it out.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

REMARKABLE MR. KIPPS: Michael Redgrave, Diana Wynyard—The poorest show we've ever run. Played on our 10-cent nights and had them walk out hy three's and four's until I began to think there wouldn't be anyone left to run. Running time, 85 minutes. Played June 12-15.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Douhled this with "Passage From Hong Kong" and did capacity business. Running time, 57 minutes. Played May 15-16.—Ray Peacock. Onalaska Theatre. Onalaska, Wash. Loggers and mill worker patronage.

RINGS ON HER FINGERS: Henry Fonda, Gene Tierney—Good picture and good husiness. No complaints. Running time, 86 minutes. Played June 7-8.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

SECRET AGENT OF JAPAN: Preston Foster, Lynn Bari—Spy picture which pleased on Friday-Saturday. Very timely title and should do well anywhere on any day in the week. Played June 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWAMP WATER: W. Huston, Walter Brennan, Ann Baxter—Great picture. Excellent. Business big. Running time, 90 minutes. Played May 24-25.—Ray

(*Continued on page* 56)

PRODUCT DIGEST

with THE RELEASE CHART and SHOWMEN'S REVIEWS

designed to meet all booking needs

contains:

- RELEASE CHART (published weekly)

with

- CUMULATIVE ALPHABETICAL INDEX

(full season's features and shorts)

provides:

- TITLES
- PRODUCTION NUMBERS
- ADVANCE SYNOPSES
- CASTS
- RELEASE DATES
- REVIEWS
- AUDIENCE CLASSIFICATIONS
- LEGION OF DECENCY RATINGS
- RUNNING TIME
- EXPLOITATION

For information on Product consult PRODUCT DIGEST

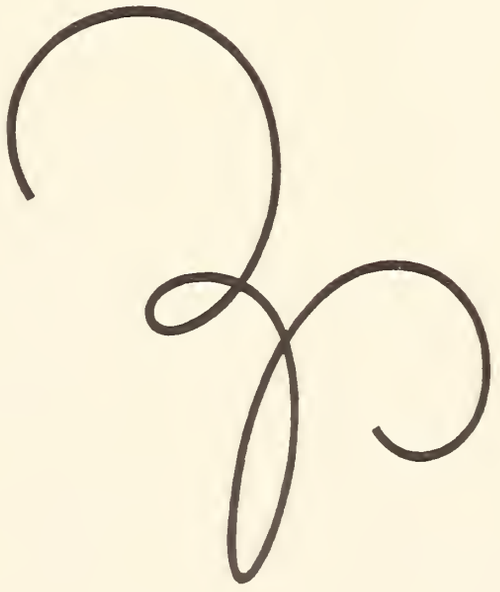
supplying vital data of operation

1. A RELEASE CHART so that one may see at a glance the title of the picture—the production number—the release date—the running time and the stars and featured players.

2. A listing of the FEATURED PRODUCT being currently released by each film distributing company as well as the titles and synopses of COMING ATTRACTIONS.

3. EXPLOITATION TIPS—selling angles on current releases.

4. SHORT SUBJECTS RELEASE CHART—classifying the product . . . providing running time, release dates, and an Index.



Published every week in

MOTION PICTURE HERALD

(*Continued from page 53*)

Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

TO THE SHORES OF TRIPOLI: Maureen O'Hara, John Payne—Here is a darn nice picture with about everything, including excellent color. The great majority of folks thought it was good and a worthwhile crowd turned out for it. Nothing original about the story, but there is plenty of action and comedy in it, so who cares? Played June 11-12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WHO IS HOPE SCHUYLER: Sheila Ryan, Joseph Allen, Jr.—Just a program picture which slipped by on Pal Night. Running time, 57 minutes. Played June 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

BROOKLYN ORCHID: William Bendix, Joe Sawyer—A Hal Roach streamliner comedy with a lot of laughs, suitable for double billing.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

SUNDOWN: Gene Tierney, Bruce Cabot—This picture failed us miserably, but I still say it's a wonderful picture.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

Universal

SABOTEUR: Robert Cummings, Priscilla Lane—Obviously some Hollywood cellulord is blowing cigar smoke across Hitchcock's efforts in this country. In England, this renowned, rotund director produced melodramatic films unexcelled in the history of the screen. Having come to Hollywood, it now appears that he is being instructed to do them all over again, adapting them for what the West Coast moguls consider "the American mentality." Occasionally there is suspense in "Saboteur." But the picture often drags, and the acting is well below par. In my opinion, the film is highly-overrated; may do only fair business, particularly in Independent Theatres.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Me. General patronage.

MUMMY'S HAND, THE: Dick Foran, Peggy Moran, Wallace Ford—Plenty of thrills. Did extra business. Horror shows popular nowadays.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

Warner Bros.-First National

ALWAYS IN MY HEART: Gloria Warren, Kay Francis, Walter Huston—Here is a swell picture from Warners, who know how to make good pictures that click in small towns. Give this one preferred playing time; it won't let you down.—W. A. Labarthe, Grant Theatre, Pond Creek, Okla. General patronage.

IN THIS OUR LIFE: Bette Davis, Olivia De Havilland—Very good. Pleased all. Will draw only Bette Davis fans. Running time, 95 minutes. Played May 31-June 2.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

KINGS ROW: Ann Sheridan, Robert Cummings—The kind of picture that makes you glad you are in the show business. Boost it to the limit for it's tops. Running time, 113 minutes. Played June 7-9.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—There is nothing wrong with this picture. It's real entertainment, but for some reason they wouldn't come to see it. Jack Carson's one act of hunting the pitcher is worth the price of admission. Played June 14-16.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

STEEL AGAINST THE SKY: Lloyd Nolan, Alexis Smith—Not even strong enough for double billing. Played June 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WILD BILL HICKOK RIDES: Constance Bennett, Bruce Cabot—Usual Friday-Saturday business fell far below average. Very disappointing. Played June 10-11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

ABFD

FERRY PILOT: War Documentary.—Most timely and instructive.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

Columbia

LOVABLE TROUBLE: All Star Comedies—Andy Clyde still good for many laughs.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

SCREEN SNAPSHOTS, NO. 2—Play this one. Ask your booker for it. It brings back a lot of past stars.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

Metro-Goldwyn-Mayer

MAIN STREET ON THE MARCH: Two Reel Specials—Very good of its kind, but too long. Eight or 10 minutes would be plenty. Running time, 20 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

ROBOT WRECKS: Our Gang Comedies—An average "Our Gang" which will rank low in entertainment value. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill work patronage.

SOARING STARS: Miniatures—Entertaining reel about movie stars who pilot and ride in airplanes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRANGE TESTAMENT: Passing Parade—Good. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Paramount

ELECTRIC EARTHQUAKE: Superman Cartoons—Some more of the stuff which pleased the kids and the elders sat through.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

ARMY MASCOT, THE: Walt Disney Cartoons—Here's a good number in Disney color cartoons. Pluto chewing tobacco certainly can get the laughs.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

JUNGLE CAVALCADE: Frank Buck production—See review on "The Story of the Vatican," RKO Radio.—W. R Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

STORY OF THE VATICAN, THE: March of Time—"Story of the Vatican" just a bunch of old shots from March of Time. Terrible in spots where March of Time played two years ago, because they remember. Played this with "Jungle Cavacade," which saved the day on this double bill program. Men patrons really go for Frank Buck's pictures. Played June 12-13.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural small town patronage.

Twentieth Century-Fox

TRICKY BUSINESS: Terrytoons—Good black and white cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Victory Films

ANY BONDS TODAY: Official U. S. Victory Films—Bugs Bunny sings the song as a plug to sell stamps and bonds. It is good, but disappointing to Bugs Bunny fans, who expect it to be a regular cartoon when it only last two minutes. Best idea is to tack it on to the end of a regular Bugs Bunny release. That's what I would do.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BOMBER: Official U. S. Victory Films—Played this rather late, but it is still an excellent reel showing how a bomber is put together. It created more interest than many other shorts. Play it if you haven't done so already.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

DRAFT HORSE, THE: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOBBY HORSE LAFFS: Looney Tune Cartoons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOTES TO YOU: Looney Tunes Cartoons—A fair cartoon. Running time, 8 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

PACIFIC FRONTIERS: Broadway Brevities—Good two-reeler in color showing Wake Island, Guam and other Pacific islands which are now very much in the war news. It is timely and it pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RICHARD HIMBER AND ORCHESTRA: Melody Masters Band—A lot of class, but lacked punch in his band.—Harland Rankin, Centre Theatre, Chatham, Ont., Can. General patronage.

ROBINSON CRUSOE, JR.: Looney Tunes Cartoons—Pretty good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

SPANISH FIESTA: Technicolor Specials—The Monte Carlo Russian Ballet in a two-reel dance show in Technicolor. Not suitable for small towns, but will please in A houses in big town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THERE AIN'T NO SUCH ANIMAL: Hollywood Novelties—Good one-reeler showing strange and seldom seen animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WACKY WABBIT, THE: Merrie Melodies Cartoons—Very good color cartoon.—E. F. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHITE SAILS: Hollywood Novelties—Rather good. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of June 29th

ASTOR
Magic Carpet of Mexico... 20th Cent.-Fox
Feature: This Above All.... 20th Cent.-Fox

CAPITOL
Little Gravel Voice..... MGM
For Common Defense..... MGM
Feature: Ship Ahoy..... MGM

CRITERION
Sports in the Rockies..... Universal
Flicker Memories..... MGM
The Bear and the Beavers.. Columbia
Feature: Private Buckaroo... Universal

MUSIC HALL
Chef Donald..... Disney-RKO
Feature: Mrs. Miniver..... MGM

PARAMOUNT
Pipeye, Pupeye, Poopeye, Peepeye..... Paramount
Feature: Personality Plus.... Paramount

RIVOLI
Keep 'Em Rolling..... Office of Production Management
Chef Donald..... Disney-RKO
Feature: Friendly Enemies... United Artists

ROXY
All About Dogs..... 20th Cent.-Fox
Dutch Guiana..... 20th Cent.-Fox
Feature: Ten Gentlemen from West Point..... 20th Cent.-Fox

STRAND
Rocky Mountain Big Game. Warner Bros.
Pacific Frontier..... Warner Bros.
Feature: Juke Girl..... Warner Bros.

Get Wage Increase

Drivers for three companies which deliver motion pictures out of Des Moines, the Film Transportation Company, the Inland Express and the Iowa Film Company, have received a 10 per cent raise under a new contract between the companies and Local 90 of the truck drivers' union. The contract, which runs until June 8, 1943, also gives the drivers a week's vacation with pay. The increase in wages is to be given in war savings stamps. The trucks operated by the companies are to carry stickers inviting traveling soldiers, sailors and marines to ride.

Drive-In Runs Extra Show

The Drive-In at Montgomery, O., near Cincinnati, is running a complete extra show at 1:15 A. M. for the benefit of war workers employers in the 87 war industries of the area.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

AMBASSADORS OF GOOD WILL

The theatre manager, whether employed by a circuit or a proprietor in his own right, must by the very nature of his business be a hail-fellow-well-met. Making friends must come naturally to him. Sometimes his friends will be people who never attend a show.

Of late, there have been several examples of where this friendship has definitely been of value to the theatre. Several theatremen, circuit as well as independent, have called upon prominent businessmen, officials and politicians of their communities to travel to the exchange center to appear as witnesses in arbitration cases. The more friendships the theatreman has made, the greater his chances for obtaining the right witnesses when needed.

The writer well recalls that during the NRA days, when he was conducting a small-town theatre, he found need to call upon several businessmen of the community to testify in his behalf. Their responses to attorneys' questions were enthusiastically favorable; yet the fact remains that they had never been in the theatre, to the writer's knowledge. These were businessmen whose establishments took the major portion of their time. But, in any event, they were willing to take the time to testify in the theatreman's behalf, even though they never attended the theatre.

There have been a few instances where rivals in an arbitration action were rounding up witnesses much as boys choose sides for a baseball game. Which team the witness played on depended largely on how good an ambassador its captain was.

PICTURES & WAR STAMPS

There is a definite relation in reaction between the type of picture on the screen and the sale of War Stamps and Bonds, Loew theatre managers report. Theatres playing films depicting Nazi aggression show a larger gross at the War Bond window.

Al Rosen, manager of Loew's State on Broadway, says, "Since the opening of 'Saboteur' our War Bond and Stamp booth is jammed with customers. Pictures depicting the enemy for the rascals they are seem to make our audiences' blood boil and they make a bee-line for the War Bond and Stamp booth the moment the film is over."

Manager Edward Burke of Loew's Paradise, first run Bronx house, says, "Our audience is composed of a cross-section of the city. They come from all over—uptown, downtown, east and west. They all react the same way when they see war films. They go out to the War Bond and Stamp booth and buy stamps and bonds with every dollar they've got in their pockets.

The manager of Loew's 175th Street Theatre, Archie Adlman, says, "We have a pretty good cross-section of nationalities in this area and, so far, we're getting a better response from the foreign-born element than from the American. These people, many of them refugees, experienced the hardships and cruelties of Nazism and they don't have to be asked to buy bonds and stamps. Pictures like 'Saboteur' and 'Nazi Agent' are a reminder of what they left behind."

SOMETHING NEW

Credit Columbia's exploitation department with something new in advertising and exploitation. It's a combination idea with a contest embodied in a newspaper ad and just made to order for those situations where the newspapers will not assist the exhibitor by running contests. The first picture on which the idea has been used is "They All Kissed the Bride" but Columbia says future press books may also contain exploitads.

INDUSTRY SPIRIT

There is a certain cameraderie among showmen which exists whether they are at the moment practising the art or not. A letter from Henry Le Clair, formerly with the Fox Intermountain Circuit in Cheyenne, Wyoming, and now with the 858th Signal Service Co., Luke Field, Phoenix, Ariz., says, "I enjoyed a most cordial visit with Mr. Harry Nace of Publix-Rickards-Nace, Inc. This type of thing seems to be a keynote among exhibitors of the U. S. Everywhere I have gone, I have found the same cordiality expressed among the fraternity of the show world."

—BOB WILE

UP-TO-THE-MINUTE IDEAS

Live-wire Showmen take Advantage of every Selling opportunity



Here's how Sam Gilman, manager of Loew's, Harrisburg, Penna., took advantage of the crowds which always watch the maintenance men change the marquee. The "sidewalk superintendents" got quite a kick out of the doin's. Sam says the men purposely took a long time changing the sign that night.



Lattice work at the base of his Bond booth gave a festive appearance to Jim Huddleston's lobby display at the Kingsland Theatre, in St .Louis.



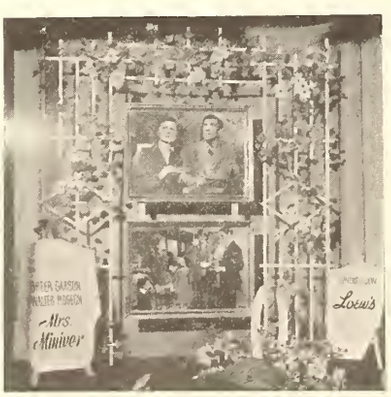
This beautiful display for "Ships With Wings" was arranged by Tom Cleary at the Palace Theatre, Montreal.



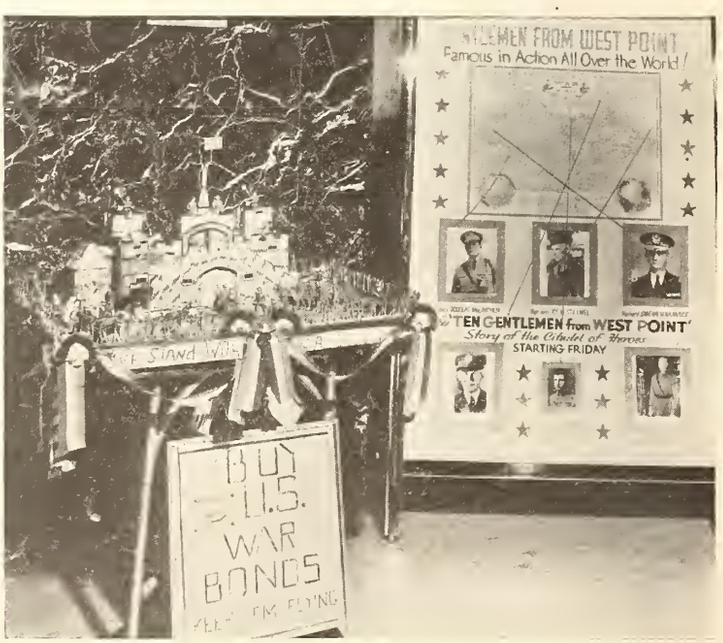
Kenneth Rockwell (left), manager of the Steuben Theatre, Hornell, N. Y., poses with George Kame, a nationally known horse trader, who made a personal appearance at the theatre. Kame lives in Hornell.



William Freise, manager of the Rivoli Theatre, La Crosse, Wis., put this sign in front of his theatre. The button basket got lots of attention.



Lester Pollock put this display in a window as an advance for "Mrs. Miniver" at Loew's, in Rochester.



Charlie Taylor used this castle built entirely of matches in the lobby of the Buffalo Theatre.

"This Above All" Gets Assistance of War Groups

Early openings of "This Above All" around the country find theatremen cooperating with defense organizations to good effect. In Wichita, Kansas, Manager Al McClure at the Miller Theatre put on an intensive campaign, promoting the American Women's Voluntary Society to adopt the picture as their own. Press and radio gave coverage to a special screening for the AWVS, the members of which pledged themselves to conduct a telephonic campaign on behalf of the picture.

A War Bond tieup resulted in special booths placarded with: "This Above All—Buy War Bonds and Stamps." AWVS volunteers manned the booths. Full page co-op ads were promoted from the local merchants with banner head featuring the title. Bookmarks were used in a citywide distribution and the advance lobby display featured a 24-sheet with black velvet background.

In Norfolk, Va., Pierre Boulogne at the Norva Theatre received official recognition by the Red Cross and Associated Women's War Committee of the picture as representing their role in the war. The opening night fanfare included the presence of official representatives from nine feminine war organizations, British consul, British war heroes and merchant marine heroes. Boulogne posted half-sheet posters in air raid warden and fire auxiliary headquarters, used special radio interview programs of celebrities at the opening and concentrated on car card advertising on all transport lines.

The Milwaukee date included a day-and-date engagement of the picture at the Wisconsin and Palace Theatres, handled by Managers Roy Pierce and J. R. Rosenfield. Press and editorial screenings were coordinated with showings for heads of the WAAC recruiting and all leaders of civilian war effort.

Defense workers were reached by "This Above All" war bond tieups in the plants, the *Chicago Sun* featured a serialization of the picture and here too transport lines and stations were placarded.

G. F. Butterfield at the Lincoln Theatre in Lincoln, Neb., launched his campaign with the special gift of autographed copies of the novel to war heroes' mothers, the stunt winning wide space and comment in the local dailies. Department stores devoted extensive window space to book tieups, special heralds were distributed to all office workers throughout the city and the cooperation of the local War Bond Committee won a complete tiein on all their radio advertising and extra 24-sheet coverage.

Haney's "Horsemen" Front

To put across his message on "40 Thousand Horsemen," Leo Haney at the Bucklen, in Elkhart, Ind., covered the entire front of one of his circuit's closed theatres with cutouts of the main characters in the picture together with clippings from the local papers on General MacArthur's exploits in Australia with the caption tied in to the timeliness of the picture.

Selling Points ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merits of these pictures.]

TEN GENTLEMEN FROM WEST POINT (Twentieth Century-Fox): This is a period picture, but little accent need be placed on this phase; emphasis can be put on the romance and military atmosphere. For example, with regard to the romance, the fact that in the picture Maureen O'Hara is the "Sweetheart of the Corps" can be used as a lever upon which to hang a contest to name the sweetheart of some nearby camp, perhaps of the servicemen from your town or of a local military school. There are West Point graduates in every city and town in the country—probably most of them are now serving with the armed forces—but it would be a good idea to invite as many as possible to the opening. There's a line, "Clothes make a gentleman", in the picture which should make easy a tieup with a haberdasher. The press book suggests some quiz material. The Roxy in New York planted an Inquiring Photographer stunt before the opening there which can be used elsewhere. There is also available a five-day newspaper contest.

BEYOND THE BLUE HORIZON (Paramount): Dorothy Lamour in a sarong is the Number One selling slant. The fact that the picture is in Technicolor can be put over effectively by judicious use of color in fronts, lobbies and other displays. One way to put over the return of the sarong is to have a life-size figure of Dorothy Lamour in the lobby covered by a sarong and so placed with relation to an electric fan that animation results. Tieups can be obtained with music stores on the old but still popular song. There's a coloring contest for the kids that will help put over the Technicolor and also the sarong. A girl appropriately dressed and carrying or leading a monkey would be a good ballyhoo, especially if the monkey is well trained enough to hand out heralds.

Shannon Distributes Father's Day Wire

Through a tieup with Postal Telegraph, Chuck Shannon at the Cambria, in Johnstown, Pa., ahead of Father's Day promoted the distribution of miniature wires which were mailed to his patrons. The copy on the wire read: "Dear Friend: You will thank us for reminding you that Sunday is 'Father's Day.' Why not send him a 'Father's Day' greeting via Postal and then bring him to the Cambria for a grand entertainment treat to see 'Her Cardboard Lover.'"

Campbell Celebrates Anniversary

To celebrate anniversary week at the Capitol Theatre, in Brampton, Ontario, Jack Campbell promoted a full page of congratulatory ads for his local merchant. The page was particularly effective since the words "Salutations, Congratulations and Best Wishes" were printed in red. Campbell further promoted a huge birthday cake which he planted in his lobby and distributed to patrons.

Boyd's "Invaders" Tabloid

To sell "The Invaders" at the Suffolk Theatre, in Holyoke, Mass., Clifford Boyd had tabloid papers printed up and distributed about town by a man in a paratroop uniform. The front page carried scene stills and picture copy, as did the inside spread, the back page given over to cooperating merchant's ad which entirely defrayed the cost of printing and distribution.

Elder Lands Displays On "Ship Ahoy" Date

Numerous window displays were promoted by Bill Elder in advance and during his run of "Ship Ahoy" at Loew's Theatre, in Indianapolis. One, planted in the music department of one of the best department stores, featured a color 40 by 60 blowup of Skelton, Eleanor Powell, Tommy Dorsey and the gang. The store also plugged the sale of Dorsey records. Chain drugstore stressed the sale of a "Ship Ahoy" sundae through the use of streamers on the mirrors and windows, while numerous merchants came through with co-op ads, each of which carried art and picture title.

Smith Gives MacArthur Photos

Clyde Smith at the Paramount in Hot Springs, Ark. landed newspaper stories on his giveaway of tinted photos of General MacArthur. Each patron attending his show between the hours of five and seven were presented with a tinted portrait of the General. The pictures were given in connection with the showing of "Remember Pearl Harbor."

Hill's "York" Front

For his opening of "Sergeant York" at the Fox Gillioz Theatre, in Springfield, Mo., Roy Hill built an entire false front which was done in red, white and blue. Life size cutout heads of Gary Cooper were also planted and outlined in white neon.

RUBBER MATINEES

Kids Bring Scrap to Theatres in Lieu of Admissions

War showmanship has come to the fore again in campaigns submitted by Round Tablers. A large part of their efforts has been devoted to the sale of War Stamps and Bonds but with the President's request for scrap rubber, showmen, enterprising as ever, were right on the job with rubber matinees.

The City Newsreel Theatre, in New York City, has installed a rubber "conservatorium" in the lobby of the theatre. Patrons are requested to deposit their discarded overshoes, raincoats, old hot water bottles, etc.

Further patriotic interest is evinced by the announcement that all patrons attending the afternoon performances between the hours of four to five will be admitted with any standard item of discarded rubber, plus tax, as the sole price of a ticket.

Lions Club Sponsors War Stamp Show

To open his campaign for the sale of Bonds and Stamps at the Clemson Theatre, in Brevard, N. C., C. B. Carter promoted from a distributor, free show consisting of a feature, plus a cartoon and sport reel. Carter's next step was to contact the local Lions Club, which sponsored the free show at his house, admission being one or more war stamps.

The Club decorated the theatre, sold the stamps, and members "barked" the show out

(*Continued on next page*)



Stewart Gillespie of the Marks Theatre, Oshawa, Ontario, reports that the records are piling up fast as a result of this stunt. The kids are not breaking any records nowadays, either.



Bill Elder promoted one of those air raider machines so that with each purchase of a 25 cent stamp the customer had a chance to knock down a Jap airplane. Bill's booth at Loew's, in Indianapolis, can also be seen in the picture.

front. The local ministers gave the show a plug from their pulpits and the local daily came through with publicity on the event. The local paper also printed gratis the cards that were distributed announcing the show.

As a cooperative effort of all local theatres, Harry Botwick at the State Theatre in Portland, Maine, forwards a tear sheet from the daily showing a co-op ad run recently. Banner-line across the top read: "Keeping Faith with Your Uncle Sam." Directly below was a cut of the President, and his quotes: "The American motion picture is one of our most effective media in informing and entertaining our citizens." This was followed by other institutional copy plugging the sale of bonds and stamps at the theatres, together with a list of each theatre in Portland and the vicinity.

Jane Withers Personal Aids Bond Sale

J. G. Felder, city manager of Warners', in Steubenville, Ohio, was fortunate in securing the services of Jane Withers, who was making a personal appearance at the circuit's Capitol theatre. The starlet headed a bond rally held in front of the theatre, which was featured by a parade of the American Legion, presentation of the colors and Allegiance to the Flag.

Reporting on the activities of the five Harrisburg, Pa., downtown theatres, Sam Gilman, at Loew's Theatre, tells of a rally staged in the Courthouse Plaza before a large crowd. The celebration was featured by the appearance of Russ Morgan and his orchestra, appearing in one of the Loew theatres. During the rally, the ushers from the various theatres carried banners reading: "War Bonds and Stamps can now be sold at Blank Theatre." One of the "come ons" used to start the sale of stamps rolling was the offer of a theatre ticket to one of the houses to the first 100 persons who purchased a packet of stamps.

For the past month, John Makemson at the Van Wert Theatre, in Van Wert, Ohio, has been carrying copy on bond and stamp sales in all newspaper ads and his heralds, which he used weekly, reminding patrons that they could take part of their change at the box office in stamps. Announcements were also made at local clubs to the effect that stamps could be purchased at the theatre, and whenever possible the line, "Buy War Stamps Here" is carried on the marquee.

Radio Contest For Bond Slogan

Since there is no radio station in Norwich, Conn., Joe Boyle at Loew's Broadway, has succeeded in knocking off a half hour radio program in New London for six consecutive days. The program contains movie chatter with plenty of plugs for the theatre and prizes were awarded to listeners sending in the best radio announcements for the sale of War Bonds and Stamps. A box in the lobby next to the War Stamp display was made available for the letters.

Taking advantage of the visit of Johnny Sheffield and his "Buy a Tank for a Yank" national tour, Jack Matlack at the Craterian in Medford, Ore., promoted a short and

(*Continued on opposite page*)

HAS NEW METHOD TO CALL AIR WARDENS

Frank Bickerstaff reports this week development of a signal system for calling air raid wardens and other civilian defense workers from theatres without disturbing audiences. This is an interesting problem and one which caused the Allied Theatre Owners of New Jersey, recently in convention in Atlantic City, some concern.

Frank has worked out with civilian defense officials in Athens, Ga., where he is city manager for Lucas & Jenkins, three different signal lights: Yellow light means "Alert, report for duty"; blue light means "Caution, report for duty", and red light means "Air raid alarm, bombers will be over Athens in five minutes".

The signals are given by means of candles inside of lanterns with glass slides of several colors. Lanterns are placed at the corners of the stage. No one outside of the civilian defense organization knows the meaning of the signals. As for doctors, Frank explains that they sit in a special section and that his entire staff knows all the doctors.



This War Stamp and Bond booth was erected at the Elmora Theatre, Elizabeth, N. J., by H. MacCormack, manager of the house.

snappy parade to usher the young star into town. Posted on both sides of a large truck were 24-sheets selling the event. Plenty of newspaper publicity was gained and helped the theatre campaign to get off to a flying start.

Sheffield made personal appearances at seven stamp booths around the city and personal appearances at two of the theatres, giving the theatres a plug by telling the fans they could buy their stamps and bonds in any Medford theatre.

Jack has also erected in the lobby a barometer to mark the sales of War Stamps and Bonds. This is painted right on a large mirror. As sales rise, Jack has the red mark on the barometer extended an appropriate distance ceilingward. The newspaper considered this enough of an attraction to carry a considerable article about it and also mentioning that the theatres acted as agents for the sale of bonds through an arrangement with the bank.

Edwards Issues Jap Hunting License

A Jap Hunting License was the stunt inaugurated by Tom Edwards at the Ozark Theatre, in Eldon, Mo. The left hand corner of the miniature license bears a thumb nail cut of a Jap with copy: "No Closed Season. No Bag Limit. This permit is transferable." The upper right hand corner features space for a ten cent defense stamp. The copy in the center of the card reads: "Jap Hunting License No. U. S. 7643521. Fee, ten cents. No Federal Tax. Open Season Declared December 7, 1941. Good for Duration. Sold by Ozark Theatre, Eldon, Mo." Space is also supplied at the bottom for the signature of the hunter.

First theatre in the country to report issuing a $10,000 bond is the Stanley in Atlantic City, of which Dave Kaplan is manager. Owner of the Old Bookbinders in Philadelphia made the purchase.

Jimmy Dorsey, noted maestro of jive, recently played an engagement at the Earle Theatre in Philadelphia, of which Bill Israel is manager. Jimmy broke all records and as a result all of Bill's staff got War Bonds or Stamps. A photo of Jimmy handing out the prizes made the papers.

H. W. Reisinger, manager of Loew's Theatre, Evansville, Ind., promoted Lillian Crawford and her accordion band to play in the lobby of the theatre to boost Bond and Stamp sales. Ed Klinger's column in the *Press* gave space to announcement of the fact.

In tribute to the Armed forces of today, Ed Harris at the Fox Glendale, in Glendale, Cal., presented a Decoration Day program which included "Wings of Steel"; "Swing it Soldier"; "Playmates" and Memorial Day services.

The two features, headed by familiar radio personalities paved the way to merchandise them as a radio unit, which Harris says looked good in his advertising. Two local boys on leave, who had recently been injured in a navy encounter with the Japs were introduced from the stage, as were veterans from the last war and prominent citizens.

By inviting the newscarriers to his special "I Am an American" Day show, Harris was assured of excellent breaks in the daily.

Making the American Legion a sponsor of the event, they secured over 20 young men who had just reached their majority, acclaiming them full fledged Americans on the theatre stage. The Legion Color Guard presented the Flag ceremonies, all joining in the Allegiance to the Flag, followed by the audience singing the Star Spangled Banner. Edward Arnold, chairman of the Pacific coast "American Day" sent a wire congratulating Harris on his efforts to boost Americanism. This was read from the stage.

Special Tribute to Boys Joining Service

Special tribute was also paid to the guests of honor, 10 boys, who on reaching their 21st birthday joined the Army and Navy, the latter taking over the Victory Booth in the lobby, which resulted in the sale of $300 worth of Bonds and Stamps.

In advance of his showing of MOT's "America's New Army" at the Bucyrus, in Bucyrus, Ohio, Sam Fitzsimmons promoted an army "peep" from a nearby camp and placed it on display in his lobby. Photos of Fitz receiving the "peep" from the sergeant in charge were taken and together with scene stills from the picture were spotted in strategic windows, libraries, etc., about town.

Active in war work is George Cronin at the Strand, in Portland, Maine, the theatreman using his lobby to put over his ideas.



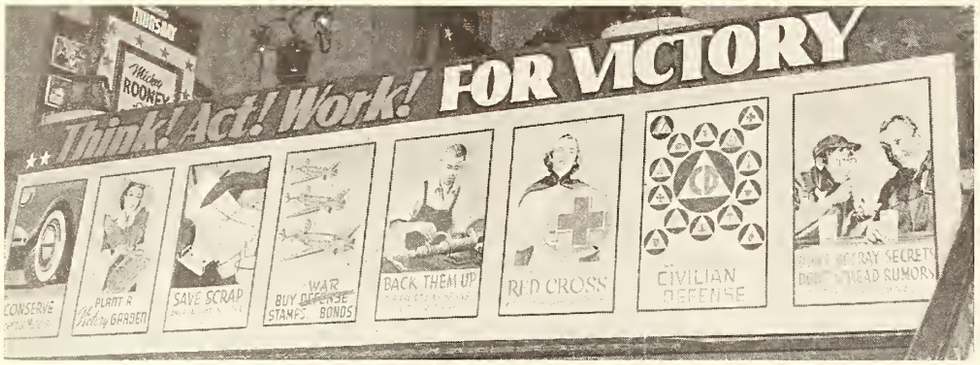
Here's a display that helps sell War Bonds and Stamps for M. H. Parker at the Strand Theatre, Erie, Penna.

One of the slants featured is his booth for patrons to deposit books for men in the armed forces. A one-sheet easel offers instructions to patrons for "Air Raid precaution," and a five foot cutout easel of Uncle Sam tied to the sale of Bonds and Stamps is also conspicuous. All silver foil is being collected, Cronin even urging his patrons to bring the red strip of cellophane found on cigarette packages to his theatre.

Warner theatres in the Philadelphia zone are all going for rubber matinees; some of them have held shows as early as 9:30 in the morning. Those which have already reported on rubber matinees are the Capital, Lancaster; Strand, York; State, Hanover; Majestic, Gettysburg, Lion, Red Lion, Seltzer, Palmyra; Stanley, Chester; Warner, West Chester; Ambler, Ambler and Grove, Williow Grove, all in Pennsylvania. The Warner in Wilmington, Del., also had a rubber matinee. Tons and tons of the precious scrap were turned in as a result. All proceeds will be donated to charity. Special pictures were obtained for these shows and they were held at odd hours, when regular performances were not scheduled.



James Poro, manager of the East Islip Theatre, East Islip, L. I., staged one of the first rubber matinees to be reported to the Round Table. Three tons of rubber were collected from 650 kids. Jim reports his Sunday evening business unaffected—on the contrary, it was better, with goodwill in large quantities to boot.



Francis Falkinburg used this series of war posters in the lobby of the Alabama Theatre in Birmingham. It should certainly keep the public war minded and prompt them to buy War Bonds and Stamps at the theatre.

Fitz Promotes Co-op Ad Page On Tommy Tucker Personal

A week in advance of the personal of Tommy Tucker and his Orchestra at Loew's Poli in Waterbury, Conn., Ed Fitzpatrick promoted his local merchants for a full page of cooperative ads. All the stores tied in on the promotion featured displays of Tommy Tucker records, display cards, etc., all bearing theatre credits and spotted prominently in the displays.

Mention of the band's personal appearance was also plugged on all cooperating radio programs as well as the theatre's daily broadcast from the theatre. One of the dailies ran a three-column classified ad contest, 20 names were scattered throughout the ad columns, those identifying themselves at the newspaper office were given a guest ticket to the stage show.

Rogers Snaps Patrons With Rooney Cutouts

Folks entering the lobby of Loew's Granada, in Cleveland, ahead of Carl Rogers' engagement of "Courtship of Andy Hardy" were greeted by a display of car in which was seated a giant cutout of Mickey Rooney. Easel planted alongside invited patrons to step up and have their pictures taken with the star. In addition, Rogers offered guest tickets to the show to those whose photos were subsequently displayed in the lobby.

"Syncopation" Wheel Aids Date for Weinstein

Through a tieup with one of the music shops in his neighborhood, Ansel Weinstein, prior to his opening of "Syncopation," at the RKO 58th Street theatre, promoted records which were put on sale in his lobby. To each purchaser a spin at the "Syncopation" wheel was allowed; if it stopped at their favorite band leader, who was selected in advance, a guest ticket was presented.

Tickell's Teaser Stunt

As a teaser ahead of "Nazi Agent" at the Orpheum, in Fort William, Ontario, Fred Tickell distributed pay envelopes with red copy printed on front reading: "Big Reward. Look out for Nazi Agent coming to this city." Inside was card with picture title, cast and playdates.

Moule Holds Special "Clouds" Kid Matinee

Not overlooking his juvenile patronage on "Captains of the Clouds," Ernie Moule at the Capitol Theatre, in Brantford, Ontario secured the cooperation of the superintendent of schools for announcements to be made throughout the school system about the picture's opening and a special matinee for school children.

Numerous windows were promoted by Moule ahead and during the run of the picture, while excellent cooperation was secured from the Victory Loan Committee, since the Round Tabler is Chairman of the Theatres publicity committee.

Cryptogram Contest Featured by Comer

A contest for cryptogram fans and slogan writers was promoted by Herman Comer, manager of Warners' Capitol Theatre, Philadelphia, in conjunction with the *Philadelphia Daily News* for "Remember Pearl Harbor." Guest tickets were awarded to 100 contestants sending in the correct solution for a cryptogram published by the newspaper, and for the best original 10-word slogan based on Pearl Harbor or defense bonds.

Cohen Plants Contests For "We Were Dancing"

Nate Cohen, manager of the Apollo Theatre, Atlantic City, promoted a radio contest for "We Were Dancing," presenting guest tickets for the best essays submitted on "The most interesting thing that happened to me while 'We Were Dancing'." In addition, he planted a photograph in the local newspaper showing the crowd dancing at the Ritz-Carlton Hotel's Merry-Go-Round. Those identifying themselves in the photo, were admitted free to the opening performance.

Juke Boxes Tied to "Ball of Fire"

On "Ball of Fire" at the Margie Grand, in Harlan, Ky., Leon Scott tied up with the owner of all juke boxes in his territory of which there are approximately 200 and planted stickers on each machine plugging the recording of Gene Kruppa's "Drumboogie." Stickers were promoted absolutely gratis and carried picture title and playdates.

Promotions Aid 'Ten Gentlemen'

To usher in his engagement of "Ten Gentlemen from West Point" at the Loew's Poli, in Hartford, Conn., Lou Cohen placed a large rock in front of his theatre designating it as "the kissing rock originated by the Ten Gentlemen from West Point." Attractive debs volunteered to sell bonds on the spot and to kiss each gentleman purchasing a twenty-five-dollar bond.

Don Shane at the Capitol, in Sioux City, moored a 16-foot Goodyear blimp to the roof of his theatre with a title streamer. The slant attracted plenty of attention and word-of-mouth comment.

"MacArthur Week" was the theme of Shane's campaign with radio, trailers, newspapers, etc., all tuned up to the promotion and thousands of MacArthur buttons distributed throughout the city with special imprint tab.

McDonald Gives "Dumbo" Well Rounded Campaign

Harry MacDonald of the Warner Theatre, Milwaukee, Wis., in co-operation put on an elaborate campaign for "Dumbo" highlighted by merchant, record and radio tieins. Station WEMP used two special transcriptions prior to the engagement while the Victor distributors arranged for cards and displays in 30 record stores in Milwaukee. Merchant promotion included a window and special sale at Gimbel's.

National "Dumbo" promotion which was given a local slant included displays in the twelve Continental Oil stations and the use of Postal Telegraph jumbo telegrams. MacDonald worked through local high schools for the display of "Dumbo" art.

Camouflage Contest Landed By Brien on "Bugle Sounds"

To attract his juvenile trade to the date on "The Bugle Sounds," Lige Brien at the Belmar, Pittsburgh planted a camouflage contest in his local paper which features a two column outline of a tank. Guest tickets were awarded to those submitting the best coloring jobs.

Brien also arranged for the Seth Hawkins club in his territory to have the kid members parade to the theatre opening matinee, carrying signs with picture title and playdates.

Charninsky's "Blonde Comet"

As an attractor, Louie Charninsky at the Capitol in Dallas for "Blonde Comet" promoted the use of a racer which was planted on the walk in front of his theatre appropriately lettered. In addition, Louie set an easel alongside which contained photos of various auto races which had taken place in Dallas, each so designated.

Carey's Front Page Sign

For the benefit of his patrons, J. A. Carey at the Hiway Theatre, in York, Pa. has posted a bulletin board outside his house on which is featured the front page headline stories. These are changed daily to keep folks informed and Carey also includes in the display some copy on his current picture.

Teaser Street Bally Sells "Gold Rush" for Feldman

Three members of Dick Feldman's house staff at the Paramount, in Syracuse, were used as part of his street ballyhoo ahead of "The Gold Rush." The first lad, dressed in cowboy fashion, wore a back banner reading, "I'm looking for the Indian who is looking for Charlie Chaplin in the Gold Rush, who comes to the Paramount theatre Wednesday." The second man, in Indian regalia, had copy, "I'm looking for Charlie Chaplin in the Gold Rush, which starts Wednesday at the Paramount." Last, but not least, was a bally man dressed in Chaplin attire; on his back the copy read: "I'm Charlie Chaplin, in The Gold Rush."

For further attention another lad carried a life size cutout of Chaplin with appropriate copy around the downtown section, in department stores, five and dimes and buses. Also used by Dick was the Crack-A-Jack cocktail gag, consisting of an usher dressed as the comedian serving plain water in exchange for the purchase of a ten cent war stamp.

"Invaders" Footprints Helps Sell Picture

Reported as causing much word-of-mouth comment was the teaser stunt use dby Roy P. Prytz ahead of "The Invaders" at the Granada Theatre, in Duluth. Oversized footprints with copy: "Coming!" The Invaders," were put down on the curb, and across the sidewalk directly to the front of his theatre, as advance teaser stunt.

Dale Henderson's editorial in the *Herald Tribune* on the picture was blown up and used for lobby display purposes and special art and stories were landed in the local papers.

Friedwald's "York" Parade

Conversing with officials of the Veterans of Foreign Wars for his opening on "Sergeant York" at the Milwaukee Theatre, in Milwaukee, Ed Friedwald arranged for a parade from Post headquarters to the theatre, a distance of about a mile. Held on the night of opening, the parade consisted of Post members and ladies' auxilary, drum and bugle corps and the county firing squad. Led by Gold Star Mothers, the aggregation on arrival at the theatre waited while the bugle corps played a few selections and the squad fired a volley as a salute to Alvin York.

Girl Dances in Foyer

What proved to be a distinct stopper for Bill Harwell before he left the Ohio, in Mansfield, for Portsmouth was a girl dressed in a grass skirt, etc., who distributed heralds from his foyer to help exploit the date of "Song of the Islands".

Newsies Tied to "Roxy Hart"

Newsboys selling their papers on the downtown streets of Modesto, Cal., wore backbanners carrying stills from "Roxy Hart" as part of Bob Collins' advance exploitation for the date at the State Theatre.

"EXPLOITIZING"



This combination exploitation and advertising idea originated in the Columbia press book department. It is a new way of putting over a contest in a newspaper which does not lean toward this sort of cooperation.

Atmospheric Lobby Aids Makemson on "Blackout"

For one week in advance of "Pacific Blackout" at the Van Wert Theatre, in Van Wert, Ohio, John Makemson had his boxoffice, all except the front panel, blacked out with black cardboard on which was lettered blackout copy. The lobby doors were covered with black crepe paper and on these were water color letters.

The foyer display featured two large shells and a cutout bomb with a card reading: "It has happened here—this is the same type of shell that was fired at our West Coast by a Japanese submarine." A card was also placed on the local police booth with copy: "Do your part for National Defense, consult the Van Wert office of Civilian Defense, then see" etc. Special letters were also mailed to all air raid wardens and others holding important positions with the Civilian Defense.

Stearn's "Larceny" Display

For his show of "Larceny, Inc." and "Blondie's Blessed Event," Harry D. Stearn at the Manring, in Middlesboro, Ky. made up a lobby display of guns, handcuffs, etc., which were borrowed from a local secondhand store at no cost. These were mounted on a large board in the lobby with appropriate copy on the picture. A cutout streamer on "Blondie" was used in the outside lobby and Stearn secured space in the window of a local furniture store which featured baby carriages tied directly to the picture.

Brenner's "Clouds" Setpiece

What proved to create a great deal of interest reports Milton Brenner at the Embassy Theatre, in Orange, N. J., was the Wright Cyclone motor promoted in conjunction with the showing of "Captains of the Clouds." Planted in his lobby was a card with scene still and copy topped by American flags.

Fitz and Teschner Welcome Canzoneri

For the personal appearance at Loew's Poli, in Waterbury and Loew Poli Bijou, in New Haven, Ed Fitzpatrick and T. Teschner respectively report the highlights of their campaigns. The former tied in with all local dailies for cooperation, the sports editors on each interviewing the champ, who was billed as the "gentleman champion." On the evening of his opening day, the ex-pugilist was the guest star on the local news program, which mentioned times of his appearance on stage. In addition, posters plugging Canzoneri's appearance were planted a week in advance in recreation centers, amateur fight stadiums, bowling alleys, etc.

Teschner for his date used six men with sandwich boards to tour the downtown area with copy selling the personal. Announcements were made at the local Arena just before one of the big fights, while pictures of the winner together with the ex-fighter were planted in the local papers. Here too, radio sports announcers interviewed him with due plugs for the theatre.

Baby's Photograhic Contest Finds Favor for McManus

Reported as being highly successful was the Baby's Photograph Contest held during the month of June by Steve McManus at the Bayview Theatre, in Toronto, and tied to a local druggist.

To acquaint folks with the contest, Steve made personal spot announcements from his stage a week ahead of the opening in addition to running special ads in the two local papers. The cooperating merchant donated an entire window to the contest which was changed weekly. The winning photos after being displayed at the theatre for a week were transferred to the store window.

The theatre's program carried a back page ad plugging the stunt with merchant credit line, the druggist sent letters to his customers acquainting them with the tieup and in addition to defraying all costs, the merchant also came through with cash prizes for the winners.

Jolley Hails Fontaine

Mel Jolley at the Columbia in St. Thomas, Ontario, for "Rebecca," stressed Miss Fontaine's winning of an Academy Award in all his newspaper ads, which also featured a cut of the star. Heralds were distributed to patrons leaving the theatre and the surrounding area was covered in a house-to-house canvass. A six-sheet on the side wall of the theatre sold the opening two weeks in advance with full tiein copy.

Boyle's Girl Ballyhoo

Joe Boyle at Loew's Poli Broadway, in Norwich, Conn., for "Rings on Her Fingers" arranged a street ballyhoo of a girl smartly dressed wearing rings on her fingers and anklets with small bells attached. The girl distributed smallcards with appropriate tiein copy pertaining to the picture. Through a tieup with one of the local merchants, Boyle promoted a window display featuring June brides.

USHER TO MANAGER

Careers of Showmen usually begin at the bottom of the Ladder

Carey Started as Usher In Native City of Gettysburg

Jim Carey, like many another successful showman, started as an usher. That was in 1930 in his native city of Gettysburg, Penna. Jim wasn't 17 yet but two weeks after he started he was promoted to doorman at the Majestic Theatre, a Warner Bros.' house. He remained four years as doorman and then was promoted to assistant manager of the Majestic and Strand Theatres. Another year elapsed and he was made manager of the Strand, retaining the assistant managership of the Majestic. In 1939, Jim resigned and went to Milwaukee as assistant manager of the Oriental Theatre. A few months later he joined William Goldman Theatres as extra manager. He served first at the Strand and Hippodrome Theatres in Pottstown, Penna., then as relief manager and last year was appointed to his present post of manager of the Hiway Theatre, York, Penna., not too far away from his own home town of Gettysburg. Jim is married and the father of one child.



Jackson Goes from Sign Painter to Exhibitor

Ed Jackson has been working in theatres for 10 years. He took up sign painting on his own, learned to buy and book pictures and did much exploitation work. Added to his talents is the knowledge and operation of various machines used in the theatre. Jackson manages and owns the Lee Theatre in Bluefield, Va.



Photo by Staff Photographer

Harvey Cocks, general manager of the Quimby Theatres of Fort Wayne, Ind., was a visitor to the Round Table last week. Harvey reports that the stage shows he is now running in the Palace have proven highly successful.

FELICITATIONS

From our Round Table members and readers Birthday Greetings are extended to the following men celebrating this week:

June 29th
Paul J. Poag
Oliver Mencke
Paul Hefner
David Schaer
J. Barros Browne
Harvey Kny
W. W. Birchfield
George John Flicker
Gerald M. Westergren

30th
A. J. Kalberer

July 1
Sid Holland
H. G. Moore
Louis Schnitzer
Y. L. Bain

2nd
M. J. Gilfillan
Everett N. Olsen
C. E. Hamel
William Wright

July 3rd
Sol Strauss
Roland Douchette
Julian E. Campbell
Tom Arthur
Russell Allen
Jack Golladay
Maurice F. Magers
George Rice
Wilson H. MacDonald

4th
Charles H. Franklin
Edgar Jones
Max Keizerstein
David Ginsburg
Russ McKibbon
Charles J. Oliver
William F. Burke

5th
L. Hayes Garborino
George Recktenwald
Carl Benson
Robert O. Miller

DANIEL GILHULA, manager of the Palace and Bula Theatres, in Ashtabula, Ohio, has been transferred to the Shea and Roosevelt, in Jamestown, N. Y. Other Shea circuit changes include: Robert Russell, manager of the Shea at Geneva, goes to Ashtabula; James Salmans, manager of the Park, Westfield, Mass., to manager of the Shea, Geneva; Andrew Grainger, assistant manager in Ashtabula, goes to the Park, in Westfield; Sanford Rowlands, assistant at Bradford, Pa., to Ashtabula as assistant; Fred Lahrmer, assistant manager, Jamestown, N. Y., to assistant manager of the Colonial, in Akron, Ohio; E. W. Smith from Jamestown, to manager of the Park, in Youngstown, Ohio.

WILLIAM BURKE is now managing the Uptown Theatre, in Pueblo, Colo.

MILTON OVERMAN, city manager at Greeley, Colo., for the J. F. Cooper Enterprises, has been moved to Lincoln, Neb., as city manager, succeeding H. C. Federer, who has joined the Navy.

JACK HAMILTON, formerly manager of Schine's Webster, in Rochester, has been transferred to the Riviera, succeeding Stockton Leigh, who goes to the Monroe.

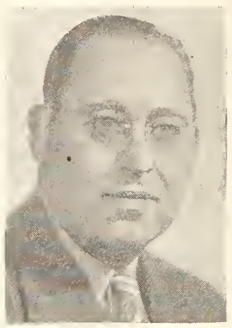
BILL McCLAIN, formerly manager of the Virginia Theatre, in Carrollton, Ohio, is now in the army, stationed at Fort Belvoir, Va.

BILL MILLER, former manager of Homan Theatre in Hammond, Ind., is now managing the Brand, in Harvey, Ill.

H. GARDEN HODGES is now managing the Drive-In Theatre, in Rochester, N. Y.

Theatre to Night Club to Hotel and Back to Theatre

Leonard C. Herbert, known far and wide as "Len," who is now manager of the Centre Theatre, London, Ontario, for the Twentieth Century Circuit, is back on his home grounds after having started his career in Toronto. "Len" was born in London Sept. 10, 1905. He started as an usher at Massey Hall in Toronto, in 1922, then worked in the box office and cashiered at Pantages Theatre, Toronto. Later he was assistant treasurer of the house and then treasurer. In 1929 he went to the Uptown Theatre in Toronto as treasurer and assistant manager. He opened the Embassy, Toronto's first night club as manager in 1938. Then he became manager of the Babloor Hotel, Toronto, remaining until it was sold last year when he joined Twentieth Century as manager of the Park in Chatham, Ont.



Del Vecchio Record Shows 17 Years in One Theatre

Persistence and stick-to-it-ive-ness are foremost in the character of Thomas del Vecchio. He was born in Providence, R. I., Jan. 22, 1902, which makes him a bit over 40 now. Seventeen years ago he got a job as an usher at the Empire Theatre, Providence. He liked the business and he liked the job, so he stuck to it. His persistence was rewarded with promotion and he was made doorman. When the managership fell vacant he was appointed to the post. Tom is married and the proud father of two children.



Photo by Staff Photographer

Evelyn Friedl, long associated with Nat Wolf, zone manager of the Warner theatres, in Cleveland, paid her annual visit to Round Table headquarters last week, while on a vacation.

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IN THE COURTS

"Baby Dumpling" Suit In Hollywood Court

A suit filed this week in Hollywood on behalf of Larry Sims, seven years old, who plays the "Baby Dumpling" role in the "Blondie" series, demanded $118,000 damages from Leon le Doux, who plays the corresponding role on the radio. The suit contends that the radio "Baby Dumpling" imitated "the exact detonation, inflection and pitch" of the film "Baby Dumpling." The petition charged that Sims had suffered damage to a valuable property right, the use of his own natural voice.

WANTED

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Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

NBC Motion Denied In Anti-Trust Suit

John P. Barnes, federal judge, in Chicago last week, denied a motion of the Radio Corporation of America and National Broadcasting Company for a bill of particulars in the $3,425,000 anti-trust suit filed by the Mutual Broadcasting System and several of its stockholder affiliates. At the same time, Judge Barnes ordered that certain references in the title of the suit be stricken out to avoid the implication that the action was a representative one for the benefit of all Mutual affiliates and stockholders.

Mutual, in its brief, had conceded that the action was not representative in character. RCA and NBC have 60 days, under the order, to file an answer. The case may go to trial in the autumn. Mutual filed suit early last January, after the Government had previously filed a similar action, charging that the network and its affiliates had been damaged by exclusive contracts and options on time of NBC affiliates.

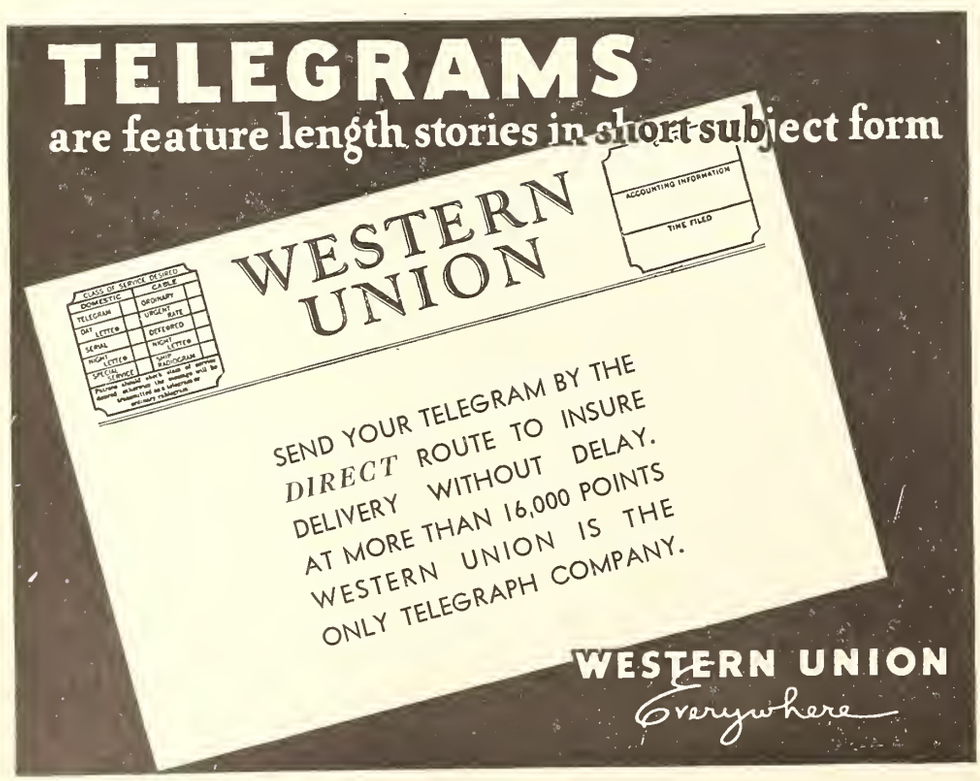
Judge Rules Ban on Outdoor Movies Invalid

A township ordinance in Allentown, Pa., banning outdoor movies, was ruled invalid as a "discriminatory trade regulation," in an opinion handed down last week by President Judge R. W. Iobst of the Lehigh County Court of common pleas. The ruling reversed the judgement of a justice of the peace in Whitehall township, who held the exhibitor guilty of violating the ordinance, and ordered restitution made to the exhibitor for fines and costs paid.

The opinion was made on the appeal of Leon Male, operator of the Seventh Street Drive-In Theatre, an outdoor summer theatre about one mile north of Allentown, from his conviction before a justice of peace on July 7, 1941, when he was fined $50 and costs. Pending the outcome of the appeal, Mr. Male continued operating his drive-in theatre.

Thomas Joins Jackson

Jonas F. Thomas has assumed charge of the Mount Lookout and Jackson theatres for Jerome M. Jackson, Cincinnati. Mr. Thomas had been with the Chakeres Theatres, of Springfield, also Ohio.



OBITUARIES

James W. Horne, Director, Dies

James W. Horne, 60, motion picture director, died June 29th at Hollywood Hospital, Hollywood, of a cerebral hemorrhage, following a stroke a week ago. He is survived by his widow, the former Cleo Ridgeley, silent film player; and twin children, June and James W., Jr. The last three years Mr. Horne was under contract to the Larry Darmour unit at Columbia, making serials.

J. H. Silliman, Exhibitor, Dead

John H. Silliman, 57, owner of the Avalon theatre in Milwaukee and the Rio and Appleton, Appleton, Wis., died in Milwaukee, June 29th. He had been an exhibitor in Wisconsin since 1912 and at one time operated 10 Milwaukee theatres in partnership with J. S. Grauman and A. J. Strauss. The houses were sold to Universal.

Ensign Walter Pierce

The death of Ensign Walter Pierce, 24, son of Mr. and Mrs. Bruno Pierce of Oskaloosa, Ia., has been reported as occurring June 4th from wounds that he incurred while on a destroyer. Bruno Pierce is a member of the firm of Stack and Pierce, co-partners with Tri-State Theatres in the Princess, Mahaska and Rivoli theatres at Oskaloosa.

William McCurdy Dies

William (Bill) McCurdy, 55, manager of the Broadway theatre, and Portland, Ore., booker for Mrs. J. J. Parker's theatre circuit, died in his office June 28th from cerebral hemorrhage. Mr. McCurdy also was associated with many stage bookings in Pacific Northwest in the past 25 years.

Frederic Vroom

Frederic William Vroom, 84, stage actor who has appeared in motion pictures since working with D. W. Griffith, and whose last important role was in "Mr. Smith Goes to Washington," died in Hollywood June 24th of a heart attack.

Thomas Burke

Thomas Burke, 69, former recording secretary of the International Alliance of Theatrical Stage Employees, Local 1, New York, stagehands, died June 23d of a stroke at his summer home in Dover, N. H.

Mrs. L. E. Huddleston

Mrs. L. E. Huddleton, 75, mother of Harry Huddleston, theatre operator at Earlham, Ia., died at her home in Des Moines June 24th.

Florida Circuit Holds Meeting for Managers

More than 100 managers and executives of Florida State Theatres met at the Roosevelt Hotel in Jacksonville, Fla., last Thursday for a business session, on the first anniversary of the reorganized circuit setup. A banquet was held in the evening.

Executives attending included: Frank Rogers, president; B. B. Gardner, vice-president and general manager; M. C. Talley, vice-president and secretary-treasurer, and Fred Kent, vice-president and general counsel. Supervisors included: Guy A. Kenimer, Boliver Hyde, Robert Thomas and Rupert Koblegard, Jr. New season plans, promotion and sale of War Bonds and Stamps were discussed. It was disclosed that the circuit has 168 men in the armed services.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Young Mr. Pitt

(Twentieth Century-Fox—British)

Historical Drama

This is a screen biography of one of Britain's greatest Prime Ministers, but a man whose career is not an open book save to the better educated. It has certain definite points of appeal. It has the obvious and emphatic one of Robert Donat, among the British industry's Ten Best, and it has a certain parallel with present day conditions and political affairs. It is a well made film, spectacular, and pageantried, both personal and political, well acted. It carries unceasing concentration on the political and military aspects of Pitt's career. Romance plays a lesser role: so some women may find implied suggestion that a personable young man could have been more exciting in his loves.

Pitt is cast more or less as a Churchill of the Napoleonic days, a fervent reformer who cleaned up political conditions, fought against appeasement, armed his country against invasion, saved the nation and rid Europe of the menace of military aggression. The canvas is tinted luridly in its depiction of the corruption of the Commons and the weakness of the King. Pitt's solitary awareness of the dangers of aggression, his lone fight to save his country, and his building of a fleet are designed as human drama.

The wars against Napoleon are obvious parallels with today's war against the Axis. All through the drama the parallels crop up, speeches which might have been spoken today, situations which forecast the present, figures foreshadowing the spectres of 1942. The camera travels into and depicts 10 Downing Street, the King's Apartments, the House of Commons, chophouses and fistic academies, streets which savour of Rowlandson, sedan chairs and snuff boxes, and for Mr. Pitt's delectation, oceans of Red Seal Port.

Donat is urgent and sincere as the Younger Pitt and his speeches are worth the listening. Robert Morley, a greasy, suave Charles James Fox, Raymond Lovell, in a comedy King role, Albert Lieven as Talleyrand, John Salew as the irreproachable shadow, Smith, are some who stand out of an excellent and earnest cast.

Settings are in general accurate. Camerawork is lucent and defined. Gilliatt and Launder made the screen play with the unidentified assistance on dialogue of My Lord Castlerosse, to whom goes the responsibility for the original story. The whole is certainly a credit to production chief Maurice Ostrer and his producer Ted Black, undoubtedly a prestige picture for 20th-Fox—and for an industry working against wartime odds.

A trade audience gave the film undivided attention and reacted to the personal drama of Pitt's life. Its length—10,000 feet or so—did not seem to provoke uneasiness or discomfort. The star angle was agreed by exhibitors as being its soundest asset though the affinity with present day affairs was voted an additional point of appeal.—AUBREY FLANAGAN.

Release date, not set. Running time, 118 minutes. General audience classification.

The Earl of Chatham / William Pitt ..... Robert Donat
Charles James Fox ..... Robert Morley
Eleanor Eden ..... Phyllis Calvert
William Wilberforce ..... John Mills
George III ..... Raymond Lovell
Talleyrand ..... Albert Lieven
Lord Nelson ..... Stephen Haggard
Napoleon ..... Herbert Lom

Max Adrian, Felix Aylmer, Geoffrey Aitkins, Jean Cadell, Agnes Lauchlan, Ian McLean, A. Bromley Davenport, John Salew, Stuart Lindsell, Henry Hewitt, Frederick Culley, Frank Pettingell, Leslie Bradley,

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Magnificent Ambersons

(RKO Radio)

Late Victorian Tragedy

Producer - director - screenplaywright Orson Welles has assembled an excellent cast for a famous story by a popular author. He has produced it with striking sets and fine photographic effects. But the total impression of "The Magnificant Ambersons" is somehow less than the sum of its parts. The distance between the screen and its audience remains constant.

The fault does not lie entirely with Mr. Welles. It is in good part the fundamental difficulty of translating the Booth Tarkington novel into a drama that would grip today's audiences. The fact that it is set in the first quarter of this century when automobiles began to send up clouds of black smoke and women wore innumerable, fascinating articles of apparel is no obstacle for the producer who recalls these and other facts in a charming introduction. But even he can do little with the intrinsically dated character motivation on which the story hinges.

George Amberson, the spoiled son of a declining fortune, remains arrogant and selfish long past the endurance of the audience, although presumably not of the women who love him. Their long-suffering understanding, too, evokes little sympathy. The essential tragedy of the son of wealth and a loveless marriage, who has been coddled by his mother and encouraged by his family, seems of another era and not to be seriously considered today.

With all this, an unusual and intelligently-chosen cast has performed admirably. Tim Holt, of the RKO westerns, is surprisingly good as George. Dolores Costello, who plays his mother, is excellently cast. Anne Baxter makes a charming Lucy. Of the former Mercury players, whose performances on the radio and in "Citizen Kane" were generally acclaimed, first mention should go to Agnes Moorehead for her portrayal of the spinster aunt whose empty life has warped her judgment. Joseph Cotten does well, too, with the sympathetic role of the mother's former suitor and father of Lucy. Ray Collins, Richard Bennett, Erskine Sanford and Don Dillaway complete a noteworthy ensemble.

There is more than a suggestion that Mr. Welles has tried to adapt radio technique to the screen—his use of the narrative introduction and interpolation, and the sudden transition once a point has been made. This auditory approach has its advantages in the accompanying music of Bernard Herrman, but tends to keep the story episodic and to stifle emotional appeal.

Previewed by a projection room audience who looked a bit disappointed.—E. A. CUNNINGHAM

Release date, not set. Running time, 88 minutes. PCA No. 7890. General audience classification.

George ..... Tim Holt
Isabel ..... Dolores Costello
Eugene ..... Joseph Cotten

Anne Baxter, Agnes Moorehead, Ray Collins, Erskine Sanford, Richard Bennett, Don Dillaway.

Lady In a Jam

(Universal)

Comedy of Psychoses

Irene Dunne shoulders the burden of humor in this comedy of socialites and psychiatrists, and gives it a wealth of effectiveness, with Patric Knowles portraying with restraint and coherence the role of a psycho-analyst who sets out to correct her idiosyncrasies and ends mildly aberrated by emotion sustained in the process.

Produced and directed by Gregory LaCava, the film has expertness of handling as a factor outweighing whatever barrier general unfamiliarity with the terminology of psychologists may be to public comprehension. On the same upside of the balance is the frequent excursioning into the field of slapstick, which includes such matters as calf roping and other incidents occurring in Arizona where the heroine goes to see a grandmother alleged to own a gold mine.

The script, by Eugene Thackrey, Frank Cockrell and Otho Lovering, presents Miss

Dunne as a New York heiress of flighty temperament who finds herself broke without understanding why. It casts Knowles as a psychiatrist engaged by her guardian to correct her impulses. He hires out to her as chauffeur, reveals his purpose after she has been sold out, takes her to Arizona as a means of resolving her psychosis and also enabling her to replenish her funds, and winds up, after their return, helpless on the receiving end of her proposal of marriage.

The picture is out of routine and without seriousness in any particular, supplying showmen and their audiences a change of pace at this point in the flow of product.

Previewed at the studio to a press audience which appeared pleased.—WILLIAM R. WEAVER.

Release date, June 19. Running time, 83 min. PCA No. 8262. General audience classification.
Jane Palmer.....Irene Dunne
Dr. Enright.....Patri Knowles
Stanley.....Ralph Bellamy
Eugene Pallette, Samuel S. Hinds, Queenie Vassar, Jane Garland, Edward McWade, Robert Homans.

One Thrilling Night

(Monogram)

Humorous Honeymoon

Producer A. W. Hackel is not the first maker of films to find humor in the momentary thwartings of a pair of newlyweds, but he's one of the first to make them steadily entertaining for 69 minutes without stepping over the borderline of taste or spending a million dollars in the doing. This comedy did everything for its preview audience that it might have done at ten times the cost of production and with a blue book of marquee names flying out front.

John Beal and Wanda McKay enact the honeymooners, in New York from upstate for one night of wedded bliss before he's to join the army, and they miss nary a laugh for keeping it clean. The complications begin with their finding of a cadaver in their bed, and multiply to include their capture by gangsters, their escape, a series of disappearances by the cadaver, which turns out to be alive, and so on, none of these being routine and all making sense in a degree beyond the custom in comedies.

William Beaudine's direction keeps interest at high pitch throughout and wastes no time in unessentials.

Previewed at the Vista theatre, Hollywood, to a Friday night audience which included a considerable number of youngsters, who joined with their elders in sustained laughter.—W. R. W.

Release date, not set. Running time, 69 min. PCA No. 8272. Genral audience classification.
Horace Jason.....John Beall
Millie Jason.....Wanda McKay
Warren Hymer, J. Farrell MacDonald, Barbara Pepper, Tom Neal, Ernie Adams, Lynton Brent, Pierce Lyden, Gene O'Donnell, Jim O'Gatty, Tom Herbert, Charles Williams.

Prisoner of Japan

(Producers Releasing Corp.)

Pacific Spy Melodrama

This has a marquee title which relates it to the war and might arouse audience curiosity. It names the enemy and makes them as villainous a crew of stock heavies as ever sneered.

But the story turns on a pattern plot and has neither the acting nor directorial pace to give it reality. The action takes place on the island of a ne'er-do-well astronomer who is forced to act as the tool of Japanese agents. Alan Baxter plays the role with a stiff lower lip. It makes his articulation somewhat hard to hear. A dance hall girl, Gertrude Michael, comes ashore and the astronomer finds courage to turn on his captors.

Matsuru, the Jap agent, is overcome and Baxter and the girl barricade themselves in the secret radio room, frustrate a plot against a U. S. convoy, and summon a U. S. cruiser. They direct the ship's fire over the radio and die, with the Japs, in a direct hit.

Seymour Nebenzahl produced and Arthur Ripley directed. Ernest Dorian is relatively convincing as the Jap spy leader. The sound is poor and the noises which accompany a montage of Jap planes and ships are a threat to ears and sound heads alike.

Seen at a New York preview theatre where a trade press audience regarded it as just another chore.—JOHN STUART, JR.

Release date, July 22, 1942. Running time, 64 minutes. PCA No. 8427. General audience classification.
David Bowman.....Alan Baxter
Toni Chase.....Gertrude Michael
Matsuru.....Ernest Dorian
Corinna Mura, Tommy Seidel, Billy Moya, Ray Bennett, Dave O'Brienc, Ann Staunton, Beal Wong, Gilbert Frye, Kent Thurber.

Rock River Renegades

(Monogram)

Range Busters Western

The Range Busters—Ray Corrigan, John King and Max Terhune—help out a U. S. Marshal friend doubly in this western. They track down some 'phantom' bandits thus preserving his job for him and show the bandit leader to be the marshal's rival in an affair of the heart thus eliminating that competition. It is a leisurely paced film in which the Range Busters are spared death at several points by sheer luck and more or less stumble on the bandits' hideout.

"Dusty" (King) sings "Prairie Serenade" and "Alibi" (Terhune) has a session with "Elmer," the dummy. Christine McIntyre is the girl and Weldon Heyburn the heavy.

George W. Weeks was the producer and S. Roy Luby the director of the picture.

Seen at the New York theatre, New York. No unusual reaction was noted.—P. C. MOONEY, JR.

Release date, Feb. 27, 1942. Running time, 56 min. PCA No. 8080. General audience classification.
Crash.....Roy Corrigan
Dusty.....John King
Alibi.....Max Terhune
Christine McIntyre, John Elliott, Weldon Heyburn, Frank Ellie, Kermit Maynard, Carl Mathews, Dick Cramer, Tex Palmer.

Tough As They Come

(Universal)

Juvenile Melodrama

The Dead End Kids are growing up and, presumably, looking toward their future careers. The transition from neighborhood terrors to young men on the side of the law, worthy though it is, does not seem to have added entertainment values to their screen appearances.

Intimate knowledge of slum conditions in New York prompts Billy Halop, former leader of the group, to a desire for work in alleviating them. His aim is a job with the Legal Aid Society, but his methods—he is soon in the employ of a hated loan company—arouse the suspicion of his friends. He manages finally to clear himself, secure evidence against the company and earn a chance to prove his abilities.

The story is a little thin, although competent performances by Billy Halop, Bernard Punsley and Huntz Hall, along with the able direction of William Nigh, keep the action well-paced.

Ken Goldsmith is listed as associate producer.

Seen at the RKO Jefferson Theatre in New York where the audience appeared unimpressed.—E. A. C.

Release date, June 5, 1942. Running time, 61 min. PCA No. 8020. General audience classification.
Tommy.....Billy Halop
Bernard Punsley, Huntz Hall, Gabriel Dell, Paul Kelly, Helen Parrish, Ann Gillis, John Gallaudet.

Blondie's Blessed Event

(Columbia)

Another Bumstead

The latest of the popular "Blondie" series introduces a new member, a baby girl, to the comic strip characters created by Chic Young. Its arrival is the cause, direct and indirect, of all of Dagwood's difficulties, including a playwright who won't go home and another dismissal by J. C. Dithers.

Dagwood is taking his prospective fatherhood so hard that Dithers sends him off to a convention. There his sad state arouses the sympathy, among other emotions, of an unsuccessful playwright who returns with him to take over his home. All this is too much for Blondie, who does not want the baby called "Cookie," who resents Baby Dumpling's passionate admiration of the visitor and who would like to get back to the point where they paid their bills.

Matters are cleared up, of course, and Dagwood is back at his desk before the picture ends.

Arthur Lake and Penny Singleton will not disappoint their many fans with this latest adventure in family life.

The film was produced by Robert Sparks and directed by Frank R. Strayer.

Seen at the RKO Jefferson Theatre in New York where a small family audience seemed to enjoy themselves.—E. A. C.

Release date, Feb. 9, 1942. Running time, 69 min. PCA No. 8011. General audience classification.
Blondie.....Penny Singleton
Dagwood.....Arthur Lake
Larry Simms, Norma Jean Wayne, Daisy, Jonathan Hale, Hans Conreid.

Tower of Terror

(Monogram)

Minor English Thriller

In direction, and dramatic heaviness, this is reminiscent of silent days. It also has dialogue exceedingly English and often muffled. A mostly male audience at a Broadway transient theatre refused to take it seriously.

The story has Movita, a refugee from a German concentration camp, and hiding in the lighthouse off the German-occupied coast, where keeper Wilfred Lawson is inordinately fond of her, believing her his wife reincarnate. He had murdered his wife, buried her beneath the lighthouse. Another character on the island, as a helper, is Michael Rennie, who turns out to be a British spy attempting to return to England from Germany, and awaiting a rescue boat.

The picture moves fast when Lawson and Rennie fight over Movita, Rennie winning—but only temporarily; for Lawson frees himself of his chains, and smashes Rennie into unconsciousness, then drags Movita to the underground chamber where his wife is buried, and begins digging Movita's grave. However, the Germans discover Rennie's identity, and that he is on the island; and their patrol boat shells the lighthouse. Rennie rescues Movita; the two escape by British motorboat; Lawson is left moaning in his wife's grave, and is buried by the debris of the smashed, burning tower.

This is a Pathe English film, produced by John Argyle, directed by Lawrence Huntington, and from a story by John Reinhardt. The lighting is of the "natural" designation, and adds to the "silent picture" aura.

Reviewed at the Central Theatre, New York, where the audience tittered at the most dramatic moments.—FLOYD E. STONE.

Release date, Apr. 1, 1942. Running time, 62 minutes. Adult audience classification.
Kristan.....Wilfrid Lawson
Marie Durand.....Movita
Anthony Hale.....Michael Rennie
Morland Graham, John Longden, George Woodbridge, Richard George, Edward Sinclair, Charles Rolfe, Eric Clavering, J. Victor Weske.

Strictly In The Groove

(Universal—1942-43)

Musical

Another of Universal's little musical comedies, this one is little more than an expanded band short, a series of musical numbers, songs and dances held loosely together by a dull and inconsequential story.

Bob Saunders (Richard Davies) on graduating from college, prefers piano playing in an orchestra (Ozzie Nelson's) to entering the restaurant business with his father (Russell Hicks). Disowned, he finds himself in Arizona with the band playing at a competitive resort to one of his father's properties. Father goes to Arizona, sees the boy is making good without his help and is won over.

Davies, Mary Healey, Martha Tilton and Grace McDonald, sing and dance, and musical specialties are done by Ozzie Nelson and his band, the Dinning Sisters, from radio, and Jimmy Wakely and his Cowboy Band. Picture's greatest appeal will be for the younger element.

Vernon Keays did the best he could with a script by Veni Higgins and Warren Wilson. Joseph G. Sanford was associate producer and John W. Boyle photographed.

Caught at the Palace Theatre, Chicago, where a Sunday afternoon audience laughed mostly at Leon Errol's comedy scenes.—F. LANGDON MORGAN.

1942-43 release. Running time, 60 minutes. General audience classification.

Sally.....Mary Healey
Bob Saunders.....Richard Davies
Durham.....Leon Errol
Shemp Howard, Grace McDonald, Russell Hicks, Martha Tilton, Eddie Johnson, Ozzie Nelson and His Orchestra, the Dinning Sisters and Jimmy Wakely and his Cowboy Band.

Flight Lieutenant

(Columbia)

Aviation Melodrama

There is no warring in this melodrama of aviation and aviators, which begins in 1932 and ends in 1941, although there is much about flying and the final involves the testing of an interceptor for the U. S. army.

The story concerns a flier, veteran of World War I, who is grounded by the Aeronautics Authority and goes to Dutch Guiana where he earns money by commercial flying to send back home for support of his son. The boy grows up in ignorance of his father's disgrace and is about to be married when he learns that his fiancee's father was killed in the crash for which his father was grounded. The father redeems himself by substituting for his son in a test flight which eventuates fatally after establishing the unworthiness of a new plan for army use. Pat O'Brien gives the principal role his usual vigorous performance, and Glenn Ford portrays the son with some effectiveness, but overdeliberation in all departments is a handicap which neither players nor plot manage to cope with.

Production is by B. P. Schulberg and direction by Sidney Salkow, from a script by Michael Blankfort.

Previewed at studio.—WILLIAM R. WEAVER.

Release date, not set. Running time, 78 min. PCA No. 8282. General audience classification.

Sam Doyle.....Pat O'Brien
Danny Doyle.....Glenn Ford
Evelyn Keyes, Jonathan Hale, Minor Watson, Frank Puglia, Edward Pawley.

(*Review reprinted from last week's* HERALD)

Rubber Racketeers

(Monogram)

Topical Melodrama

First picture dealing with the tire racket to reach the screen, Monogram's "Rubber Racketeers" is a timely crime melodrama whose contents make it worthy of extended exploitation. It is as topical as tomorrow's headlines, and has action, romance, and a message of patriotism packed together in such fashion as to deliver a terrific wallop.

Backgrounded against a defense industry, the story concerns a former bootlegger who gets out of prison just after the United States enters the war and who evolves a new racket—the stealing of new automobile tires and selling them, as well as the sale of unsafe recapped tires made with crude rubber they have stolen.

When a defense plant worker is killed in an accident caused by a tire blowout, his friends find that the tire, newly purchased, was remade from bad rubber. The lad's fellow workers investigate, and after a series of adventures, uncover the ring and capture the criminals.

Ricardo Cortez as the gang leader, Rochelle Hudson as his sweetheart and Bill Henry, who leads the workers in the expose of the criminals, are co-starred. Supporting them are Kam Tong, a Chinese who does an outstanding performance as a servant who enlists in the army; Barbara Read, Milburn Stone, Dewey Robinson, Pat Gleason, John Abbott and others.

Henry Blankfort wrote the original screenplay, making of it an exciting piece of cinema writing. Harold Young, in his direction, utilized every frame of film to advantage. The fourth production of the King Brothers, Maurice and Franklin, it is by far their best.

Previewed at the Filmarte Theatre, Hollywood, where a press and professional audience were greatly impressed. Applause punctuated the unfolding of the story.—VANCE KING.

Release date, not set. Running time, 67 minutes. PCA No. 8340. Adult audience classification.

Gilin.....Ricardo Cortez
Nikki.....Rochelle Hudson
Bill Henry, Barbara Read, John Abbott, Dick Rich, Dewey Robinson, Sam Edwards, Kam Tong, Milburn Stone, Pat Gleason, Alex Callam.

(*Review reprinted from last week's* HERALD)

MEN IN WASHINGTON—1942 (RKO)

March of Time (23,112)

Washington is a boom town and has been for some time back, starting with the advent of the New Deal and accelerated step by step by developments of the European conflict and culminating in the attack on Pearl Harbor. Washington is busy and overcrowded and yet the constant stream of men and women converging on the city continues because the expanding agencies of the Government need them.

In this issue of the March of Time, the editors have followed the stream of humanity there to find out what goes on and to present their findings to the moviegoers of the country. What they find is what the moviegoers have been reading in their newspapers about the war effort and about the men directing it. The difference is that here are the men in action.

The most footage goes to the top man of Washington today, the President, who is rounding out a decade in the same spot. Others shown in candid studies are Nelson, Hopkins, Henderson, McNutt, Landis, and Wallace.

Lacking the force of some other March of Time issues, the current subject nevertheless is worthwhile screen fare for the documentary nature of its material.—P. C. M.

Release date, July 3, 1942 20 *Minutes*

ADVANCE SYNOPSES

THE PIED PIPER (20th Century-Fox)

Drama

PRODUCER: Nunnally Johnson. Directed by Irving Pichel.

PLAYERS: Monty Woolley, Roddy McDowall, Anne Baxter, Otto Preminger, Peggy Ann Garner, J. Carrol Naish, Marcel Dalio.

SYNOPSIS

The popular novel by Nevil Shute, "The Pied Piper," has been adapted for filming by Nunnally Johnson—who did "Grapes of Wrath"—and produced with Monty Woolley, "The Man Who Came to Dinner," in the title role. It is the story of an Englishman who had never been able to endure children and was, nevertheless, entrusted with the responsibility of guiding a group of them across France at the time of the German invasion. Roddy McDowall, of "How Green Was My Valley" fame, is one of his charges.

FOR ME AND MY GAL (Metro-Goldwyn-Mayer)

Musical

PRODUCER: Arthur Freed. Directed by Busby Berkeley.

PLAYERS: Judy Garland, George Murphy, Gene Kelly, Lucille Norman, Betty Wells, Martha Eggerth, Richard Quine, Ben Blue.

SYNOPSIS

The period of this musical is World War I, and the heroine goes to France to entertain the boys at the canteens by way of getting to her sweetheart, who is one of them. This provides occasion for a lot of musical numbers, naturally. The young man, though, has joined the service with no patriotic motives but to make money, by one means and another. Experience in the service converts him to the cause of patriotism, however, before the happy ending.

THE LOVES OF EDGAR ALLAN POE (20th Century-Fox)

Romantic Drama

PRODUCER: Bryan Foy. Directed by Harry Lochman.

PLAYERS: John Shepperd, Linda Darnell, Virginia Gilmore, Mary Howard, Jane Darwell, Hardie Albright, Frank Conroy.

SYNOPSIS

A fictionalized dramatization of the life of the poet, Edgar Allan Poe, is brought to the screen with John Shepperd in the title role. Making no claim of strict historical accuracy, the story follows Poe, the boy, through his early life and schooling, portrays the women who deeply influenced his life, incorporates the product of his best literary period, includes his fight for copyright legislation and concludes with his tragic death in a Baltimore hospital, a broken man of 40.

ATLANTIC CONVOY (Columbia)

War Drama

PRODUCER: Colbert Clark. Directed by Lew Landers.

PLAYERS: Bruce Bennett, Virginia Field, John Beal, Clifford Severn, Larry Parks, Stanley Brown, Lloyd Bridges, Victor Kilian.

SYNOPSIS

A Marine flying patrol in Iceland is confronted with the problem of a leak in secret information. Convoys are being attacked by submarines which must have been informed of their positions. The man in charge of the weather station, a character with an obscure past, is suspected even before he is discovered to be a Marine deserter. But he clears himself and saves an important convoy in a dangerous mission on a ship laden with dynamite.

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM (Two Reels) 1941-42		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	385
	RAYMOND GRAM SWING—HISTORICAL REELS (8 Minutes) 1941-42		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES (Average 17 Min.) 1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3428	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
8410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	586
3405	Cactus Makes Perfect (Stooges)	2-28-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	705
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	..
3435	Olaf Laughs Last (Brendel)	6-18-42	..
3436	All Work and No Pay (Clyde)	7-16-42	..
3407	Matri-Phony (Stooges)	7-2-42	..
	COLOR RHAPSODIES (7 Minutes) 1941-42		
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3506	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	7-2-42	..
	PHANTASIES CARTOONS (Average 9 Min.) 1941-42		
3701	The Crystal Gazer	10-10-41	352

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	..
	FABLES (8 Minutes) 1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	705
3755	The Bulldog and the Baby	7-3-42	..
	CINESCOPES (Average 9 Min.) 1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 8) (10 Minutes) 1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 8 (Goodfellowship Songs)	1-23-42	568
3657	No. 7 (Crooning Melodies)	2-22-42	568
3658	No. 8 (Sweetheart Songs)	3.27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	QUIZ REELS (Average 10 Min.) 1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	238
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625
	PANORAMICS (10 Minutes) 1941-42		
3901	A City Within a City	8-8-41	285
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602
	TOURS (10 Minutes) 1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566
	SCREEN SNAPSHOTS (Series 21) (10 Minutes) 1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	WORLD OF SPORTS (9 Minutes) 1941-42		
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	897
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	852
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm with Bobby Riggs	6-26-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (20 Minutes) 1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
A-304	For the Common Defense	6-20-42	..
	SPECIAL SUBJECT (21 Minutes) 1941-42		
X-310	War Clouds in the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	852
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	PETE SMITH SPECIALTIES (10 Minutes) 1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-384	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-368	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
	PASSING PARADE (10 Minutes) 1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Women in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
	MINIATURES (10 Minutes) 1941-42		
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700
	OUR GANG COMEDIES (Average 11 Min.) 1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
	TECHNICOLOR CARTOONS (9 Minutes) 1941-42		
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-348	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats in The Belfry	7- 4-42	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL COLOR CARTOON (Two Reels) 1941-42		
FFI-1	The Raven	4-3-42	825
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-12-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	625
LI-5	No. 5	6-26-42	754
	BENCHLEY COMEDIES (10 Minutes) 1941-42		
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	602
SI-4	Keeping in Shape	6-12-42	754
	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42		
MI-1	Road in India	10-24-41	377
MI-2	Indian Temples	7-24-42	..
	SUPERMAN COLOR CARTOONS (8 Minutes) 1941-42		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	486
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	625
WI-8	Superman in the Magnetic Telescope	4-24-42	653
WI-7	Superman in Electric Earthquake	6-5-42	754
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	6-19-42	754

Prod. No.	Title	Rel. Date	P.D. Page
HEADLINERS (10 Minutes) 1941-42			
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-28-41	397
A1-3	Carnival in Brazil	3-6-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653
MADCAP MODELS (Color) (9 Minutes) 1941-42			
U1-1	Rhythm in the Ranks	12-26-41	453
U1-2	Jaspar and the Watermelons	2-6-42	486
U1-3	The Sky Princess	3-27-42	578
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	..
POPEYE THE SAILOR (7 Minutes) 1941-42			
E1-1	I'll Never Crow Again	9-19-41	322
E1-2	The Mighty Navy	11-14-41	397
E1-3	Nix-on Hypnotricks	12-19-41	435
E1-4	Kickin' the Conga Round	1-16-42	486
E1-5	Blunder Below	2-13-42	529
E1-6	Fleets of Stren'th	3-13-42	625
E1-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
E1-8	Olive Oyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	755
POPULAR SCIENCE (Color) (10 Minutes) 1941-42			
J1-1	No. 1	9-19-41	322
J1-2	No. 2	11-7-41	375
J1-3	No. 3	1-30-42	486
J1-4	No. 4	4-3-42	625
J1-5	No. 5	6-12-42	755
SPEAKING OF ANIMALS (8 Minutes) 1941-42			
Y1-1	In a Pet Shop	9-5-41	290
Y1-2	In the Zoo	10-31-41	377
Y1-3	At the County Fair	1-23-42	477
Y1-4	In the Circus	5-29-42	729
SPORTLIGHTS (9 Minutes) 1941-42			
R1-1	Shooting Mermaids	9-5-41	290
R1-2	Meet the Champs	10-3-4-	323
R1-3	Sittin' Pretty	10-31-41	377
R1-4	Quick Returns	11-28-41	411
R1-5	Buying a Dog	12-26-41	433
R1-6	Better Bowling	1-23-42	486
R1-7	Lure of the Surf	2-20-42	554
R1-8	Timing is Everything	3-20-42	625
R1-9	Personality Plus	4-17-42	653
R1-10	Hero Worship	5-15-42	729
R1-11	Parachute Athletes	6-19-42	754
QUIZ KIDS (11 Minutes) 1941-42			
Q1-1	No. 1	9-12-41	290
Q1-2	No. 2	12-5-41	411
Q1-3	No. 3	2-6-42	519
Q1-4	No. 4	4-17-42	652
Q1-5	No. 5	5-22-42	729

RKO

MARCH OF TIME (Average 20 Min.) 1941-42			
23,102	Norway in Revolt	9-26-41	309
23,103	Sailers with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-18-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714
SPECIAL (22 Minutes) 1941-42			
.....	Battlefields of the Pacific (Maren of Time)	12-17-41	420
WALT DISNEY CARTOONS (Color) (8 Minutes) 1940-41			
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
INFORMATION PLEASE (Average 11 Min.) 1941-42			
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 5 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
SPORTSCOPE (Average 9 Min.) 1941-42			
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
PICTURE PEOPLE (10 Minutes) 1941-42			
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,408	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,406	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
EDGAR KENNEDY (Average 18 Min.) 1941-42			
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729
LEON ERROL (Average 19 Min.) 1941-42			
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700
RAY WHITLEY (Average 15 Min.) 1941-42			
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN (Average 9 Min.) 1941-42			
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	488
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	..
FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes) 1941-42			
2105	Secret of the Fjord	2-13-42	566
MAGIC CARPET (9 Minutes) 1941-42			
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	568
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755
SPORTS REVIEWS (8 Minutes) 1941-42			
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	729
TERRYTOONS (Color) (7 Minutes) 1941-42			
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	755
TERRYTOONS (Black & White) (7 Minutes) 1941-42			
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-28-41	453
2507	Funny Bunny Business	2-8-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	..
THE WORLD TODAY (9 Minutes) 1941-42			
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754

UNITED ARTISTS

SPECIAL (16 Minutes) 1941-42			
....	A Letter from Home	11-28-41	420
WORLD IN ACTION (TWO REELS) 1941-42			
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699

UNIVERSAL

TWO REEL SPECIALS 1941-42			
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612
COLOR CARTUNE (Average 7 Min.) 1941-42			
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6248	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	..
6253	Pigeon Patrol	8-3-42	..
STRANGER THAN FICTION (9 Minutes) 1941-42			
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-16-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	..
6383	Women at the Plough	7-20-42	..
VARIETY VIEWS (9 Minutes) 1941-42			
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-16-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	576
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	..
MUSICALS (Average 16 Min.) 1941-42			
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	..
6231	Shuffle Rhythm	8-19-42	..

VITAPHONE

TECHNICOLOR SPECIALS (Average 20 Min.) 1941-42			
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Under Those Wings	7-25-42	..
BROADWAY BREVITIES (20 Minutes) 1941-42			
7101	Minstrel Days	9-6-41	265

Prod. No.	Title	Rel. Date	P.D. Page
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	853
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	..
7112	West Point on Parade	8-22-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	485
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653

THE SPORTS PARADE
(10 Minutes)
1941-42

7400	Hatteras Honkers	6-13-42	755
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	..
7410	Argentine Horses	8-8-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-8-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who In the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-8-42	754
7612	Gopher Goofy	6-20-42	755
7613	Wacky Blackout	7-4-42	..
7614	The Ducktator	8-1-42	..
7615	Eatin' on the Cuff	8-15-42	...
7616	The Impatient Patient	8-29-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody In Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-4-42	..
7723	Foney Fables	7-18-42	..
7724	The Squawkin' Hawk	8-1-42	..
7725	Fresh Hare	8-15-42	..
7726	Fox Pop	8-29-42	..

OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Majors' Exchanges)

Bomber		509
Pots to Planes		509
Food for Freedom		509
Red Cross Trailer		509
Women In Defense		509
Safeguarding Military Information		509
Tanks		509
Any Bonds Today		509
Ring of Steel		587
Fighting Fire Bombs		587
Lake Carrier		715
United China Relief		...
Winning Your Wings		674
Keep 'Em Rolling		674
Mr. Gardenia Jones		674

U. S. TREASURY DEPT.
(Released Through National Screen)

The New Spirit		529

MISCELLANEOUS

Defense of Moscow (Artkino)		518
Hidden Hunger (Film Center)		518
Kaltenborn Edits the News (Newsreel Distributors)		497
Listen to Britain (British MOI)		554
Movie Quiz No. 1 (R. U. McIntosh)		375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
Soviet Women (Artkino)		812

SERIALS

COLUMBIA

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715

REPUBLIC

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	..

UNIVERSAL

1941-42

6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	..

Shorts: Synopses and Information

THE ELECTRIC EARTHQUAKE (Para.)

Superman (WI-7)

The Indians' demand for the return of Manhattan Island causes general amusement until blocks of buildings are seen to crumble. Then Superman takes off from the Daily Planet office, finds the source of the electric power in a steel buoy, rescues Lois and captures the perpetrators.

Release date, June 5, 1942 — 9 *minutes*

HEDDA HOPPER'S HOLLYWOOD (Para.)

(ZI-4)

The scene is Jane Withers' sixteenth birthday party, with a hayride and a boxing exhibition. Then Bob Hope broadcasts to the Army camps, aided by Elsie Janis, Jerry Colonna, Frances Langford and Skinnay Ennis.

Release date, June 19, 1942 — 9½ *minutes*

COURAGEOUS AUSTRALIA (20th-Fox)

The World Today (2405)

This is a general survey of the Island Continent, now so vital a point in the strategy of World War II. The resources of the country are pictured as a background for the preparations for defensive and offensive action.

Release date, June 5, 1942 — 9 *minutes*

MEN OF WEST POINT (20th-Fox)

The World Today (2406)

The transformation of West Point from a Revolutionary War fortress on the Hudson to the center of our military training activities is reviewed in this timely subject.

Release date, July 3, 1942 — 9 *minutes*

HOLD THE LION, PLEASE (WB)

Merrie Melodies (7720)

The new Bugs Bunny cartoon not only presents the screwy rabbit in a fight with a lion but also introduces Mrs. Bugs Bunny. She enters after the one-sided fight for the title of "King of the Jungle" has been won by her husband, to take over the crown herself in wifely fashion.

Release date, June 6, 1942 — 7 *minutes*

PUSS 'N' TOOTS (MGM)

Color Cartoons (*W*-349)

Tom Cat's attempt to impress a lovely kitten is hindered by the objections of Jerry Mouse to being a peace offering. He gets Tom on an automatic phonograph record and keeps him whirling to rhumba music, while he gives the little lady a kiss and bounces off.

Release date, May 30, 1942 — 7 *minutes*

PARACHUTE ATHLETES (Para.)

Sportlights (R1-11)

This reel, made at the Paratroop School at Fort Benning, Ga., shows the training of jumpers for our Army. Many of the steps are covered by the slow-motion camera.

Release date, June 19, 1942 — 10 *minutes*

KEEPING IN SHAPE (Para.)

Benchley (S1-4)

As a model of physical fitness, Bob Benchley plays Joe Doakes, who can't make up his mind about exercise, diet or a visit to the dentist. His wife decides the questions for him.

Release date, June 12, 1942 — 9 *minutes*

DONALD'S GARDEN (RKO)

Disney Cartoon (24,105)

Donald Duck meets up with totalitarianism in the person of a toothy gopher, who has decided that Donald's prize-winning watermelons need protection from Donald. He takes up a fortified position in the patch and shoots seeds at machine-gun speed. Finally he takes over the melon patch and leaves Donald helpless.

Release date, June 12, 1942 — 7 *minutes*

EMIL COLEMAN AND ORCHESTRA (WB)

Melody Master Band (7509)

Jean Negulesco has directed the latest popular band short, starring Emil Coleman and his orchestra, in several musical numbers including "Shalimar," "Voice of Spring," "Just One of Those Things" and "Mexican Magic." Some of the tunes feature the performance of a group of dancers.

Release date, June 13, 1942 — 10 *minutes*

HOBBY HORSE LAFFS (WB)

Looney Tune (7611)

The subject of Leon Schlesinger's latest cartoon satire is the popular Hobby Lobby program of radio fame. Various would-be hobbyists are introduced with appropriate gags and animation.

Release date, June 6, 1942 — 7 *minutes*

UNUSUAL OCCUPATIONS, No. 5 (Para.)

(L1-5)

A pony express rider, a collection of unusual dolls, the original show boat, carvings from billiard balls, and the training of dogs for the U. S. Army Dog Sentry highlight this subject.

Release date, June 26, 1942 — 10½ *minutes*

SHORTS
advance synopses and information

HATTERAS HONKERS (WB)
Sports Parade (7408)
The scene is Cape Hatteras, an island off the Virginia Capes which has retained much of its scenic beauty and traditions. It is a paradise for hunters and fishermen, whose sports are featured in this subject.
Release date, June 16 10 *minutes*

GANDY GOOSE IN THE OUTPOST (20th-Fox)
Terry-toon (2513)
Gandy Goose, training in the South Seas under Sergeant Cat, meets an unexpected Japanese attack. Using the weapons at hand, he and Cat bring down three planes and then set out in a small motor-boat to the carrier. After a long and exciting battle the Admiral and his crew meet an ignominious end.
Release date, July 10, 1942 7 *minutes*

WILFUL WILLIE (20th-Fox)
Terry-toons (2512)
Willie refuses to drink milk and is sent to bed without supper. From there he is transported to the Far West where in a pitched battle with a milk-can and bottles he is forced to retreat. Escaping from a huge cow, he fights Indians, savages and vultures until, in the hot desert, he is overcome with thirst. Willie learns to drink milk.
Release date, June 26, 1942 7 *minutes*

ALL ABOUT DOGS (20th-Fox)
Terry-toons (2562)
The general run of dogs, as well as the finely-bred pedigreed pups, come in for a share of attention in this subject filmed in color. Each is put through his paces, showing his points and peculiar capabilities, the result being comic as well as instructive.
Release date, June 12, 1942 7 *minutes*

GOPHER GOOFY (WB)
Looney Tune (7612)
This is the woeful tale of a gardener driven to distraction by two gophers who have chosen his garden for their home. He does not succeed in driving the animals off, but he does destroy the garden.
Release date, June 20, 1942 7 *minutes*

DOUBLE CHASER (WB)
Merrie Melodies (7721)
A mouse, a cat and a bulldog take part in a round-robin chase which ends up with the mouse double-crossing the bulldog and being pursued by both cat and dog.
Release date, June 20, 1942 7 *minutes*

POPULAR SCIENCE, No. 5 (Para.)
(J1-5)
A new use for the motion-picture camera highlights this issue picturing modern scientific achievements. It photographs x-ray images to permit study of the organs in operation. Other sequences show the "planting" of baby trout in remote streams of Colorado, a sunken bell telephone for bathrooms, and the latest in non-strategic materials for milady's clothes.
Release date, June 12, 1942 11 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Section, starting on page 752.

SCREEN SNAPSHOTS, No. 10 (Col.)
Series 21 (3860)
Don Wilson pays a visit to various Hollywood people, among them George Raft, Claire Trevor, Gary Cooper, Jack Benny, Mary Pickford, Joan Bennett and Franchot Tone. Several of the group are entertaining at Army camps or selling war bonds. He drops in, also, on the Lum and Abner program.
Rlease date, June 19, 1942 9 *minutes*

ACE IN THE HOLE (Univ.)
Color Cartune (6251)
Woody Woodpecker is a rookie in the Army Air Corps. After a run-in with a tough Sergeant, he lands in the cockpit of a plane which the Sergeant lassos at the risk of his life. Woody lands safely but the officer crashes. The woodpecker is put in charge of a "clipper" in the Army stable.
Release date, June 22, 1942 7 *minutes*

THE INCREDIBLE STRANGER (MGM)
Passing Parade (*K*-385)
The latest of MGM's short stories concerns a man who lives alone and yet continues to buy clothes and toys for a non-existent wife and child. The neighbors finally learn that he is pretending that the fire which destroyed his family had not occurred.
Release date, June 20, 1942 11 *minutes*

MARCH ON AMERICA (WB)
Technicolor Special (7004)
A cavalcade of American heroism and ideas from the landing of the pilgrims to the present day is presented with emphasis on the story of the Smiths and the Joneses, the Cohens and the Kellys who have built the nation.
Release date, June 27, 1942 20 *minutes*

OLD GLORY (WB)
Merrie Melodies (special)
Porky Pig falls asleep trying to memorize the Pledge of Allegiance to the flag. He is awakened by Uncle Sam who tells him the story of America's fight for freedom. Porky wakes from his dream to study with new purpose.
Now in release 7 *minutes*

MANY TANKS (Para.)
Popeye (E1-9)
Popeye of the Navy and Bluto of the Army are still warring over Olive. Bluto tricks his rival into an Army uniform and a tank while he keeps Popeye's date with the lady. But with the aid of his vegetable energizer, Popeye drives the tank to town and intercepts Bluto, who is left in the machine when the tank corps arrives.
Release date, June 5, 1942 8 *minutes*

WINGS OF FREEDOM (Univ.)
Variety Views (6363)
The story of the growing air strength of the U. S. is depicted in scenes of assembly line production and shots of the American armada in the skies. It offers proof of this country's coming supremacy in the air.
Release date, June 8, 1942 10 *minutes*

MYSTERIOUS FOUNTAIN OF HEALTH (Univ.)
Stranger than Fiction (6381)
In Hereford, Texas, according to this short subject, dental troubles are unknown because of the combination of soil and water in that township. Toledo, Ohio, boasts a cafe where waiters pour soup down your back for a laugh. Other oddities featured are a back-yard shipyard and a one-woman coal business.
Release date, June 12, 1942 9 *minutes*

NUTTY PINE CABIN (Univ.)
Color Cartune (6250)
Andy Panda is building a cabin in a tree in the forest when a beaver starts playing tricks. Showing Andy how to "cut down the old pine tree" he fells the tree in which Andy has been building his home. It crashes into the creek making a perfect dam for the beavers.
Release date, June 1, 1942 9 *minutes*

RAINBOW RHYTHM (Univ.)
Musicals (6233)
Al Donahue and his orchestra play a group of popular classics and some new swing for this musical short. The featured tune is "Deep in the Heart of Texas," sung by the Jimmy Wakely Trio.
Release date, June 10, 1942 15 *minutes*

INDIA THE GOLDEN (20th-Fox)
Magic Carpet (2108)
The India which will not be again has been caught by color cameras in its picturesque magnificence. Scenes of the estate of the Maharajah of Mysore symbolize the influence of Occidental thought and custom on the mysticism of the Hindu.
Release date, June 19, 1942 9 *minutes*

ANTARCTIC OUTPOST (Univ.)
Variety Views (6364)
This subject is composed of film shot on Admiral Byrd's third polar expedition and portrays the courageous fight against the unknown dangers of Little America.
Release date, July 13, 1942 10 *minutes*

EXOTIC MEXICO (MGM)
Fitzpatrick Traveltalk (*T*-322)
This is a view of Southern Mexico with the Indians portrayed in the costumes and ceremonies of the age of Montezuma. There are also views of the Pan American highway under construction.
Release date, June 13, 1942 9 *minutes*

FIT TO FIGHT (Col.)
World of Sports (3808)
Commander Gene Tunney of the U. S. Navy, assisted by stars of many fields of sports, demonstrates that Uncle Sam's seamen are ready, willing and able.
Release date, June 22, 1942 11 *minutes*

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

The Big Shot (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, '42, p. 55

Broadway (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 64; June 20, '42, p. 54

Butch Minds the Baby (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 20, '42, p. 52

Call Out the Marines (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 7, '42, p. 84; Mar. 21, '42, p. 66; Apr. 11, '42, p. 54; Apr. 18, '42, p. 62; June 6, '42, p. 61; June 13, '42, p. 68

Courtship of Andy Hardy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 18, '42, p. 64; Apr. 25, '42, p. 58; May 9, '42, p. 59; May 16, '42, p. 106; May 30, '42, p. 54; June 20, '42, p. 52

Eagle Squadron (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48

Fleet's In, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 4, '42, p. 58; May 9, '42, p. 56; May 23, '42, p. 57; May 30, '42, p. 53; June 20, '42, p. 50

Friendly Enemies (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 20, '42, p. 52

Grand Central Murder (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 59

In Old California (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 6, '42, p. 59

Juke Girl (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 70

Jungle Book, The (Korda-UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 11, '42, p. 54; Apr. 18, '42, p. 64; Apr. 25, '42, p. 54, 58; May 2, '42, p. 50; May 30, '42, p. 54; June 6, '42, p. 56; June 20, '42, p. 52, 54

Feature Service Data are indexed in The Release Chart starting on Page 757

Mad Doctor of Market Street (Univ.)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—June 20, '42, p. 52

Magnificent Ambersons (RKO)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—June 13, '42, p. 70

Magnificent Dope, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 13, '42, p. 70

Maisie Gets Her Man (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 68

My Favorite Blonde (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 20, '42, p. 56

Nazi Agent (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 11, '42, p. 53; Apr. 25, '42, p. 55; June 20, '42, p. 56

Once Upon a Thursday (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 13, '42, p. 70

One Foot in Heaven (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 22, '41, Page 82; Nov. 29, '41, Page 75; Dec. 6, '41, Page 58; Dec. 13, '41, Page 55; Dec. 20, '41, Pages 73, 75; Jan. 10, '42, Pages 61, 62; Jan. 31, '42, Page 70; Feb. 7, '42, Pages 60, 62; Feb. 14, '42, Page 60; Feb. 21, '42, Page 60; Mar. 7, '42, Page 87; Mar. 14, '42, Page 63; June 20, '42, Page 54.

Remember Pearl Harbor (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48

Saboteur (Univ.)
Audience classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 56

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Sullivan's Travels (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 21, '42, p. 65; Apr. 30, '42, p. 52; June 27, '42, p. 50

Take a Letter, Darling (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 59

Ten Gentlemen from West Point (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 20, '42, p. 51

To Be or Not To Be (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 14, '42, p. 59, 60; Mar. 21, '42, p. 63; Mar. 28, '42, p. 81; Apr. 18, '42, p. 64; June 6, '42, p. 56; June 13, '42, p. 68

To the Shores of Tripoli (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 14, '42, p. 58; Mar. 28, '42, p. 78; Apr. 18, '42, p. 61, 62; Apr. 25, '42, p. 54; May 2, '42, p. 50; May 16, '42, p. 103, 106, 107; May 23, '42, p. 58; June 6, '42, p. 56; June 20, '42, p. 51, 54; June 27, '42, p. 50, 51

Tortilla Flat (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 68

Valley of the Sun (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 25, '42, p. 55; May 9, '42, p. 59

We Were Dancing (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 14, '42, p. 60; Mar. 21, '42, p. 64; Mar. 28, '42, p. 76, 80; Apr. 18, '42, p. 62, 64; Apr. 25, '42, p. 58; June 6, '42, p. 58; June 13, '42, p. 68; June 20, '42, p. 52, 56

Wife Takes a Flyer, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 13, '42, p. 68; June 27, '42, p. 48

Wolf Man, The (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 21, '42, p. 57; May 23, '42, p. 55; June 20, '42, p. 52

Yankee Doodle Dandy (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 6, '42, p. 56; June 13, '42, p. 69

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 752-754.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 739-740.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	....	Marsha Hunt-Richard Carlson	Not Set	66m	May 23,'42	p673	p613	p756
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	July 24,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	July 9,'42	...	.....	....	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	....	Charles Starrett-Russell Hayden	Aug. 16,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	.....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	....	Penny Singleton-Arthur Lake	Aug. 6,'42	...	.....	....	....	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	...	.....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Advance Synopsis	Service Data
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Calaboose	UA-Roach	....	Jimmy Rogers-Mary Brian	Not Set	...	.....	....	....	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	....	Lionel Barrymore-Philip Dorn	Not Set	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	...	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	....	William Powell-Hedy Lamarr	Not Set	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	.....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas	Univ.	....	Robert Stack-Anne Gwynne	July 3,'42	...	.....	....	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	...	.....	....	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	....	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	....	....
Footlight Serenade	20th-Fox	....	John Payne-Betty Grable	Not Set	...	.....	....	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Aug. '42	...	.....	....	p751	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Surorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	67m	Aug. 30,'41	p246	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	.....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	.....	....	p715	....
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	July 10,'42	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	98m	May 23,'42	p673	p507	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Invisible Agent	Univ.	....	Ilona Massey-Jon Hall	July 31,'42	...	.....	....	....	....
Isle of Fury	Mono.	....	John Howard-Gilbert Roland	Not Set	...	.....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	....	Wallace Beery-Marjorie Main	Not Set	80m	June 20,'42	p726	p715	....
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....

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Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	July 10,'42	...	.....	....	....	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	....
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Lazybones	Rep.	....	Judy Canova-Joe E. Brown	Not Set	...	.....	....	....	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Loves of Edgar Allan Poe, The	20th-Fox	....	John Shepperd-Linda Darnell	1942-43	...	.....	....	p751	....
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenberg-Kay Harris	July 30,'42	...	.....	....	....	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	....	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June . .'42	86m	May 30,'42	p687	p648	p756
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....

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Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p31B	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	22B	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Not Set	...	.....	....	....	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	10Bm	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p2B5	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	B0m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	B5m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	10B	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p59B	....	....
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Not Set	...	.....	....	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p64B	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Backmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kely	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	...	.....	....	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p52B
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....

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Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Plainsmen	Rep.	....	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	....	Monty Woolley-Roddy McDowall	1942-43	...	.....	....	p751	....
Pierre of the Plains	MGM	....	John Carroll-Ruth Hussy	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Postman Didn't Ring, The	20th-Fox	....	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Gunsmoke	Col.	....	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankee, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	...	.....	....	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p756
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	July 17,'42	...	.....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTEUR	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	...	.....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	July 24,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Aug. '42	...	.....	....	p726	....

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Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	...	.....	....	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	.. .
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	.....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	...	.....	....	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	p701	....
Talk of the Town	Col.	....	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	.....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p756
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Above (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	....	Llye Talbot-George Neisee	June 26,'42	...	.....	....	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	....	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	.....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Aug. '42	...	.....	....	....	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	...	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	....	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	....	News Documentary	Not Set	66m	June 27,'42	p738	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	....	....
WAVELL'S 30,000 (British)	Crown Film	...	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	.....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	...	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	.....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	....	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Aug. '42	...	.....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	....	H. B. Warner-Joan Woodbury	Not Set	...	.....	....	....	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	....
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Geoffrey Atkins-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 739.

ALWAYS ON THE JOB

ALTHOUGH the superb quality of Eastman negative films—each in its own field—may be taken as a matter of course, this excellence requires the constant vigilance of many experts all along the line.

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The Pied Piper
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A-Haunting We Will Go
The Loves of Edgar Allan Poe
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This Is the Enemy
Take My Life
Little Tokyo, U. S. A.
Stagecoach Buckaroo

350 features announced to date - - Complete new-product catalogue for exhibitors for 1942-43 » » » WPB calls on all theatre owners to turn in scrap materials » » » Exhibitors and truckers effecting new film delivery war schedules » » » U. S. Government, Army and Navy now deal direct with films at their source in Hollywood » » » 'Stars of Tomorrow' QP Poll Winners advance to top billing » » » Department of Justice at Washington 'fine-combing' new Unity Selling Plan » » » Armed Forces continue to call heavily on production, distribution and exhibition » » » Arbitration 'Supreme Court' admits it erred in Dipson-Buffalo decision » » »

VOL. 148, NO. 2 JULY 11, 1942

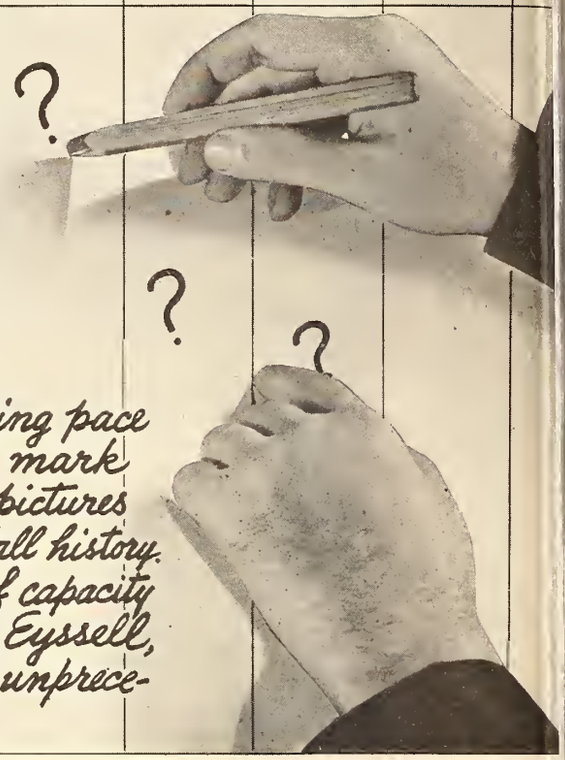
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"MRS. MINIVER" AT RADIO CITY MUSIC HALL

1st WEEK	2nd WEEK	3rd WEEK	4th WEEK	5th WEEK	6th WEEK	7th WEEK	8th WEEK	9th WEEK	10th WEEK	11th WEEK

In first four weeks the attendance was 622,354 a new high in Music Hall's 10 year history, the first picture ever to attract more than 150,000 attendance each week for four consecutive weeks.

Continuing its record-breaking pace it will soon pass the 6-week mark attained by only three other pictures (two were M-G-M) in Music Hall history. "It has been playing to 94% of capacity since opening," reports Gus Eyssell, Managing Director. "This is unprecedented in our history."



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AND CLEVELAND!
AND NEW ORLEANS!
AND KANSAS CITY!
AND CINCINNATI!
AND TULSA!
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WALTER PIDGEON
Directed by WILLIAM WYLER • Produced by SIDNEY FRANKLIN
"MRS. MINIVER" with Teresa Wright • Dome May Whitty • Reginald Owen • Henry Travers Richard Ney • Henry Wilcoxon • Screen Ploy by Arthur Wimperis, George Froeschel, James Hilton and Claudine West
A WILLIAM WYLER Production Based on JAN STRUTHER'S Novel • A Metro-Goldwyn-Mayer Picture



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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148. No. 2 — July 11, 1942

It's Official

WITH fine fair words, and friendly, the motion picture has the approval and encouragement of leaders of the war effort, beginning with the chief executive and commander-in-chief. Happily inevitable is the service of this art of the screen, born of the people of this Democracy, to the causes of the whole people now. It scarcely could have been otherwise. But this industry, enmeshed so in the war problems of all great enterprises, technological, commercial, social and political, can do well with expressions that re-state, for both Government and People, the essential nature of the functions of the art.

The American motion picture is one of our most effective media in informing and entertaining our citizens. The motion picture must remain free insofar as national security will permit. I want no censorship of the motion picture; I want no restrictions placed thereon which will impair the usefulness of the film other than those very necessary restrictions which the dictates of safety make imperative.

PRESIDENT ROOSEVELT.

I have come here to thank this industry for its fine attitude toward, and its important assistance in, the British fight for democracy and freedom. Motion pictures are a vital element in maintenance of the high morale of both our civilian and fighting forces and our appreciation is indeed deep and genuine.

LORD HALIFAX,
British Ambassador to the United States.

. . . I have been greatly impressed by the sincerity of the motion picture industry as a whole in its purpose to aid our national defense in every way. All my experience with you and those you represent has been pleasant and I have every reason to feel sure the same will be true during the months ahead. I am confident that we can make this cooperation very effective, indeed.

LOWELL MELLETT,
Coordinator of Government Films.

The strength of the film industry lies precisely in the fact that it is an entertainment industry. What is most valuable to the state in time of war as in time of peace is that it commands a vast audience who go genuinely and spontaneously for the emotion stimulus which the movies give them.

JOHN GRIERSON,
Canadian Government Film Commissioner.

Military morale cannot be separated from civilian morale. . . . It is dangerous for us to rely too much on military equipment. All armament must be backed and inspired by invincible resources of the human soul.

HENRY L. STIMSON,
Secretary of War.

Nations survive not alone because they possess implements of war or masses of men but because they possess indispensable morale. Those who are dealing with the strengthening of national morale are engaged in a national defense effort as vital as any.

FRANK KNOX,
Secretary of the Navy.

In times of peace motion pictures are a luxury, but in times of war they are a necessity. The declaration by the government that this is an essential industry was one of the most indicative and significant moves ever made by the government in relation to the entertainment world.

Colonel W. MASON WRIGHT,
Chief of the Pictorial Branch, U. S. Army.

From the beginning of the nation's war effort, this industry, which plays such an important role in all patriotic and charitable enterprises, has done everything requested of it by any department of the government. . . . Everywhere I have found a full realization of individual responsibility for conserving materials and at the same time preserving the industry that is so necessary to the country's morale.

HAROLD HOPPER,
War Production Board.

The place of the motion picture in free nations at war for freedom has been demonstrated by experience. When enemy planes swept over England, authorities closed the picture houses. And so it was in France. In a month Britain reopened the theatres to aid morale. France did not. America's fighting men have demanded and got pictures right up at the front. War workers on the three shifts of the endless production effort have demanded and got pictures for entertainment, no matter when their days end. So now wherever the great factories are making planes, ships and munitions there are all-day-all-night movies, too. It is the American art serving the American way.

—MOTION PICTURE HERALD

THIS WEEK IN THE NEWS

$538,000 for Miniver

"MRS. MINIVER" this week joined the select group of pictures—four to date—which have achieved a sixth week at the Radio City Music Hall in New York. It grossed approximately $538,000 in five weeks to earn the most money in the shortest time ever recorded by a single booking.

With the picture entering its sixth week Thursday, and grosses still above the $100,000 a week mark, executives at the Music Hall foresaw the possibility of a seventh, and possibly eighth week for "Mrs. Miniver." The only other pictures to achieve a sixth week in the Music Hall's nine years of operation were "Rebecca" at Easter time, 1940, "Philadelphia Story," Christmas-New Year's, 1940-41, and "Woman of the Year" which opened on February 5, 1942.

Up to Wednesday night approximately 772,983 persons had seen "Mrs. Miniver," better than 150,000 a week. The management reported that with four screenings a day attendance was the most consistently near capacity ever observed. Aided by the Fourth of July holiday the picture, starring Greer Garson and Walter Pidgeon, grossed approximately $107,000 from 150,629 persons in the fifth week.

Following are comparative attendance and gross statistics for the four six-week pictures.

GROSSES Week	Rebecca (Selznick-UA)	Phila. Story (Hepburn-MGM)	Woman of the Year (Hepburn-MGM)	Mrs. Miniver (Garson-MGM)
1	$114,799	$129,190	$102,346	$111,000
2	99,881	112,122	104,580	109,000
3	91,857	95,253	102,204	106,000
4	90,764	88,817	85,206	105,000
5	87,650	82,974	74,000	107,000 (est.)
6	71,956	82,113	71,500	Now playing
Totals	$556,910	$590,472	$539,836	$538,000*
ATTENDANCE (NO. OF PERSONS) Week				
1	162,027	183,435	148,081	160,211
2	137,563	158,892	146,214	158,034
3	122,574	129,660	141,387	153,612
4	124,527	119,323	115,474	150,497
5	120,879	112,903	105,178	150,629 (est.)
6	98,077	111,257	99,643	Now playing
Totals	765,647	815,470	755,977	772,983*

*Figures are for five weeks only.

Boom on Broadway

BROADWAY box office business is booming. There are throngs in its picture palaces. There are throngs in front of the box offices. It is a continuation of the July 4th weekend rush, which was echoed in many key cities.

"Tremendous" business was reported elsewhere. Minneapolis and Boston managers said receipts were 25 per cent over last year's. Los Angeles said there were "perfect" conditions. San Francisco theatres said business was "10 per cent above normal." Chicago's Loop area had grosses about 15 per cent increased. Better-than-usual business occurred in Providence, Omaha, St. Louis, et al.

U. S. LAWYERS study Unity Plan in relation to Decree Page 12

THREE Government agencies deal directly with Hollywood studios Page 13

PRODUCT PROMISES for 1942-'43; a catalog of new season films Pages 15–19

YESTERDAY'S 'Stars of Tomorrow' have top roles today Page 20

ARBITRATION Appeal Board admits 'inadvertent error' in ruling Page 22

CARRIERS cut deliveries 25%; raw stock savings put at 30% Page 25

BRITISH industry fears collapse of production without aid Page 33

3,457 THEATRES sell $2,064,823 in War Bonds for month Page 36

BLACKOUT in New York leaves theatre business unaffected Page 37

MANPOWER drain to armed services grows heavier Page 39

SERVICE DEPARTMENTS

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Hollywood Scene Page 30

Managers' Round Table Page 43

What the Picture Did for Me Page 41

PRODUCT DIGEST, including Reviews and Release Chart Page 53

'British Discrimination'

A RUMBLE of protest will soon become a roar, it was forecast by David Rose, Paramount's managing director in Great Britain, in New York last week. Mr. Rose said American representatives in England have become convinced all restrictions on remittances to this country, should be abolished. And they will press their viewpoint at conferences next month with British Treasury officials, he intimated. He added the restrictions extant, which have frozen an estimated $52,000,000 in American revenue, are now being viewed as discriminatory.

There have been preliminary conferences on a new monetary agreement in Washington, between the State Department and representatives of the film industry.

Although production is "difficult" in England, Paramount is preparing two pictures, Mr. Rose said. They are "The Old Lady Shows Her Medals" and "The Admirable Crichton."

He observed that theatre attendance rises immediately after military reverses, proof, he added, of the service of the entertainment industry.

Mr. Rose this week left for Hollywood. He will return to London by August 1st.

$250,000 on the Line

WARNERS has bought another stage play for a huge sum, in a transaction of more than ordinary interest. The show is "This Is the Army." The sum paid is $250,000. And it is but the "first installment."

"This Is the Army" opened at the Broadway Theatre, New York, last Saturday night. Its producer is the United States Army. Its associate producer is Irving Berlin—noted, outside of his music, for "Yip, Yip, Yaphank" of World War I. Its beneficiary is the Army Emergency Relief Fund.

The $250,000 from Warners for film rights is a first installment because the Fund will share the film profits.

The film, like the play, will also have an all-soldier cast. Mr. Berlin will supervise it in Hollywood. Lieutenant-Colonel Jack L. Warner, of the Army Air Corps, and also head of Warner production, says work will begin in the autumn.

The stage show is expected to gross $1,000,000. This week, $350,000 in advance sales were already in the box office.

Fight British Quota

BRITISH exhibitors at a Cinematograph Exhibitors Association meeting in London Wednesday launched their expected onslaught against existing quota acts. After vociferous debates, they demanded that the Board of Trade substantiate the recent statement that exhibitors could meet quota obligations from films available—and also explain on what grounds 85 exhibitors were selected for prosecution, from the grand total of 1,200 defaulting the last quota year.

The exhibitors were critical that there were no prosecutions of defaulting distributors, among whom only one leading firm General Film, could meet the renters' quota. The discussion will probably be resumed at the September meeting.

Paramount to Skouras

CONSUMMATION of a deal between George Skouras' New York Circuit of 40-odd theatres and Paramount Pictures, for Paramount's 1941-42 product, was disclosed in New York this week. This is the last large New York circuit deal for 1941-42 and was made as the season draws to a close. It follows a similar deal with the Century Circuit, which together with the Skouras group had held out against Paramount's terms for almost a year.

Showmanship Awards

QUIGLEY AWARD plaques attesting to outstanding showmanship were this week awarded to Clayton Cornell, of the State Theatre, Tupper Lake, N. Y.; Edward Harris, Glendale Theatre, Glendale, Cal., and to R. Lee Kline, of the Orpheum, Philadelphia. The Awards were for the Second Quarter of 1942.

The Judges were Lou Metzger, Los Angeles theatre owner, Michael Edelstein, RKO division manager, and Ernest Emerling, assistant director of advertising and publicity for Loew's Theatres, in New York.

Medals of honor were awarded to the following runners-up: William Elder, Loew's, Indianapolis; Richard Feldman, Paramount, Syracuse, N. Y.; Edward Fitzpatrick, Loew's Poli, Waterbury, Conn.; A. J. Kalberer, Switow's Indiana Theatre, Washington, Ind., and to Arthur Krolich, Century, Rochester, N. Y. (See page 45.)

The United Nations

BRITAIN has been sending films as well as war materials to her ally, Russia; and Hollywood may soon have films which will be acceptable in Russia and also serve as entertainment here in the U. S.

That is the interpretation which may be placed on two news items this week: one, from the U. S. Department of Commerce, that Great Britain in two months has sent 20 short subjects and 64 newsreels to Russia, and is preparing 24 more special films; the other, from Hollywood, that producer Arthur Hornblow, late of Paramount, now of MGM, will make as his first feature for Metro, "The Song of the Red Army."

The British films are entirely in the Russian language.

U. A. May Get Welles

ORSON WELLES, until recently with RKO-Radio, but now on the outs with the new management, may go to United Artists to write, act, direct, produce, etc., as he did at RKO.

From Hollywood, Tuesday, it was reported that Gradwell Sears, Arthur Kelly and Edward Raftery, UA executives were conversing with Mr. Welles' west coast rear guard. Their topic: a deal whereby Mr. Welles and his Mercury Players would set up under the UA banner, with financing.

Last week, the Welles Hollywood publicity men, editors and business agents moved from the RKO Studio, by request. RKO said the space was needed. Both sides issued statements of strong words and the matter rested pending Mr. Welles' return from Brazil where he has been filming "It's All True" under joint RKO-Coordinator of Inter-American Affairs auspices.

From Brazil it was reported that Mr. Welles was to bring back the negative to RKO soon for editing. He was scheduled to leave Rio de Janeiro on July 15th, but delays appeared possible. First, he was to stop off at Washington to report to Nelson Rockefeller, Coordinator of Inter-American Affairs, and Francis Alstock, film division head, on his assignments in South American relations. Brazil dispatches to New York papers on Tuesday reported record snowfalls, six-and-a-half feet deep; Mr. Welles might be snowbound awhile.

The United States Government, which underwrote the Brazilian RKO-Welles project against losses up to $300,000, meanwhile took the attitude that the tiff was a matter between RKO and Mr. Welles. An Inter-American Office executive pointed out that the government was "completely protected" on its $300,000. The guarantee held good only if the picture was delivered to and exhibited by RKO, it was said.

British Tighten More

EVERYONE in Great Britain will contribute shortly to the war, press wires from London reported last week. The British Government's various departments are combining to force "total war," it was reported. Small shops and businesses will be amalgamated, or eliminated. Manufacture of all non-essential goods will cease. All items possible of standardization will be standardized. Thus, clothing will be of one style; so will hats and shoes. Exhibitors of small houses were wondering whether their theatres would be "amalgamated," or "eliminated."

Could Be . . . . .

FIFTY-ONE per cent of film theatre patrons interviewed by Dr. Leo Handel like improbable coincidences in pictures; 26 per cent object: 11 per cent don't care; five per cent say their attitude depends upon the picture. The remainder have no opinions.

Dr. Handel is studying audiences through his "Motion Picture Research Bureau," New York. The question this time involved only improbable coincidences. He promises more later.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover
"The Gay Sisters," Warners, Pages 4, 5
"United We Stand," 20th-Fox, Page 6
"Wings for the Eagle," Warners, Page 17
"Beyond the Blue Horizon," Paramount, Pages 27, 28
"The Pride of the Yankees," RKO, Page 31
"Friendly Enemies," UA, Page 35

Donald Kids the Axis

DONALD DUCK is getting fighting mad. And to do his bit towards winning the war the belligerent duck, flanked by Mickey Mouse, Goofy and the other characters of the Walt Disney ink-bottle are hitting the Axis with satire. Mr. Disney and his cohorts feel that scornful laughter, and ridicule, can hit the Nazis and the Japs and Fascisti where it hurts, particularly in the still neutral countries.

Indicative of the trend towards a theme and preachment related to the war are recent Mickey Mouse and Donald Duck issues of life in the Army camps. Donald got drafted in a May release, and his antics with a top sergeant and potato pile are intended to relate directly to the spirit of America's citizen army. Pluto has turned up on the screen as an army mascot.

An even sharper trend towards ideological ridicule of the Axis is scheduled.

Soon to be released, Mr. Disney revealed at New York this week, are shorts naming the enemy by name and deflating many of their ideological contentions with the sharp barb of laughter.

"Donald Duck in Nutziland," for autumn release, will portray, via a dream, some of the probable experiences of Donald Duck should he fall into the hands of the Gestapo. It will ridicule Nazi race theories and other contentions of 'German supremacy.'

Other pictures in the same pattern are promised by Mr. Disney, who asserts that Donald and Mickey can carry not only a message of laughter, but, secondarily, one of still greater import.

Technician Shortage

THE RESEARCH COUNCIL of the Academy, in Hollywood, will train members of the Army Signal Corps Reserve in laboratory work, and in still and motion picture photography. One class has already been put to work; another will start Monday. The instructors are to be from among Hollywood's best, and are to donate their time.

The procedure is to have recruits enlist, transfer them to the Signal Corps after approval of that branch's officers, and then become members of its reserve, and so obtain the training. Following this, they are inducted into the regular army to help fill the large gaps existing in motion picture Army technical ranks.

$335,000 Censors' Bill

MOTION PICTURE distributors paid New York State's censor board $335,000 in reviewing taxes for censoring films in the year ended June 30th, 1942, establishing a new high. The tax is three mills per foot.

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THIS WEEK the Camera observes:



■ BAMBI, Walt Disney's latest child star, learns about life in the woods from his unsophisticated friend the rabbit in the RKO distributed feature which will open at the Radio City Music Hall in New York this month. Bambi and his adventures have been in work at the Disney studio since Snow White was in preparation.



By Staff Photographer

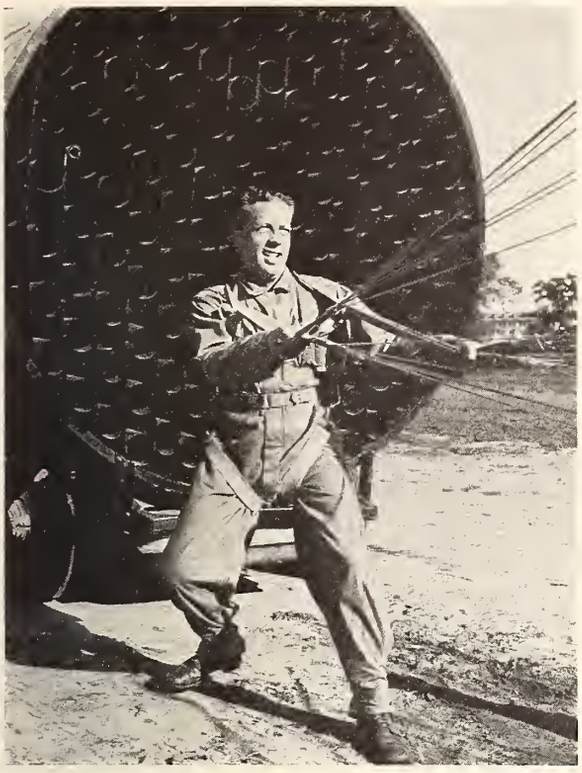
A. W. SMITH, JR., left, is the new eastern sales manager at 20th Century-Fox, working under Tom J. Connors, vice-president in charge of sales, and with William C. Gehring, new western sales manager. William Sussman, former eastern manager, is assigned to special duties at the home office.



CO-STARS in the days when Goldwyn and First National were turning out the great silent pictures, Jack Mulhall and Aileen Pringle, lunching here in the Universal commissary, are together again in Henry Koster's "Between Us Girls".



MAJOR ALBERT WARNER, left, hands his company's check for $250,000 to Major General Irving J. Phillipson for the motion picture rights to "This Is the Army", Irving Berlin's revue, successor to the famous "Yip, Yip, Yaphank" of the last war. Mr. Berlin is at the right.



By U. S. Signal Corps

FIRST film critic to win his wings in the parachute troops, Captain Barney Oldfield, former Herald correspondent in Lincoln, Neb., demonstrates in front of a wind machine at Fort Benning, Ga.

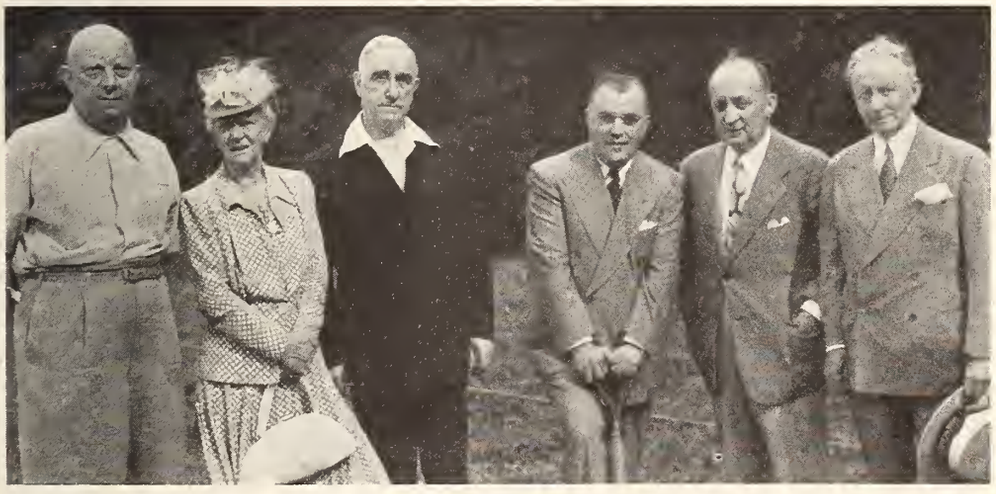


■ ROBERT J. MARTIN, of Associated Screen News, Ltd., Montreal, was the only Canadian newsreel cameraman to win an achievement award from the National Headliners' Club at its meeting last week in Atlantic City. The award was for his coverage of the Free French capture of the islands of St. Pierre and Miquelon and his return from there on the submarine Surcouf.



By Staff Photographer

WILLIAM GOETZ, above, has signed a new ten year contract as vice-president of 20th Century-Fox in charge of studio operations. The contract will be concurrent with that of Col. Darryl Zanuck, vice-president in charge of production. Mr. Goetz is completing his tenth year with the company and has been in the industry 17 years.



GROUND BREAKING ceremonies for the Kalmine Recreation Hall at the Variety Club's Camp O'Connell near Pittsburgh. Left to right: Joe Hiller, Mrs. John H. Harris, the camp mother; Father O'Connell, Harry Kalmine, Moe Silver and Senator Frank Harris.



FREDERIC ULLMAN, JR., right, this week was elected president of Pathe News, Inc. He has been associated with the newsreel company for 11 years, five of them as its vice-president. He interrupted his term of office to become an RKO producer, returning a year ago to the vice-presidency.

U. S. LAWYERS STUDY UNITY IN RELATION TO DECREE

Department of Justice Decision Awaited on Fate of New Sales Plan

Its context still the carefully guarded secret of the drafting committee, the sales plan evolved by the United Motion Picture Industry was before the Department of Justice at Washington at midweek awaiting the Government's approval.

If this is forthcoming without major changes the plan will go to Judge Henry W. Goddard, in Federal District Court at New York accompanied by a petition from consenting distributors that he include it in the Consent Decree as a formal amendment. Members of the committee which took the document to Washington on Friday were hopeful that it would reach the New York court before the end of this week.

The plan was submitted to Robert Wright, head of the motion picture unit of the anti-trust division of the Department of Justice. The committee's trip to Washington climaxed months of work by the United Motion Picture Industry, its trade practices sub-committee and the legal drafting committee which, since March, has been casting the new blocks-of-12 selling formula into fitting legal language.

The delegation, headed by William F. Rodgers, chairman of the committee of the whole, consisted of Austin Keough of Paramount; Harry Brandt, New York ITOA; Abram F. Myers, counsel for Allied; Ed Kuykendall, president of the MPTOA; William T. Crockett, president of the Virginia MPTO, and Robert Barton, Jr., attorney for the Virginia association.

Forecasting quick approval by the department, members of the group which submitted it on Friday said following their conference with Mr. Wright that no major points had been raised although a few minor changes in verbiage had been suggested by him.

Arnold, Wright Refuse Comment

Mr. Wright himself had no comment to make on the plan, pointing out that he could give no opinion until he had studied it, but he expressed the belief that a decision would be reached within a week.

Following the conference with Mr. Wright the delegation called on Thurman Arnold, assistant attorney general who heads the anti-trust division. Mr. Arnold said that he would have no comment until Mr. Wright and other attorneys of the film division had completed their study of the proposed decree amendment. He indicated that the Department would abide by their decisions.

The text submitted by Mr. Rodgers and the lawyers was turned over to the consent decree section of the Justice Department. There, early this week, Government lawyers were busy checking the plan against the motion picture consent decree, and other decree precedents, to guard against inconsistencies. It was expected that they would return a report to Mr. Wright within a few days.

Members of the delegation, undeniably optimistic, expressed the opinion that the Department would advise UMPI of its approval by midweek, enabling the industry to go into court immediately with a petition for amendment of the consent decree. This would make the new plan effective in time for an early start on selling for the 1942-43 season which begins on September 1st.

Neither department officials nor members of the industry delegation would reveal details of the new plan, which the drafting committee had agreed not to publish until after the Department had acted. It was emphasized, however, that it dealt solely with selling and it was said that any other problems would be taken up one by one after the sales plan had been settled.

The delegation told Mr. Wright that 98 per cent of the exhibitors favored the new plan over the former block-of-five sales provided for originally in the consent decree. Exhibitor representatives, however, were said to have made it clear that their approval was not indicative of a belief that the new method was entirely satisfactory but that it was felt to be an improvement which should be given a trial. They pointed out that it would be effective initially for only a limited period. If need arose it could readily be amended or abandoned at the close of the trial term.

The new plan was brought to Washington under more favorable auspices than attended the initial blocks-of-five proposal of the consent decree. The UMPI plan had the support of the two major national exhibitor organizations, National Allied, and Motion Picture Theatre Owners of America. It also had received the support, in original form, of all but a few regional organizations.

Independent Exhibitors, Inc., the New England Allied unit and constituent groups in the Southeastern Theatre Owners Association were the only principal organizations to register opposition to the unity proposals. The New England association subsequently resigned from Allied.

The Society of Independent Motion Picture Producers has also registered protests against the new selling plan proposed by the Big Five.

Mr. Keough, at a committee meeting on Tuesday, reaffirmed his stand that the text of the plan should be kept secret until presented to the court. He was reported to have taken the position that neither the UMPI committees nor the Government should be required to explain or defend any last changes which they might have to work out.

Meanwhile it was learned that numerous regional exhibitor groups and field leaders had asked UMPI headquarters for copies of the final text. These requests have all been denied.

Abram F. Myers, outlining the UMPI plan to the 50 delegates at the meeting, saw encouragement in it as "the first earnest attempt to solve industry problems." He urged maintenance of strong regional exhibitor associations and said that while rental problems were primarily local there might be a chance of national action soon.

EARLY APPROVAL SEEN FOR PLAN

The blocks-of-12 selling plan, in substantially the same text submitted to the Department of Justice last Friday, was expected on Wednesday to reach the U. S. District Court at New York by week's end. Industry leaders at New York reported that a few "very minor" changes suggested by Robert Wright, head of the Justice Department film unit, had been made. Barring last minute revisions, they expected the Government lawyers to arrange a date with Judge Henry Goddard on Friday, or early next week, for him to pass on the plans as a formal amendment to the consent decree. It was reported that both industry attorneys and the Government were anxious to avoid extended court hearings. If approved by the court, the new order of selling would be effective immediately for pictures slated for the 1942-43 season, which starts September 1st.

Indiana Owners Meet Next Week

The fifth annual midsummer convention of Associated Theatre Owners of Indiana will be held at the Spink Wawasee Hotel at Lake Wawasee, Indiana, on July 14-15-16, Tuesday, Wednesday and Thursday. Tuesday, the golf tournament will start at 1:00 P.M., and in the evening there will be an informal get-to-together. Wednesday, Metro-Goldwyn-Mayer will present an Exhibitors' Forum. A special War Activities Rally will be addressed by Francis S. Harmon, executive head of the War Activities Committee, Si H. Fabian, vice-chairman and treasurer, and Arthur Mayer, member of the committee.

Thursday morning the directors of the association will meet, followed by a business session.

Allied Regional Meeting Wednesday

Speakers at the Eastern Regional Conference of Allied, which followed a luncheon of the Connecticut Allied at New Haven Wednesday, included Sidney E. Samuelson of Eastern Pennsylvania, who spoke on the "Advantages of Organization," and Ray Dollinger of New Jersey on "Group Buying." Joseph F. Reed, regional vice-president, led an open forum discussion on rentals, wartime efforts and other problems.

THREE GOVERNMENT UNITS DEAL DIRECT WITH STUDIOS

Offices of Censorship, War Information, Inter-American Affairs Functioning

by WILLIAM R. WEAVER
Hollywood Editor

Three agencies of the United States government now deal with the motion picture at its source in Hollywood, not counting the Army and Navy.

At the top is the Los Angeles Film Board of Review, established by the Office of Censorship under Byron Price, appointee of the President, which concerns itself with completed films, domestic and foreign, on the point of availability for export and import licensing.

The Office of War Information, established by Lowell Mellett, U. S. Co-ordinator of Films, recently placed under direction of Elmer Davis, appointee of the President, concerns itself declaredly with the supplying of ideas, information and material, on application, to the producers of films for the entertainment market, actually with a good deal more than that.

The Motion Picture Society for the Americas, established by the Co-ordinator of Inter-American Affairs, Nelson A. Rockefeller, appointee of the President, concerns itself with the suitability of films for exhibition in the Latin-American countries, with financing out of governmentally appropriated funds both short subjects and features, going beyond this in practice to take a hand also in the general preparation of films of all lengths and kinds for the field of commercial entertainment.

The Los Angeles Board of Review, consisting of Watterson Rothacker, chairman, Thomas Geraghty and Major Ralph Liddle, U.S.A., maintains a staff of three examiners.

This organization views pictures in completed form, guided by a memorandum supplied by the Office of Censorship detailing 10 specific bases of consideration and several generalizations subject to interpretation and application by the chairman, and is empowered to grant or withhold export license. It wields the same power to grant or withhold import license for films of foreign origin.

The Los Angeles Board of Review reads no scripts, renders no judgments in advance upon pictures in production, limits itself to the function announced as its purpose and confines its attentions to completed pictures.

Function of O.W.I. In Hollywood

The function of the Hollywood branch of the Office of War Information, according to the announcement issued by Co-ordinator Mellett at the time of its establishment under resident directorship of Nelson Poynter, is to make available to producers the Government's viewpoint on matters related to the war effort, to facilitate studio acquisition of data and information in Governmental possession, and to pass on to producers suggestions, ideas and topics considered by the Government to be suitable for inclusion in the stream of entertainment product.

Originally ensconced in the Roosevelt Hotel, where it was announced he could be contacted by producers on impulse, Mr. Poynter now is officed in the Taft Building, at the corner of Vine Street and Hollywood Boulevard, where he is aided by his assistant, Fred Polangin, and a staff of five reviewers.

Co-ordinator Mellett, who revealed his objectives to producers and organization executives in a two-day visit, left behind him some 30 ideas as suggestions which he felt might serve usefully in the making up of subject material for entertainment films. Producers picked and chose, seeing short subject material in most of them, feature material in a few.

New Developments Bring More Suggestions

"Yes, there have been some more since then," Mr. Poynter replies to inquiry. "Rubber, for instance, wasn't a topic of urgent importance then. Developments bring up more as matters progress. Any problem that is likely to be of some duration lends itself to film treatment."

Sitting in a hotel suite awaiting callers was no role for short, slight, dynamic Mr. Poynter, owner of a newspaper and broadcasting station which, he says, he has neglected shamefully since dedicating himself to the war effort. He was too young to get in the last one, declares he wants to do his utmost this time.

In the months since his appointment he has extended his activity into every department of Hollywood procedure. He addresses writers *en masse*, notifying them of the trend of Government interest and policy in subjects and on treatments. He addresses producer associations similarly, and producers, directors and others individually, making himself available the while to any and all of them for advice and counsel.

"Yes, they are most cooperative," he says. "It's their war, too, and they want to win it."

He sits in on "as many as fifteen story conferences a week," on invitation. "We are purely an advisory organization. I am a newspaper man and you know how newspaper men feel. If there had been radio and motion pictures when the founding fathers were writing the Bill of Rights their inviolability would have been included as well as implied."

And "Yes," he and his reviewers examine all the product in work at the studios, not just those films which are based on suggestions supplied by his office, for it would be possible for a picture or pictures based on other subject matter acquired in the course of standard procedure to offset or nullify the effect of the films based on ideas furnished by the O.W.I.

Submits 50-Page Manual to Hollywood

Last week Administrator Poynter made available to producers, writers and other interested parties a 50-page brochure, prepared in loose-leaf form so that supplemental pages can be added, setting forth the principles, plans and purposes of the O.W.I. and submitting, in the concluding pages, six themes recommended for filming.

But "It is not possible, of course, to write a set of hard and fast rules to govern an undertaking of this kind. There are so many intangibles, so many variables, that personal discussion, conference and comparing of viewpoints is necessary if results are to be obtained swiftly and without confusion."

A case in which no O.W.I. suggestion was involved is that of a well known stage play which was not considered appropriate, as to nationalities and races represented by the characters, at this point in world history. He made some suggestions and some changes took place. His office is without formal power to enforce changes of this kind, or any other, but cooperation has been uniform, not to say unanimous.

Administrator Poynter is in Washington this week "on a routine trip—I'm supposed to make one every month—to catch up with developments. In a time when affairs are moving so swiftly it is hardly practicable to keep abreast by mail."

The Motion Picture Society for the Americas is described in official language as "a non-profit organization acting in a liaison capacity between the Co-ordinator of Inter-American Affairs and the motion picture industry." A recent official statement says:

"The activities of the Society, according to stiplations by the Co-ordinator, are being greatly expanded. Heretofore its major function has been to correlate commercial motion picture activities with the program of the Co-ordinator's office; now, however, the Society is to supervise the production of

(*Continued on following page*)

U. S. WAR REVIEW BOARD COMPLETED

Membership of the Los Angeles Film Board of Review was completed Monday by the Office of Censorship, Washington, with the appointment of Tom J. Geraghty, Hollywood motion picture writer.

With Watterson R. Rothacker, former Los Angeles vice president of the Quigley Publishing Company, who is chairman, and Major Ralph W. Liddle, executive office, Mr. Geraghty will pass on all Hollywood motion picture product designed for export to countries other than Canada. A similar board in New York, consisting of Richard R. Smith, publisher; Perry Arnold, former newspaper man, and Captain George Ernest, passes on newsreels and other films leaving or entering the country through that port.

U. S. Agencies Keep Watch on Production

(Continued from preceding page)

a series of short subjects directly for the Co-ordinator. . . . An important phase of the Society's activities is the correlation, reviewing and dissemination of information and ideas dealing with motion picture activities affecting the Latin-American Republics. This also includes reviewing books, scenarios and plays suggested for use in connection with activities in the other Americas. . . . The Society will continue to cooperate with producers in the production of motion pictures relating to national defense and morale, the war effort of the United States and Inter-American relationships and activities."

Under that broad warrant the Society for the Americas carries on a collaboration with Hollywood producers in their production of entertainment films which parallels that carried on with them by the Office of War Information under resident Administrator Poynter, plus the financing of direct production of shorts, with features recently announced as to be included, from funds and material supplied by the Co-ordinator of Inter-American Affairs.

Titular president of the Society is Walter Wanger, vice-president E. J. Mannix, treasurer P. R. Guth and secretary Helen Jones.

Y. Frank Freeman is chairman of a board of directors which lists Bert Allenberg, Edward Arnold, Fred Beetson, Samuel J. Briskin, George W. Cohen, Sheridan Gibney, Samuel Goldwyn, Louis B. Mayer, George Schaefer, David O. Selznick, Harry M. Warner, Clifford Work and Darryl F. Zanuck.

These names betoken industry-wide acceptance of the Society.

David Hopkins Heads Unit with Three Aides

Actual director of the Society's operations in Hollywood is David Hopkins, son of Harry Hopkins, delegated to this undertaking by the Office of the Co-ordinator of Inter-American Affairs. Mr. Hopkins came to his Hollywood post at the turn of the year after serving the Co-ordinator some four months in New York. Prior to that he had been associated with the Buchanan advertising agency. He serves the Co-ordinator in Hollywood on matters of radio as well as the motion picture.

Mr. Hopkins operates with a staff of three assistants. He and they make themselves available for conference and consultation. They inspect scripts and supply ideas and materials which are considered appropriate from the Inter-American viewpoint.

Like the O.W.I., the Society does not limit its ministrations to pictures which they initiate, inspire, finance or officially control, but include in their orbit of awareness all that goes on in front of all the cameras.

Mr. Hopkins does not attempt, however, to maintain a constant inspection, personality or by staff, of all the production being filmed. He relies in large degree upon the cooperation of the censorship contacts, as they are termed, of the several studios.

These are: Luigi Luraschi, Paramount; Robert Vogel, MGM; William Gordon, RKO-Radio; Carl Schaefer, Warners; Harold Sugarman, Universal; Eli Levy, Columbia; Jack Cutting, Disney; Walter Goetz, Republic; Jason Joy, Twentieth Century-Fox, and George Glass, United Artists.

"They're all experienced experts in such matters," says Mr. Hopkins, "and when they see something in script or coming up for production that they think may present a problem, from our point of view, they get in touch with us and we sit down and talk it over. No set rules can govern these things. Not all of the things that concern us are necessarily things which mention any of the American republics or their nationals. A number of things can come up, in just an ordinary comedy, for instance, which can be overdramatized or emphasized in a way to suggest to the people of other nations that they are typical of the American way of life.

Cites Examples of Erroneous Concepts

"Sometimes a subject or incident which has potentially destructive connotation can be handled safely by one studio or director but not by another. Many incidents (he named some) which we in America know to be extraordinary in the country's routine must be omitted or played down lest they be regarded as of general occurrence (he named some more). The censorship contacts of the studios know about these and watch out for them, calling us in when necessary to get our reaction."

Some cases of cooperation carried to the *n*th power before solution of Inter-American problems was achieved are in general knowledge. There was a great American box office success that had to have things done to it before it went outside the boundaries of the country. There was a minor musical that had to be scrapped and remade from scratch, and one studio is still at work on a repair job required by another. The Society for the Americas possesses no formal power to compel such remodellings, but the corrections were made, nevertheless, all of them.

There have been, up to now, no conflicts between the Office of War Information, supplying ideas for the stream of entertainment production and checking on the ideas supplied by other sources, and the Society for the Americas, doing likewise, although the functions of the two converge at several points.

Just what would happen if, for instance, Nelson Poynter furnished to a studio an idea which eventuated in production of a picture which David Hopkins didn't consider suitable to the purposes of his organization, is among the potentialities producers are confronted with at this point in the war.

WAR FILMS SELL BONDS IN THEATRES

Hollywood features depicting Nazi aggression or other films based on war themes inspire patrons to buy more War Bonds and Stamps in motion picture theatres, it was reported this week by Loew's theatre managers who have been showing "Saboteur," "Nazi Agent" and other pictures of this kind.

Goetz Signs New 10 Year 20th-Fox Pact

William Goetz has signed a new 10 year contract for the post of vice-president in charge of studio operations for 20th Century-Fox, Spyros Skouras, president, announced in Hollywood this week shortly after his arrival from New York.

Mr. Goetz also will continue as a member of the board of directors of the company. His new contract will run concurrently with that of Darryl F. Zanuk, vice-president in charge of production, Mr. Skouras pointed out. The two have been closely associated since the formation of 20th Century Pictures Corporation, which was subsequently merged with Fox Film Corporation to form the present company. Mr. Zanuck and Mr. Goetz, with Joseph M. Schenck, organized 20th Century in 1933.

Mr. Goetz has completed 10 years' service with the company. He is a veteran in the business, having served in various production and executive capacities for the last 17 years.

Mr. Skouras and Tom J. Connors, vice-president in charge of distribution, are on their first joint visit to the studio. The new season's program will be discussed in the studio conferences.

Suit Filed Over Stanley Profits

Maurice Maurar, Markmo Amusement Corp., operator of the Stanley Theatre in New York, and Artkino, Inc., were named defendants this week in a suit brought in the New York supreme court by Benjamin Levine, erstwhile manager of the Stanley. Mr. Levine seeks a judicial ruling that he is an equal partner with Mr. Maurar as owner of the Stanley, and an accounting of all profits.

The plaintiff claims that he reached an oral agreement with Mr. Maurar which resulted in the partnership. The contention is made by the plaintiff that he discovered the availability of Soviet films and that as a result of his efforts the Stanley switched from playing subsequent run American films to a straight run of Russian pictures. Artkino is nominally a defendant because of its distribution arrangements with the house. Mr. Maurar denies having had any business relationship with the plaintiff other than that of employer and employee.

Ask More for Jewish Appeal

Increased effort was asked of those in the industry for the United Jewish Appeal at a luncheon in New York City Tuesday. The emphasis was placed because contributions this year are under last year's. David Bernstein, Loew's, who presided, asked volunteers for a final effort. He added that individuals from the film industry this year had increased their gifts, but that other sectors of the amusement business had failed. Among those present were Arthur Israel, Jr., Max Seligman, Samuel Rinzler, Dan Michalove, Edward Rugoff, William Klein, Leopold Friedman.

Sobottka with Hamrick

Herbert Sobottka, former manager of the Fifth Avenue, Paramount and Orpheum theatres, Seattle, and more recently manager of the Paramount theatre in Portland, has returned to Hamrick-Evergreen circuit's executive offices there. It is understood that he will soon assume the position of city manager for the circuit, directing the operation of the Paramount, Orpheum, Fifth Avenue, Music Hall, Music Box and Blue Mouse theatres.

PRODUCT PROMISES *for 1942-43*

Combined listing of the projected schedules of 243 feature pictures for five of the distributing companies which have made product announcements to date—Columbia, Monogram, Producers Releasing Corp., Republic and Universal—and an additional 107 features titled and specified to date by Metro-Goldwyn-Mayer, Paramount, RKO, Twentieth Century-Fox and Warner Bros., all representing a guide for exhibitors of what to expect, productionwise, in the new season.

Columbia Sets 48 Features

Columbia set 48 features, 16 Westerns, four serials and 140 short subjects at its three-day convention at the Warwick Hotel, New York, June 16-18th.

THE AMERICAN WAY, George Stevens' production of the George S. Kaufman-Moss Hart Broadway hit. Sidney Buchman, Academy Award winner, did the screen play.

YOU WERE NEVER LOVELIER, co-starring Fred Astaire and Rita Hayworth in a musical with music and lyrics by Jerome Kern and Johnny Mercer; now in production under the direction of William Seiter. Produced by Louis F. Edelman.

THE COVER GIRL, in Technicolor, starring Rita Hayworth. Produced by Samuel Bischoff.

DEFENSE TOWN, starring Rita Hayworth and Humphrey Bogart in a drama of the nation's war boom towns. Produced by Edward Kaufman.

MISS GRANT TAKES RICHMOND, starring Rita Hayworth and Melvyn Douglas in a romantic comedy. To be produced by Edward Kaufman.

THE COMMANDOS, marking the return of Paul Muni to the screen in C. S. Forester's timely Cosmopolitan Magazine story. To be directed by Lieut. Commander John Farrow, now on leave from the British Navy; and produced by Lester Cowan.

A CARY GRANT-ROSALIND RUSSELL PRODUCTION, reuniting the star combination of "His Girl Friday."

A YOUNG GIRL'S FANCY, starring Jean Arthur and Brian Aherne in one romantic-comedy.

AN IRENE DUNNE-MELVYN DOUGLAS PRODUCTION.

SOMETHING TO SHOUT ABOUT, a Cole Porter musical, starring Don Ameche with Jack Oakie, Janet Blair and William Gaxton in a Gregory Ratoff production.

DESTROYER, based on a story by Lieut. Commander Frank Wead. Louis F. Edelman will produce.

WILD IS THE RIVER, based on the best-seller novel by Louis Bromfield. A romantic drama of early New Orleans.

KNIGHTS WITHOUT ARMOR, starring Olivia de Haviland and Brian Aherne in a drama of Europe's guerillas.

THE DESPERADOS, (now in production) Columbia's first Technicolor picture, a drama of the American frontier, with Randolph Scott, Glenn Ford, Claire Trevor and Edgar Buchanan. Based on Courtney Riley Cooper's last novel. Directed by Charles Vidor, produced by Harry Joe Brown.

CITY WITHOUT MEN, featuring Glenn Ford, Claire Trevor and Evelyn Keyes. Produced by B. P. Schulberg and Samuel Bronston.

THE RETURN OF MR. JORDAN, sequel to "Here Comes Mr. Jordan," from the screen play by Harry Segall. Edward Kauiman will produce

SALUTE TO SAHARA, a drama of the heroic siege of Tobruk, directed by Charles Vidor for producer Harry Joe Brown.

KLONDIKE KATE, a drama of Alaska's gold rush days.

3 "BLONDIES" featuring Penny Singleton, Arthur Lake and Larry Simms. Produced by Robert Sparks.

2 LONE WOLF PRODUCTIONS—THE LONE WOLF IN SCOTLAND YARD (now in production) and THE LONE WOLF GOES TO A PARTY, both starring Warren William.

2 BOSTON BLACKIE PRODUCTIONS — BOSTON BLACKIE IN TROUBLE and BOSTON BLACKIE GOES HOLLYWOOD, both featuring Chester Morris.

HARBOR PATROL, a drama of the fight against submarine raiders.

SHALL I TELL 'EM?, a comedy romance with music, featuring Jinx Falkenburg, and The Mad Russian, famous radio comedian.

How Do You Do, featuring The Mad Russian and Jinx Falkenburg in another comedy romance with music.

THE SPIRIT OF STANFORD, (now in production) starring Frankie Albert, Stanford's All-American quarterback. Charles Barton directing.

SMITH OF MINNESOTA, starring Bruce Smith, Minnesota's famous All-American hali-back, in a football drama.

TWO SENORITAS FROM CHICAGO, comedy romance with music, featuring Jinx Falkenburg, Joan Davis and Marguerite Chapman.

GIN RUMMY MURDER, a timely mystery thriller.

THE REDHEAD FROM RIO, with Lupe Velez playing the title role.

PROFESSIONAL MODEL, featuring Jinx Falkenburg.

VARSITY GIRL, a jitterbugging comedy with music about college co-eds.

TWO-MAN SUBMARINE, another headline drama.

BEAUTIFUL BUT BROKE, presenting Jinx Falkenburg, Joan Davis and Marguerite Chapman in another comedy romance with music.

JUNIOR GENERALS, a service school drama featuring Freddie Bartholomew.

Another service school picture with Freddie Bartholomew.

REVEILLE WITH BEVERLY, based on the radio program of Station KFEL, Denver, with Jean Ruth, its M.C.

EVE KNEW HER APPLES, a comedy romance to service as a vehicle for a feminine star.

KANSAS CITY KITTY, based on the popular song featuring the company's most promising young starlets.

Eight musical Westerns, starring Charles Starret and featuring Arthur Hunnicutt.

Eight musical Westerns, featuring Russell "Lucky" Hayden and Dub Taylor.

Serials

THE SECRET CODE, a new adventure story starring Paul Kelly.

THE VALLEY OF VANISHING MEN, Western drama.

THE BATMAN, by the creators of "Superman" based on the "Batman" magazine cartoon.

THE FIGHTING GENERAL, a war thriller based on the battles raging in the Pacific.

Metro-Goldwyn-Mayer Plans 50 to 52

No formal product announcement for the new season was made by MGM. The following is a list of features completed, in production or about to begin production, scheduled for 1942-43. In May, William F. Rodgers, general sales manager of MGM, announced that the company would release approximately one film a week, or a total of 50 to 52 features on next year's schedule.

A YANK AT ETON, starring Mickey Rooney; Norman Taurog, director; John W. Considine, Jr., producer.

APACHE TRAIL, featuring Lloyd Nolan. Richard Thorpe, director, Sam Marx, producer.

CAIRO, starring Jennette MacDonald and Robert Young. W. S. Van Dyke, II, director.

FOR ME AND MY GAL, musical starring Mickey Rooney and Judy Garland, directed by Busby Berkeley; Arthur Freed, producer.

(Continued on following page)

PRODUCT GUIDE FOR '42-'43

(*Continued from preceding page*)

PANAMA HATTIE, musical taken from Broadway show, starring Ann Sothern and Red Skelton. Norman McLeod, director, Arthur Freed, producer.

SEVEN SWEETHEARTS, with Kathryn Grayson, Van Heflin and Marsha Hunt. Frank Borzage, director; Joseph Pasternak, producer.

SOMEWHERE I'LL FIND YOU, starring Clark Gable and Lana Turner. Wesley Ruggles, director; Pandro Berman, producer.

TISH, taken from the Mary Roberts Rinehart story, featuring Zazu Pitts, Marjorie Main and Aline MacMahon. Sylvan S. Simon, director; Orville O. Dull producer.

THE WAR AGAINST MRS. HADLEY, starring Fay Bainter and Edward Arnold. Irving Asher, director; Harold Bucquet, producer.

ANDY HARDY STEPS OUT with Mickey Rooney, another in the Hardy series. George B. Seitz, director.

CARGO OF INNOCENTS, starring Robert Taylor and Charles Laughton. Robert Z. Leonard, director; Orville O. Dull, producer.

EYES IN THE NIGHT, featuring Edward Arnold, Donna Reed and Ann Harding. Fred Zinneman, director; Jack Chertok, producer.

GAMBLER'S CHOICE, a Western with William Lundigan, Patricia Dane and Jack Holt. Joseph Newman, director; Sam Marx, producer.

THE MAN ON AMERICA'S CONSCIENCE, with Van Heflin, Lionel Barrymore and Ruth Hussey. William Dieterle, director; J. Walter Ruben, producer.

THE OMAHA TRAIL, with Dean Jagger and Barry Nelson. Eddie Buzzell, director; Jack Chertok, producer.

RANDOM HARVEST, from the best-seller novel by James Hilton, starring Greer Garson and Ronald Coleman. Mervyn LeRoy, director; Sidney Franklin, producer.

SKYWAY TO GLORY, with Franchot Tone, Marsha Hunt and Gene Kelly. George Sidney, director; B. P. Fineman, producer.

WHISTLING IN DIXIE, starring Red Skelton and Ann Rutherford. Sylvan S. Simon, director; George Haight, producer.

WHITE CARGO, from the Broadway melodrama, starring Hedy Lamarr and Walter Pidgeon, with Richard Carlson and Frank Morgan. Richard Thorpe, director; Victor Saville, producer.

Monogram Has 32 Features

At its Tenth Anniversary convention held in Los Angeles, May 13-15th, Monogram announced a schedule of 32 pictures.

UNDER NORTHERN LIGHTS, starring John Boles; written by Adele Buffington.

DANGEROUS MONEY, starring Edmund Lowe.

ISLE OF TERROR, from the play by Gina Kauss and Ladislas Fodor, featuring John Howard, Helen Gilbert, John Litel and Gilbert Roland.

THE GORILLA STRIKES, starring Bela Lugosi.

BOWERY AT MIDNIGHT, starring Bela Lugosi.

COME OUT FIGHTING, starring the "Dead End" kids: Leo Gorcey, Bobby Jordan, Huntz Hall and Gabriel Dell.

'NEATH BROOKLYN BRIDGE, starring the "Dead End" kids.

LITTLE MOBSTERS, with the "Dead End" kids.

GRAND STREET BOYS, with the same players.

POLITICAL PAYOFF from a story by Damon Runyon.

BLIND JUSTICE from a story by Octavus Roy Cohen.

MAN'S LAW, adapted from Peter B. Kyne's story, "Just Judge."

UNDER SEALED ORDERS, based on a story by Edgar Wallace.

TRAIL OF THE YUKON, by Jack London.

FRONTIER TRAILS, from the novel "Prairie" by James Fenimore Cooper.

INTELLIGENCE BUREAU, adapted from a story by George Bronson Howard.

BELOW THE DEADLINE, based on a novel by George Bronson Howard.

KELLY OF THE U. S. A. by Wallace Peterson.

REVENGE OF THE ZOMBIES, by Samuel Fielding.

THE BLONDE BOMBER adapted from a story by Cornell Woolrich.

YOU CAN'T BEAT THE LAW, a story about San Quentin prison by Albert Bleich.

FERRY COMMAND, Harrison Howell's story of a woman flying planes from California to England.

STORM OUT OF THE WEST.

FRATERNITY SWEETHEART, based on a story by Leona Dalrymple.

NAVY BOUND, story by Talbert Josselyn.

GANGS OF THE UNDERWORLD, by Andre Lamb.

MONSTER IN THE DARK.

TIME BOMB, a story of sabotage, written by Scott Littleton.

NEARLY EIGHTEEN.

PONY EXPRESS RIDERS, from a story by Earle Snell.

QUEEN OF THE HONKY-TONK.

Paramount Has 30 Scheduled to Date

No formal product announcement for the new season was made by Paramount. The following is a list of features completed, in production or about to start production, scheduled for 1942-43.

STAR SPANGLED RHYTHM, a musical which features all stars on the lot and quite a number of executives. Joseph Sistrom is producer, George Marshall, director. Players include Betty Hutton, Eddie Bracken, Victor Moore, Walter Abel, Gil Lamb, Cass Daley, Mary Martin, Bob Hope, Bing Crosby, Dona Drake, Dick Powell, Preston Sturges, Cecil B. De Mille, Betty Rhodes, Marjorie Reynolds, Dorothy Lamour, Ray Milland, Paulette Goddard, Fred MacMurray, Veronica Lake, Zorina, Rochester, Alan Ladd and Lynne Overman.

GREAT WITHOUT GLORY, screen biography of a Boston dentist. Produced and directed by Preston Sturges. Joel McCrea, Betty Field, Harry Carey share the principal acting honors.

YOUNG AND WILLING, based on the Broadway comedy "Out of the Frying Pan." Produced and directed by Edward H. Griffith, with cast including William Holden, Susan Hayward, Eddie Bracken, Robert Benchley.

AMERICAN EMPIRE, a Harry Sherman Western production starring Richard Dix.

HOLIDAY INN, the Bing Crosby-Fred Astaire-Irving Berlin musical produced and directed by Mark Sandrich. (Will be sold separately.)

PALM BEACH STORY, another Preston Sturges comedy feature, written and directed by him, starring Claudette Colbert, Joel McCrea with Mary Astor and Rudy Vallee.

WILDCAT, a William Pine-William Thomas production with Richard Arlen and Arline Judge.

STREET OF CHANCE, murder mystery with Burgess Meredith and Claire Trevor. Produced by Sol C. Siegel; dircted by Jack Hively.

MY HEART BELONGS TO DADDY, romantic comedy with Richard Carlson and Martha O'Driscoll. Produced by Sol C. Siegel; directed by Robert Siodmak.

UNDERCOVERMAN, a Harry Sherman Western with William Boyd.

MRS. WIGGS OF THE CABBAGE PATCH, based on the novel by Alice Hegan Rice, starring Fay Bainter in the title role. Sol C. Siegel, producer; Ralph Murphy, director.

HENRY ALDRICH, EDITOR, another in the Aldrich series, with Jimmy Lydon and Charles Smith. Sol C. Siegel, producer; Hugh Bennett, director.

THE GLASS KEY, based on the detective novel by Dashiell Hammett, starring Brian Donlevy and Veronica Lake. Fred Kohlmar, producer; Stuart Heisler, director.

ROAD TO MOROCCO, the Bing Crosby-Bob Hope-Dorothy Lamour musical. Paul Jones, associate producer; David Butler, director.

FOREST RANGERS, a Technicolor production starring Fred MacMurray and Paulette Goddard, Robert Sisk, associate producer; George Marshall, director.

PRIORITIES ON PARADE, a musical featuring Jerry Colonna, Vera Vague, Ann Miller and Betty Rhodes. Sol C. Siegel, producer; Albert S. Rogell, director.

WRECKING CREW, a William Pine-William Thomas production featuring Richard Arlen, Chester Morris, Jean Parker.

THE MAJOR AND THE MINOR, comedy starring Ginger Rogers and Ray Milland, with Robert Benchley and Rita Johnson. Arthur Hornblow, producer; Billy Wilder, director.

SILVER QUEEN, a Harry Sherman production starring George Brent and Priscilla Lane, with Bruce Cabot and Lynne Overman. Directed by Lloyd Bacon.

LADY BODYGUARD, featuring Eddie Albert and Anne Shirley. Produced by Sol C. Siegel; directed by William Clemens.

WAKE ISLAND, drama of the defense of the American isle against the Japs; with Brian Donlevy, Robert Preston and Macdonald Carey.

I MARRIED A WITCH, a comedy fantasy with Fredric March and Veronica Lake. Preston Sturges, associate producer; Rene Clair, director.

In Production:

SUBMARINE ALERT, a William Pine-William Thomas production with Richard Arlen and Wendy Barrie.

LOST CANYON, a Harry Herman "Hopalong Cassidy" film with William Boyd. Directed by Lesley Selander.

MISSING MEN, another "Hopalong Cassidy" picture with William Boyd.

HAPPY GO LUCKY, a musical in Technicolor starring Mary Martin with Dick Powell, Eddie Bracken and Rudy Vallee. Harold Wilson, associate producer.

NO TIME FOR LOVE, comedy-romance starring Claudette Colbert and Fred MacMurray. Fred Kohlmar, associate producer; Mitchell Leisen, director.

FOR WHOM THE BELL TOLLS, based on Ernest Heminway's novel. To be produced in Technicolor under Sam Wood's direction.

THE CRYSTAL BALL, comedy starring Ray Milland and Paulette Goddard.

PRC to Have 42 for Year

Producers Releasing Corp., at its annual convention held in Hollywood, Mav 5-7th, announced a schedule of 42 pictures for 1942-43: 18 Western, 24 features of which six of the latter will be "specials."

Among the features are six V specials: "Queen of Burlesque," "Berlin Revolts," "Se-

(*Continued on page* 18)



Oh, if I had that "WINGS FOR THE EAGLE" Out of these empty walls I would fly...



straight for

ANN SHERIDAN

making

WINGS FOR THE EAGLE"

co-starring

DENNIS MORGAN

Imagine Annie—loose in a defense plant—where there's no defense against those Sheridan eyes!



CK CARSON · GEORGE TOBIAS
Directed by LLOYD BACON
Original Screen Play by Byron Morgan and B. H. Orkow · Additional Dialogue by Richard Macaulay

If your house has that empty feeling— fill it with Sheridan — and

WARNERS!

350 FEATURES ANNOUNCED

(*Continued from page* 16)

crets of a Co-Ed," "Corregidor," "Lady from Chungking," "The Way of the Jungle." Eight "pacemakers": "Raiders of the Pacific," "The Lady Gambles," "Dead Men Walk," "The Black Raven," "Dragon Lady," "Sixth Column," "Rackets, Inc.," and "A Yank in Libya." Ten "Spitfire" films: "Queen of the Amazons," "Military School," "House of Fear," "Ferry Command," "North of the Yukon," "Wings of Vengeance," "The Black Pit," "The Yellow Monster," "Manhunt in the Mountains," "He Couldn't Take It."

Of the 18 Westerns, six are "Billy the Kid" series, starring Buster Crabbe.

18 Under Way for RKO Radio

No formal product announcement for 1942-43 was made by RKO. The following is a list of features completed, in production or about to start production scheduled for next season.

THE MAGNIFICENT AMBERSONS, completed; Orson Welles' production with Dolores Costello, Joseph Cotten, Tim Holt and Anne Baxter.

JOURNEY INTO FEAR, completed; Orson Welles' production.

BOMBARDIERS, a war story; cast not yet announced.

THEY FLEW ALONE, produced and directed by Herbert Wilcox; starring Anna Neagle and Robert Newton.

ARMY SURGEON, war story produced by Bert Gilroy, directed by Edward Sutherland, with James Ellison and Jane Wyatt.

SCATTERGOOD SURVIVES A MURDER, another in the "Scattergood" series based on the character created by Clarence Budington Kelland; produced by Gerald T. Brandt, directed by Christy Cabanne; starring Guy Kibbee.

THE NAVY COMES THROUGH, with Pat O'Brien, George Murphy, Jane Wyatt and Jackie Cooper. Islin Auster, producer; Edward Sutherland, director.

BIG STREET, from the story by Damon Runyon who produced and directed film; starring Henry Fonda and Lucille Ball.

HIGHWAYS BY NIGHT, directed by Peter Godfrey; with Richard Carlson and Jane Randolph.

NAME, AGE AND OCCUPATION, directed by Pare Lorenz, with Robert Ryan and Frances Dee.

SINGING GUNS, a Western starring Tim Holt.

ONCE UPON A HONEYMOON, directed by Leo McCarey; starring Cary Grant and Ginger Rogers.

SWEET AND HOT, produced and directed by Tim Whelan; starring Victor Mature and Lucille Ball.

PRIDE OF THE YANKEES, completed; based on the life of Lou Gehrig; a Samuel Goldwyn production starring Cary Grant and Teresa Wright.

BAMBI, Walt Disney's color cartoon feature.

HERE WE GO AGAIN, comedy featuring Fibber McGee and Molly, Edgar Bergen and Charlie McCarthy. Producer-director, Allan Dewan.

THE FALCON'S BROTHER, another crime story in the "Falcon" series; featuring George Sanders and Jane Randolph. Produced by Maurice Geraghty; directed by Stanley Logan.

THE MEXICAN SPITFIRE'S ELEPHANT, comedy with Lupe Velez and Leon Errol. Produced by Bert Gilroy; directed by Les Goodwins.

Republic sets Total of 66

Republic announced at its eastern regional sales meeting in New York, May 11th, a schedule of 34 features, six outdoor "specials" 26 Westerns and four serials. The following is a partial list of feature titles announced.

THUMBS UP
THE COMMANDOS
FIGHTING DEVIL DOGS
CHATTERBOX
THE OLD HOMESTEAD
NEW ICECAPADES REVUE
HIT PARADE OF 1943
BACK TO GOD'S COUNTRY
X MARKS THE SPOT
MY BUDDY
SAY IT WITH MUSIC
TAHITI HONEY
WAR OF THE WILDCATS
GANGS OF BARBARY COAST
HI, NEIGHBOR
FU MANCHU STRIKES

In addition, five "specials" were announced starring Gene Autry: "A Gay Ranchero," "Starlight on the Trail," "Heart of the Golden West," "The Lone Prairie" and "The Ranger's Serenade."

Three Westerns starring Roy Rogers: "Ridin' Down the Canyon," "Man from Music Mountain" and "Silver Spurs."

Three "Three Mesquiteers" Westerns: "Shadows on the Sage," "Valley of Hunted Men" and "Prairie Pals."

Four "action" Westerns starring Don "Red" Barry: "The Sombrero Kid," "Dead Man's Gulch," "Outlaws of Pine Ridge" and "The Sundown Kid."

Two serials: "King of the Royal Mounted Rides Again" and "G-Men vs The Black Dragon."

Twentieth Century-Fox has 12 in Work

Twentieth Century-Fox made no formal product announcement. The following is a list of features completed, in production, or about to begin production, scheduled for next season. Darryl Zanuck this week announced that 21 films would follow these.

THE LOVES OF EDGAR ALLAN POE, based on the life of the American poet. Produced by Bryan Foy and directed by Harry Lachman, starring Linda Darnell and John Shepperd in the role of Poe.

LITTLE TOKYO, U.S.A., with Preston Foster and Brenda Joyce. Produced by Bryan Foy, directed by Otto Brower.

THE PIED PIPER, produced and written by Nunnally Johnson, featuring Monty Woolley, Roddy McDowall and Anne Baxter. Directed by Irving Pichel.

ORCHESTRA WIVES, a musical with George Montgomery, Ann Rutherford, Lynn Bari, Carole Landis, Cesar Romero and Glenn Miller. Produced by William LeBaron; directed by Archie Mayo. Music by Mack Gordon and Harry Warren.

FOOTLIGHT SERENADE, a musical with John Payne, Betty Grable and Victor Mature. Produced by William LeBaron; directed by Gregory Ratoff. Music by Leo Robin and Ralph Rainger.

THUNDER BIRDS, with Gene Tierney, Preston Foster, John Sutton, Dame May Whitty and Jack Holt. Lamar Trotti, associate producer who also wrote the screen play. William A. Wellman directed.

THE BLACK SWAN, starring Tyrone Power and Maureen O'Hara, with Laird Cregar, Thomas Mitchell and George Sanders. Produced by Robert Bassler; directed by Henry King. Technicolor production.

ICELAND, latest film starring Sonja Henie with John Payne, Jack Oakie and Sammy Kaye and his orchestra. Produced by William Le Baron; directed by Bruce Humberstone.

TALES OF MANHATTAN, the multi-starred film with original stories written by Ben Hecht, Ferenc Molnar, Donald Ogden Stewart, Samuel Hoffenstein, Alan Campbell, Ladislaus Fodor, L. Vadnai, L. Gorog, Lamar Trotti and Henry Blankfort. The stars include: Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson and Paul Robeson. Produced by Boris Morros and S. P. Eagle; directed by Julien Duvivier.

CHINA GIRL, with Gene Tierney and George Montgomery; (in production).

OX-BOW INCIDENT, starring Henry Fonda; (in production).

MY FRIEND FLICKA

Universal has 55 for Year

At its annual sales convention held at the Waldorf-Astoria Hotel, New York, June 2-5th, Universal set 55 features, five designed as special releases, 14 Westerns, 67 short subjects, four serials and 104 issues of Universal Newsreel.

Two productions from Walter Wanger, one untitled and the other "Arabian Nights," produced in Technicolor, and starring Sabu, Maria Montez and Jon Hall.

"Shadow of a Doubt" to be produced and directed by Alfred Hitchcock for Jack H. Skirball Productions, Inc.

"Phantom of the Opera," in Technicolor, to be produced and directed by Henry Koster.

A production to be produced by Howard Hawks.

Olsen and Johnson to be starred in "Crazy House."

Two productions starring Deanna Durbin, both to be produced by Bruce Manning. The first is "Forever Yours," directed by Jean Renoir. The second, "Three Smart Girls Join Up." Frank Shaw will be the associate producer on both productions.

A Henry Koster production, "What Happened Caroline," starring Diana Barrymore and Robert Cummings, with Kay Francis and John Boles. Henry Koster producer-director.

Bud Abbott and Lou Costello will make three productions for the new season immediately after they finish "Pardon My Sarong" now before the cameras.

"Corvettes in Action" will be produced by Howard Hawks and directed by Richard Rosson.

Bruce Manning will produce "Boy Wonder."

Dwight Taylor will produce three pictures, "Hippodrome," a story of the great showplace of yesteryear; "Nightmare," an adaptation of Philip McDonald's novel, "Escape" and Sinclair Lewis' "Angela is 22."

Charles Boyer will be starred in "That Night With You."

Randolph Scott, Marlene Dietrich and John

(*Continued on opposite page*)

Universal Sets 55 for Year

(*Continued from opposite page*)

Wayne, will be starred again in "Pittsburgh," a picture of the war-booming steel town.

William A. Seiter will produce and direct "A Marriage of Inconvenience," a light comedy.

"Frontier Badman," a Western which will star Pat O'Brien and Randolph Scott.

Sabu, Maria Montez and Jon Hall will be starred in two productions titled, "Cobra Woman" and "White Savage."

The Andrews Sisters and Joe E. Lewis will be in "When Johnny Comes Marching Home."

"Frankenstein Meets the Wolfman," in which Lon Chaney will play the dual role.

The Andrews Sisters will have two starring vehicles, both supported with excellent casts and top name bands. They are titled "Give Out Sisters" and "Always a Bridesmaid."

"Sin Town," an action drama; with George Waggner as associate producer.

Howard Benedict will be the associate producer on two Sherlock Holmes productions, in which Basil Rathbone will play the role of Sherlock Holmes and Nigel Bruce will portray Dr. Watson: "Sherlock Holmes and the Secret Weapon" and "Sherlock Holmes in Washington."

"Son of Dracula" is another "horror" production.

Allan Jones will be starred in two productions, "Hey Buddy" and "Thumbs Up."

The Ritz Brothers will be starred in two productions for which Howard Benedict will be the associate producer.

Gloria Jean will be starred in "Get Hep To Love" and "On The Beam."

The Dead End Kids and Little Tough Guys will be combined to make two pictures, "Rough and Ready" and "Mugg Town."

Four comedies with music, youthful stars and new talent are: "Strictly In The Groove" which features Ozzie Nelson and his band; "What's Buzzin!"; "School For Jive" and "Moonlight In Havana," each of which will feature a popular name band.

Completing the feature list are twelve "Marquee Productions," the popular series of Universal action dramas, many of them already completed.

These are: Richard Dix in "Eyes of the Underworld," "Destination Unknown" with William Gargan and Irene Hervey; "Halfway to Shanghai," with Irene Hervey and Kent Taylor; Constance Bennett in "Madam Spy;" "The Great Impersonation" with Ralph Bellamy; "River of Missing Men;" "The Mummy's Tomb;" "Beast of the East;" "Woman Pilot;" "Bad Sister;" "The Tornado" and Black Tigers."

Seven Westerns are "Little Joe, the Wrangler," "Tenting Tonight on the Old Camp Ground," "Lone Star Trail," "Arizona Cowboy," "The Old Chisolm Trail," "Cheyenne Round-Up" and "Raiders of San Joaquin."

Universal also has announced the reissue of seven Westerns: Walter Huston in "Law and Order," Noah Beery, Jr., in "Stormy" and "Mighty Treve of Arizona;" Ken Maynard in "Strawberry Roan" and "Wheels of Destiny" and Buck Jones in "Law of Tombstone" and "Boss of Lonely Valley."

Warners Have Plans for 28 Features

No formal product announcement was made by Warner Bros. The following is a list of features completed, in production or about to begin production, scheduled for next season:

ACROSS THE PACIFIC (completed); mystery-melodrama with Humphrey Bogart, Mary Astor and Sidney Greenstreet.

THE BUSSES ROAR (completed); drama with Julie Bishop and Richard Travis.

SECRET ENEMIES (completed); melodrama with Craig Stevens in principal role.

YANKEE DOODLE DANDY (completed); screen biography of George M. Cohan, starring James Cagney, Joan Leslie and Walter Huston.

DESPERATE JOURNEY (completed) starring Errol Flynn and Ronald Reegan.

THE HARD WAY (completed), melodrama starring Ida Lupino, Dennis Morgan and Joan Leslie. Jerry Wald, producer; Vincent Sherman, director.

THE CONSTANT NYMPH (completed), taken from Margaret Kennedy's popular novel; starring Charles Boyer and Joan Fontaine.

ARSENIC AND OLD LACE (completed), from the Broadway stage play; starring Cary Grant and Priscilla Lane.

GEORGE WASHINGTON SLEPT HERE (completed) from the Broadway stage play by George Kaufman; starring Jack Benny and Ann Sheridan. Jerry Wald, producer; William Kieghley, director.

NOW, VOYAGER (completed), starring Bette Davis and Paul Henreid. Hal B. Wallis, producer; Irving Rapper, director.

CASABLANCA (in production); war melodrama starring Ingrid Bergman and Humphrey Bogart. Hal B. Wallis, producer; Michael Curtiz, director.

YOU CAN'T ESCAPE FOREVER (in production), melodrama starring George Brent and Brenda Marshall. Jo Graham, director. Producer to be announced.

GENTLEMEN JIM, based on the life of James J. Corbett; in production; starring Errol Flynn and Alexis Smith. Robert Buckner, producer; Raoul Walsh, director.

WATCH ON THE RHINE (in production) from the play by Lillian Hellman; starring Bette Davis, Paul Lukas, Geraldine Fitzgerald. Hal B. Wallis, producer; directed by Herman Shumlin.

AIR FORCE (in production); war melodrama with John Garfield starring. Hal B. Wallis producer; Howard Hawks, director.

PRINCESS O'ROURKE (in production).

ADVENTURES OF MARK TWAIN (in production), with Jesse L. Lasky as producer; based on the life of Samuel Clemens; starring Frederic March.

DESERT SONG (in production), based on the Broadway musical comedy: a Technicolor production. Robert Buckner, producer; Robert Florey, director. Starring Dennis Morgan and Irene Manning.

MISSION TO MOSCOW, based on the book by Joseph E. Davies, former U. S. Ambassador to Russia.

ACTION IN THE ATLANTIC, a film about the American merchant marine; in production.

NIGHT FREIGHT (in production).

THE HIDDEN HAND (completed).

COUNTRY LAWYER, from the book by Bellamy Partridge.

OLD ACQUAINTANCE, to star Bette Davis.

BROOKLYN, U.S.A., from the Broadway play by Asa Bordages.

BACKGROUND TO DANGER, to star George Raft.

QUIETLY MY CAPTAIN WAITS, from the book.

THE MIRACLE.

Golden Film for RKO

RKO Radio has signed a deal to distribute "Education for Death," to be produced by Edward A. Golden from the book by Gregor Ziemer on the education of German youth for war.

Lesser Signs Horner

Harry Horner has been signed by Sol Lesser, to direct a feature to be produced in cooperation wtih the Government. Mr. Horner is a stage and screen scenic designer.

Mayo with Goldwyn

Archie Mayo, director, has been engaged as production manager by Samuel Goldwyn, it was announced in Hollywood this week.

Distributors to Force End of Star Symbols

Use of newspaper critics' symbols — and especially, use of the "star" system—will disappear from cooperative advertising and special pre-release displays, it is hoped by distributors, following adoption of a plan last week in New York, to implement the formerly voluntary agreement.

In all future contracts for early run engagements where extra money is contributed by the distributor to build the picture, the use of star ratings will be barred and the home office advertising departments given closer supervision of all local newspaper advertising and theatre display. Distributors have always had this right in effect. But they have agreed, through the Eastern Public Relations Committee, to maintain more active supervision over such campaigns.

That supervision was not included in the United Artists contract with the Globe theatre, New York City, which played that company's Charles Chaplin release, "The Gold Rush," and displayed in newspapers and theatre advertising the four stars given the picture by the New York *Daily News*. That quotation produced similar reactions from other theatres; and the voluntary agreement was shattered.

The committee comprises advertising and publicity chiefs of the major companies.

The group, last week, also voted not to encourage radio dramatizations of films, recognizing the exhibitor contention that such dramatizations, if given during and prior to, a picture's release, hurt attendance at theatres. Committee members agreed to attempt to discourage the radio portrayals for a period of at least 60 days after general release.

Glendon Allvine, executive secretary, reported that acceptances to the committee's invitation to field leaders to serve as regional contacts were continuing. Latest additions include Allan Sparrow, Loew's, Richmond, Va., and Russel A. Dovim, the Ohio theatre, Columbus. On Monday Mr. Allvine will meet with Washington theatre and exchange leaders to form a Capital committee to represent both the eastern and western publicity group.

Field representatives now number 29.

The industry's International Film Relations Committee, meeting also in New York, and on Monday, and comprising the foreign publicity managers of the distributors, explored new avenues of cooperation with the Office of War Information, and the Coordinator of Inter-American Affairs, it was said that day.

Representing the OWI at the meeting was Samuel Boals.

A new radio project was dnscussed. Named to a subcommittee to work out its details were Michael Hoffay, RKO; Fortunat Baronat, Universal; John Agell, Columbia. They will cooperate with William A. Hillpot, of the Inter-American Affairs Committee.

David Blum, MGM, was designated July editor of the committee's feature service. The editorship rotates monthly.

Army Open-Air House

Construction of an open-air theatre for soldiers of the 38th "Cyclone" Division at Camp Shelby, Mississippi, without pictures since their removal to the new area last April. has been announced, with work starting last week, with a larger and permanent theatre due to start late in the summer, Colonel G. M. Halloran, camp commander, reported. Area Engineer Major Herman Orr will be in charge of construction of both theatres. The open-air theatre will seat 2,050, and will be surrounded by a high fence. No plans have been made known for the permanent house.

'STARS OF TOMORROW' IN 72 ASSIGNMENTS FOR YEAR

Winners Advanced to Top Roles; Five of Top Male Stars in Armed Services

The ten "Stars of Tomorrow," chosen last Autumn by the exhibitors of the nation in a Motion Picture Herald poll, have been assigned to some 72 roles during the production year just closing, or an average of seven each.

The 15 runners-up have been given a total of 78 roles.

Forty-five of their assignments have been or are being completed by the ten; 54 by the runners-up.

Emphasizing the current shortage of name talent is the fact that five of the 12 men who placed in the first 25 Stars of Tomorrow listing of the HERALD poll have either been called by or volunteered for the Army, the Navy or the Merchant Marine.

Lost for the duration are Ronald Reagan, Number Five, and Jeffrey Lynn, Number Seven, in the top ten; and Louis Hayward, Stirling Hayden and William Holden. Mr. Reagan and Mr. Lynn have already joined the Army; Mr. Hayden is in the Merchant Marine. Mr. Hayward is going into the Navy, and Mr. Holden soon enters the Army.

Hayworth Top Star For Columbia

Rita Hayworth, Number One Star of Tomorrow, has come a long way since the exhibitors chose her to lead the parade. She appeared in "My Gal Sal," now setting box office records, worked in another 20th Century-Fox picture, "Tales of Manhattan," release date of which is not yet set, and is currently working opposite Fred Astaire in Columbia's "You Were Never Lovelier," which was also called "The Gay Senorita." She will be starred in four high budget Columbia pictures for the new season, according to the company's recent product announcement, one of them a musical with Fred Astaire.

Laraine Day, Number Two, was seen in "Unholy Partners," "A Yank on the Burma Road," "Fingers at the Window," and is now working in MGM's "Journey For Margaret," opposite Robert Young. Set for her is "Girl on the Hill" thus far.

Ruth Hussey appeared in "H. M. Pulham, Esq., "Married Bachelor," and "Pierre of the Plains," all MGM, during the current season. She's at present working in "The Man on America's Conscience," with Van Heflin and Lionel Barrymore. Her next assignment will be "Gentleman from West Indies," opposite Robert Taylor.

Top male in the list of the ten Stars of Tomorrow is Robert Preston. He's also a busy actor. Assigned to roles in 11 pictures, he made eight of them during this season. He finished "Parachute Battalion," for RKO, and, for Paramount, "New York Town," "The Night of Jan. 16th," "Reap the Wild Wind," "Pacific Blackout," "This Gun for Hire," "Wake Island," and "Lady Bodyguard." He's set for "Priorities of 1942," "Listening Post," and "Sky Over China."

Ronald Reagan, next in order of the exhibitor vote, finished "Nine Lives Are Not Enough," "Kings Row," "International Squadron," "Juke Girl," and "Desperate Journey," in the latter playing second lead to Errol Flynn. He had been announced for "Background to Danger," "50,000 Fliers," "Iron Cavalry," "Tugboat Annie in Drydock," "Kickoff," "Peter Biddle, Air Warden," "Pittsburgh Pilot," "Washington Broadcast," and a saga of Buffalo Bill, all at Warners.

Six top assignments came to John Payne during the season. He appeared in "Weekend in Havana," "Remember the Day," "Song of the Islands," "To the Shores of Tripoli," "Sun Valley Serenade," and "Iceland." He is set for "White Collar Girl," "Crash Dive," and "Strictly Dynamite."

Completing his roles in "Law of the Tropics" and "The Black Widow," Jeffrey Lynn joined the Army.

Ann Rutherford, Number Seven in the exhibitors' choices, appeared in "Badlands of Dakota," Universal; "This Time for Keeps," the Hardy pictures, at MGM; "Orchestra Wives," 20th Century-Fox, and now is working in "Whistling in Dixie," opposite Red Skelton. Twentieth Century-Fox obtained her contract from MGM, then loaned her for the "Dixie" film. She has been named for "Coney Island," 20th Century-Fox; and "Tulip Time," "Now We Are 21," and "Six Girls in Uniform, at MGM.

Four roles were completed and one is being worked in by Dennis Morgan, Warner star. He finished "Captains of the Clouds," "In This Our Life," "Wings for the Eagle," and "The Hard Way," and is currently shooting in "The Desert Song," wherein for the first time on the screen he'll have a real chance to sing. Set for him at the Burbank lot are "Iceland Patrol," "Robinson Crusoe," "Aloha Means Goodbye."

Jackie Cooper, Number Ten selection, made "Glamour Boy" for Paramount, "Syncopation" and "Growing Pains" for RKO, and is currently working with Pat O'Brien and George Murphy in "The Navy Comes Through."

Busiest of all the runners-up was Gene Tierney, 20th Century-Fox starlet. She was loaned this season to Walter Wanger for "Sundown," to Arnold Pressburger for "The Shanghai Gesture." On her home lot she made "Belle Starr," "Son of Fury," "Rings on Her Fingers," "Thunderbirds," and is working in "China Girl." Set for her are "Hello, Frisco, Hello," and "The Bird of Paradise."

Bonita Granville made six pictures to Miss Tierney's seven thus far in the season. They are "Syncopation" and "Growing Pains," for RKO; "Down in San Diego," "H. M. Pulham, Esq., for MGM; "The Glass Key" for Paramount, and "Now, Voyager," for W. B.

Jon Hall made five screen appearances. They were in "Tuttles of Tahiti," RKO; "Aloma of the South Seas," Paramount; "Eagle Squadron" and "The Invisible Spy," Universal, and now in "Arabian Nights," Universal. He is set for "Cobra Woman," Universal.

Louis Hayward, Number Eleven in the balloting, made only one picture this year: "Ladies in Retirement" for Columbia. He was set, before he entered the Navy, for "Brighton Rock," Lester Cowan production for Columbia, and for one Edward Small production.

Stirling Hayden's only picture this season was "Bahama Passage" and immediately following that he obtained a leave of absence from his Paramount contract and entered the Merchant Marine.

William Holden had been set for Columbia's "The Things They Do in Rio" and Paramount's "Out of the Frying Pan" and "Absent Without Leave" before the Army called. He finished roles in Paramount's "The Remarkable Andrew," "The Fleet's In" and Columbia's "Texas" and "Meet the Stewarts."

Comedian Eddie Bracken had roles in "Sweater Girl," "The Fleet's In," and "Happy-Go-Lucky," all Paramount, and has a busy schedule coming up with "Hairbreadth Harrington," "Out of the Frying Pan," "Thumbs Up," "Let's Face It" (with Bob Hope), "Very Hot in Haiti," and the Paramount all-star "Star Spangled Rhythm."

Kathryn Grayson in Two for MGM

Being groomed at MGM is Kathryn Grayson, 15th in the voting. She had the romantic lead in "Rio Rita," and played in "The Vanishing Virginian." Her next role probably will be opposite Nelson Eddy in "Lucky Number" and then she goes into "American Symphony."

Another MGM protege is John Carroll, singer who had the lead opposite Miss Grayson in "Rio Rita." He also appeared in "Lady Be Good," and "Pierre of the Plains" for MGM and was loaned to Republic for "The Flying Tigers."

Nancy Kelly is set at 20th Century-Fox for "Highway to Hell." Previously she appeared on loanouts in Edward Small's "Friendly Enemies," Paramount's "Fly By Night," and RKO's "Parachute Battalion." The only picture she made this season on her home lot was "To the Shores of Tripoli."

Geraldine Fitzgerald is currently working in "Watch on the Rhine," Warner vehicle for Bette Davis. She is also set for "Captain Horatio Hornblower," opposite Errol Flynn, and "One Hour of Glory."

Gloria Jean's career at Universal has taken on new impetus with the studio using the young singing actress in a series of musicals. She is currently working in "Get Hep to Love," having finished the first musical "What's Cookin'?" She appeared with W. C. Fields in "Never Give a Sucker an Even Break" earlier in the season.

Loaned to Warners for two pictures, one of which was "Kings Row," Betty Field has just finished "Great Without Glory," at Paramount. She also appeared in Warners' "Blues in the Night" and soon will be seen in Paramount's "Are Husbands Necessary?", new title for "Mr. and Mrs. Cugat."

Ellen Drew's roles were in "The Remarkable Andrew," "Silver Queen," "The Night of Jan. 16th," "Lady Bodyguard," Paramount, and "My Favorite Spy," RKO. She is set for "Listening Post," and "Prison Widows," Par.

MAYER ASKS FOR NEW FACES

Louis B. Mayer at a special session of executive producers, directors and top writers at Metro-Goldwyn-Mayer Tuesday pleaded with them to give greater consideration to new faces and new talent in formulating production plans. He emphasized studio need for developing new talent and exploiting younger players in bringing them to public attention by more important roles.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) TISH and (B) PANAMA HATTIE
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 7/21 — 11 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 7/21 — 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 7/21 — 10:00 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 7/21 — 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 7/21 — 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 7/21 — 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 7/21 — 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 7/21 — 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 7/21 — (A) 10:30 A.M. (B) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 7/21 — 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 7/21 — 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 7/21 — 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 7/21 — 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 7/21 — 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 7/21 — (A) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 7/21 — 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 7/21 — 1:30 P.M.
MINNEAPOLIS	Sc. Room Warner Bldg.	1104 Currie Avenue	TUES. 7/21 — 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 7/21 — 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 7/21 — 1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 7/21 — 9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 7/21 — 10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 7/21 — 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 7/21 — (A) 11 A.M. (B) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 7/21 — 1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 7/21 — 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 7/21 — 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 7/21 — 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 7/21 — 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 7/21 — 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 7/21 — 1 P.M.

"Tish"—*Marjorie Main, ZaSu Pitts, Aline McMahon*
"Panama Hattie"—*Red Skelton, Ann Sothern*

AAA APPEAL BOARD ADMITS 'INADVERTENT ERROR'

Amends Previous Ruling in Buffalo Case; No New Complaints Filed

Although no new arbitration cases were filed during the week an appeal award and three decisions by local arbitrators disposed of four important cases in Buffalo, New York, New Haven and Indianapolis.

The Appeal Board corrected an earlier decision, for the first time, on Thursday when it filed an amended award in the clearance complaint of the Dipson Theatre Corporation for its Bailey theatre, Buffalo. Admitting "inadvertent error" in its 24th award, dated May 4th, the board modified a provision setting availability for the Bailey "at not later than 37 days after first run downtown."

The three judges conceded that in the light of play date schedules and booking and preferred time arrangements called to their attention subsequent to the award by the five distributors and the Buffalo Theatres, Inc. operator of the Kensington theatre, the provision was unfair.

They agreed with the contention that "it was an inadvertent error to hold that the Kensington has delayed unreasonably in playing its pictures." This, the board found was supported by play date schedules which were not available to the arbitrator or the board on the original record.

Citing records showing that the Kensington played most pictures before, or on, its 30-day availability after first run the board found that the delayed bookings were relatively few, and unavoidable.

"After giving consideration to the ordinary problems of booking and the difficulties which sometimes arise when two or more pictures required to be played on preferred playing time become available at or about the same date we have come to the conclusion that the Kensington has not unreasonably delayed the playing of its pictures" they wrote.

"So long as the Kensington continues to play its pictures as promptly as it has heretofore been playing them the Bailey, with an availability of one day after the Kensington will not be unreasonably delayed in playing pictures which are first shown at the Kensington," the appeal judges decided.

New York

New York's first specific run complaint was dismissed on Thursday when Robert R. Bruce, arbitrator disallowed the demand against all five distributors by Jack Fields for Section X relief for his subsequent run Cameo theatre in Jersey City. Mr. Fields received a partial relief in the clearance portion of his complaint however.

The action by the Rosyl Amusement Company charged that the distributors discriminated against the Cameo in favor of the Skouras circuit in the sale of second run. Mr. Bruce dismissed this claim as unproven. He also found the seven day clearance of the Skouras over the Fulton to be reasonable.

The seven day clearances of the Apollo and Orient theatres, which play between the Fulton and Cameo were cut to one and three days on Paramount, RKO and Warner pictures. Loew's was directed to adjust its 21 day availability agreement with the Cameo after the Fulton so that excesses in favor of the Fulton, Apollo, or Orient over the Cameo should conform with the maximum set for the other distributors.

Twentieth Century-Fox was dismissed from the case under Section XV of the decree, the arbitrator finding that it was exempted by virtue of a franchise affiliation with the Skouras house antedating June 6, 1940. This is the first time that Section XV has been invoked in an award. Costs were assessed equally among all parties.

New Haven

A New Haven arbitrator, Leonard S. Horner, in the city's sixth case, this week granted a partial reduction to the Grand theatre, operated by J. Lewis Cannon, Jr., and admonished exhibitors and distributors to work together in greater harmony for the good of the industry. He also set a maximum availability precedent.

He cut the 14 day clearance of the Dreamland theatre over the Grand to seven days but found the 14 days held by the Pequot theatre to be reasonable.

The arbitrator found that booking delays by Pequot and Dreamland held back Grand pictures for as much as 160 to 180 days. He directed that the Grand have availability not later than 49 days after the first of either of the houses and not later than 79 days after first run. Loew's and Warners were involved.

He dismissed the action as to RKO and 20th Century-Fox on the grounds that no contracts are current between them and the Grand. Costs were assessed one third against complainant and MGM and Warners.

Indianapolis

The second Indianapolis complaint, clearance action of William Rosenthal for the Irving theatre, was dismissed by Albert Stump, arbitrator on Friday. He found that no arbitrable issue had been presented under Section VIII. Mr. Rosenthal had charged that the 42 day margin granted the Rivoli theatre by Loew's was unreasonable. One half the costs were charged against the complainant and the balance divided between the Rivoli and Emerson theatres, intervenors.

The Rivoli has a complaint pending asking an increase in its clearance over the Irving and the Emerson also is seeking a reduction of its margin behind the Irving. Neither case has been decided.

Boston

An appeal was filed at Boston on Monday in the sixth case, clearance action of Frank M. Deane operating the Colonial Theatre, Manchester Depot, Vt. An intervenor, Rutland Enterprises, Inc., operator of the Grand theatre, Rutland, appealed the award of Frederick W. Bliss which granted Mr. Deane 14 day availability after Rutland.

Philadelphia

Harpur M. Tobin has been appointed arbitrator of the 19th Philadelphia complaint, clearance action by Joseph Engle for the Plains theatre, Plains, Pa.

"AID EXHIBITORS," ARBITRATOR SAYS

Distributors should "take steps to assist by their knowledge and technical experience their clients to a greater extent than exists today," Leonard S. Horner, New Haven arbitrator declared this week in his award of a clearance cut to the Grand theatre. "Theatres could be materially helped by such expert advice and assistance on methods and policies to be adopted in order to insure better relations from the standpoint of the public," he wrote.

He also urged the theatres in the case to take steps to insure "a friendly and helpful competition" in order to make all houses in the area more profitable individually and to distributors. This they can do, he said, "either directly or through the available exhibitor organization."

Mr. Horner said he was "impressed with the value of arbitration" in the New Haven case and hoped that "it will become more widely recognized and adopted," both in the film industry under the consent decree and in other fields.

Warner Checking Service Progresses

With the appointment of over 1,100 checkers throughout the country, Warners' recently reinstated film checking service now blankets all territories and is in a position to cover any engagements that the sales department wants checked, according to Rudy Hagen, who has charge of the checking organization.

Mr. Hagen returned to New York recently from a trip to Pittsburgh, Cleveland, Detroit, Minneapolis, Indianapolis and Cincinnati. Additional appointments of checkers in the field are still being made by Mr. Hagen.

Runyon to 20th-Fox

An agreement has been concluded whereby Damon Runyon will become a producer for Twentieth Century-Fox. His first film is expected to be a service picture, which he will write. The deal is for two years.

Mississippi Tax Report

A new monthly record for collection of admission taxes was reported for June by the Mississippi state tax commission. Total collected on the two to 15 per cent levy on admissions was $50,413 against $40,440 the same month in 1941.



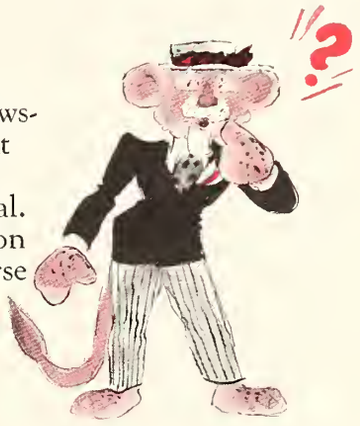
FROM N. Y. TIMES

HEADLINERS' CLUB TO GIVE 19 AWARDS

War Leads to Record Number of Honors for Journalistic Achievement This Year



"Gosh! Wonder what Newsreel outfit will get *that* medal. I'll look on the reverse side."





"The Committee says: Best domestic newsreel on FBI and the Nazis. And it was *exclusive!*"





"M-G-M NEWS OF THE DAY!

Isn't that nice?"

Congratulations to staff of M-G-M News of the Day. Exhibitors agree with Headliners Club. You're the tops!

—Leo



Mexican Color Film Started

by LUIS BECERRA CELIS
in Mexico City

Production has started on the first of the two feature pictures to be made in color in Mexico. The film is "Asi se Quiere a Jalisco" ("They Do Love Jalisco"). It is being produced by Fernando de Fuentes. The initial scenes are being filmed at Cuernavaca, 45 miles from Mexico City and a popular American tourist resort.

The second feature in color, "Que Lindo es Michoacan" ("Michoacan the Beautiful"), is to be started in early autumn by the Rodriquez Bros. The delay in starting the picture is caused by the full schedule of local studios. The rush of production has prompted CLASA, largest studio here, to start the construction of two more stages.

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Mexican motion picture men have become war-minded in a practical sense. Gabriel Figueroa, for instance, a leading cameraman, has been commissioned a captain in the militia of the industry. The National Cinematographic Workers Union is training the militia which will soon be inducted into the Federal service, for duties in fighting units for which they are best qualified.

It is understood, however, that this induction will be such that it will permit the motion picture people to continue to carry on for the industry as the Government again has emphasized that it is convinced that motion pictures are a highly important factor in maintaining the morale of the servicemen and the general public.

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Alfonso Sanchez Tello, one of the leading Mexican producers—he has several successes to his credit—is the first producer to volunteer for military service. Action on his application is expected soon.

Rendition of the National Hymn at the start and conclusion and at intermissions in all theatres in Mexico, a voluntary gesture of the exhibitors, that has been accorded official praise, now has the whole-hearted support of the public.

New Competition Hits San Francisco Houses

San Francisco theatres are facing renewed downtown competition from recreation centers and amusement arcades, opened in the downtown district principally to attract patronage of soldiers and sailors.

Sam Gordon, beach concessionaire, has put $20,000 into a large arcade in the building formerly occupied by the Bank of America, announcing that he must gross $1,000 weekly to break even. In the Mission district a $350,000 sports center has opened, boasting 38 bowling alleys, eight badminton courts, table tennis courts and a bar. Dick Templeton, former Stanford track coach, is the sports manager. A month ago a $350,000 Downtown Bowl, with 40 bowling alleys, was opened.

Warner District Managers Meet in New York

Tuesday and Wednesday, district managers of Warners met at the New York home office, with Ben Kalmenson, sales manager, presiding, and Joseph Bernhard, general manager and vice-president, the chief speaker. Another speaker was Mort Blumenstock, Eastern advertising chief. Among the managers were Wolfe Cohen, Toronto; Henry Herbel, Los Angeles; Ralph McCoy, Atlanta; Robert Smeltzer, Washington; Harry Seed, Pittsburgh.

CIO Union Wins NSS Clerical Workers

Clerical workers of National Screen Service, New York, Tuesday voted 129 to 28 for the Screen Office and Professional Employees Guild, Local 109, as their bargaining agent. The election was under the National Labor Relations Board. The Guild said immediately afterward, that it would press for negotiations promptly. It has petitioned for a vote among the clerical workers at the Paramount home office; and next Tuesday, there will be a board hearing on its petition for elections at the MGM New York exchange.

The Guild now represents "white collar workers" at the Columbia, Loew's, Twentieth-Century Fox, and RKO home offices.

Swiss Product Increased

Domestic production in the Swiss motion picture industry increased substantially in 1941, according to the annual report of that country's Federal Department of the Interior and announced by the United States Department of Commerce. A contributing factor to the development was the opening of two new film studios in Zurich, making a total of four studios now in operation in Switzerland.

Approximately 20 feature films had been completed or were nearing completion by the end of 1941. In addition, documentary films, produced under the management of the Film Chamber, were being made at the rate of approximately 200 meters a week.

Film imports, especially of feature pictures, increased during the year, but exports were adversely affected by world conditions.

Warners To Film "Army"

"This Is the Army," Irving Berlin's all-soldier stage revue, now on Broadway, was acquired by Warner Bros. over the weekend and will go into production at the Burbank studios immediately following the Broadway engagement and a brief tour. On conclusion of the road dates, Mr. Berlin will go to the coast to prepare for the filming of the picture, which he will supervise.

Theatres Damaged by Fire

Damage estimated at $150,000 was caused at Warners' Capitol in New Britain, Conn., last week by fire of unknown origin.

Damage to the Harris Grand theatre in Bloomington, Ind., from fire last week was estimated at $75,000. More than 200 patrons were in the house at the time and left in orderly manner.

McFarlane in Royal

E. A. McFarlane, for 14 years associated with the exhibition field in the Gulf area, has assumed management of the Royal at Gulfport, Louisiana, succeeding W. L. Ozburn, who has accepted a position at the Naval Advance Base Depot in that area. Mr. McFarlane formerly managed Royal houses at Jackson, Greenwood and Meridian, Mississippi.

Preview Kern Score

The Jerome Kern music for Columbia's "You Were Never Lovelier" will be previewed next Tuesday at the Wedgewood Room of the Hotel Waldorf-Astoria, New York, three months in advance of the picture's release.

Steel Pier Innovation

The Music Hall, on the famed Steel Pier, Atlantic City, last week became a first-run motion picture theatre, with admission separate from admission to the pier. It will also have stage shows with prominent names.

Bureau of Mines' Films Ready

The Bureau of Mines of the United States Department of the Interior has completed production on five new 16mm instructional "sound" films. The films have been made primarily for use of the War and Navy Departments and Defense training centers throughout the nation.

The films are "The Story of a Spark Plug," which tells a comprehensive story of the manufacture, operation and care of the spark plug, running time, 35 minutes; "Nickel High-Lights," which describes the production and preparation in Canada and the United States of nickel and its alloys, running time, 34 minutes; "Lubrication," revealing in pictures, diagrams, animated drawings and by voice the need for lubrication and methods of lubricating the great variety of machines which make the materials and supplies of war, running time, 30 minutes, and "Heat and Its Control" and "The Story of Rock Wool Insulation," which tells the story of heat insulation as a means of conserving the nation's fuel supply.

Copies of the films, in 16mm sound, are available for exhibition by schools, churches, civic and business organizations. Members of the mineral and allied industries made available a sum in excess of $200,000 since last January 1st to enable the Bureau to produce the films.

The Bureau of Mines is at present supervising a number of additional film subjects that are being made expressly for training purposes in connection with the country's defense program.

Paramount Staff in Des Moines Shifted

A number of changes have taken place in the Paramount exchange in Des Moines following the leaving of Ralph Hayden, chief accountant, and Charles Elder, assistant booker, to the Army and Navy, respectively.

Julia Brooks, cashier and bookkeeper, succeeds Mr. Hayden; Beverly Mahon replaces Mr. Elder; Lois Ewing takes over Mrs. Brooks' post and Ruth Slater becomes second booker.

New Coast Circuit Adds Five Houses

The new Sunnymount Theatres circuit in San Francisco has acquired five theatres formerly operated by A. Blanco and plans to build a sixth. The houses involved are at Mountain View, Campbell, Sunnyvale and Los Gatos. A site for a theatre has been purchased in Los Altos, but no attempt to obtain priority on materials for the project will be made.

Officials of the circuit are Bruno Vecchiarelli, J. Leslie Jacobs and W. B. David.

Milt Silver 20th Century-Fox Trade Ad Manager

Milton Silver Monday became trade paper advertising manager for Twentieth Century-Fox, in the New York home office, under Charles Schlaifer. Advertising manager of National Screen Service for nine years, Mr. Silver resigned several weeks ago.

To Tour Mexico

Fox-Movietone News fashion models, cameramen and editors were to leave for Mexico this week to tour four or five cities in Mexico. The tour is being arranged at the request of and through the cooperation of the Mexican Government. Fashion shows will be staged in the cities visited in the three weeks tour starting in Mexico City immediately upon arrival of the John Powers models who usually appear in the Fox-Movietone fashion section edited by Vyvyan Donner.

TRUCKERS, EXHIBITORS CUT FILM DELIVERIES 25%

Carriers, Distributors Face Problem of Rearranging Booking Schedules

The delivery of film to theatres was first this week among exhibition's wartime problems as exchanges, carriers and theatremen in all exchange territories sought to cut delivery mileage by at least 25 per cent.

The Office of Defense Transportation has instructed all common carriers of film, and other delivery services using trucks, tires and gasoline, to pare at least 25 per cent from their weekly itineraries, effective July 1st. All special delivery trips, repeat calls and Sunday and holiday pickups and deliveries are slated to go.

Many readjustments by exchanges, carriers and theatremen appeared necessary in virtually every area. In some exchanges, particularly those with long hauls or close play dates, a drastic rearrangement of booking practices and print assignment appeared likely to result.

Following a meeting at New York last week of home office distribution officials and National Film Carrier Association representatives the problem reverted to the 31 exchange cities. There committees were discussing ways to save tire mileage, gasoline and unnecessary trips. The discussions appeared to be proceeding in harmony. Several areas reported mileage savings well in excess of ODT minimums.

At New York, exchangemen and carriers met on Tuesday at the Film Board of Trade to work out mileage savings. On the committee were: Ralph Pielow, chairman; David A. Levy, Myron Sattler and Edward Mullin, for branch managers; Nat Goldberg and Herman Silverman, office managers; Archie Berish, Jennie Dennett, Etta Segall, George Blenderman, Edward Richter, Jack Perley and Sam Feinblum, bookers; and Louis Johnson, John Weinberg and David Newman, shippers.

Sunday night and Monday morning deliveries will be cut sharply at once and efforts will be made over a ten-day trial period to eliminate them completely in the New York area, the Tuesday meeting decided. An earlier morning start by trucks from the exchanges and an agreement to operate at reduced speeds was also pledged by the carriers. Efforts are underway to eliminate duplicate routes.

The committee will meet again July 17th to report on the trial changes, and study further mileage cuts.

Deliveries Cut In Chicago

New delivery schedules for the Chicago area were set up at a meeting last week between representatives of the film exchanges and Christ Otto, secretary of the Chicago Film Carriers' Union. Mileage will be cut by eliminating one complete round trip each week over all routes.

Effective July 13th city theatres will be serviced with only one delivery a day. Closer cooperation on last minute bookings and C.O.D. deliveries is being urged by both the exchanges and the carriers. On deliveries to Peoria, Danville and Springfield territories the Sunday trip will be eliminated as will service to Sterling, Rockford and points as far West as the Mississippi River.

A temporary committee consisting of William Hamm, chief booker of the Paramount exchange; J. H. Imhoff, MGM office manager; George Busch, business agent of the Chicago Film Exchange Employes Union, and head shipper for RKO, and Christ Otto, of the Film Carriers' Union, has been established to iron out problems.

A committee of St. Louis truckers was appointed to prepare a plan to cover at least three essential points at a meeting on June 29th. Film exchange managers, bookers, heads of shipping rooms of exchanges and representatives of a dozen film delivery companies in the St. Louis area met at the Fox Theatre Screening Room.

The truckers' plan is to incorporate: 1. A method of cooperation between truck lines serving the same or adjacent territory to avoid duplication of service. Under this plan one line may pick up film for another and in turn get similar help elsewhere in the territory;

2. Exchanges are to arrange play dates and shipments so that the truck may attain the maximum of efficiency on each trip. Special trips and call backs would be eliminated.

3. In St. Louis and St. Louis County trucks would make but a single trip daily. Exhibitors will be asked to eliminate all special service calls.

Deferment Asked For Michigan

One of the first requests for relief from the ODT regulations came this week from exhibitors in Michigan. David Newman, attorney for Cooperative Theatres, is reported seeking a postponement in the regulations until August to permit the clearing of present close booking schedules and the establishment of a new print handling system. Currently the area, with double bill problems, is one of the most closely booked in the country.

Under discussion is a proposal by Frank Downey, MGM manager, to split the area into East and West halves, each playing different pictures, then swapping. This would cut the number of prints required. Service on accessories is also being revised and exchanges are seeking to work out a quicker print inspection routine.

Buffalo carrier, theatre and exchangemen, meeting this week for their third transportation curb session, reported that 1,000 miles a week had been shaved from carrier schedules, with approximately 1,500 miles more to be cut in order to meet ODT minimums. Bookers are trying to work out a system of unifying territory change dates so that pictures would be more uniformly available. Varying combinations of split week bookings are said to present the chief difficulty.

Dunphy Asks Salvage Drive

The cooperation of exhibitors and legitimate theatres in salvaging critical materials and conserving all supplies was asked Thursday by Christopher J. Dunphy, Chief of the Amusements Section of WPB's Services Branch, following an appeal by WPB Chairman Donald M. Nelson, for an intensified nationwide salvage campaign.

Mr. Dunphy expressed particular concern over the necessity of salvaging copper, a vital material in all phases of the war program. He urged every theatre manager to scrap all unused pieces of copper, and to save each piece for distribution to salvage centers.

"All carbon butts," he said, "as well as every ounce of the drippings from the carbon, should be accumulated and sent immediately to the nearest local theatre supply company. Managers also should keep an accurate record of carbon drippings, because these furnish a vital contribution to the war."

Mr. Dunphy said that he had made arrangements with supply companies to sell all salvage material to scrap dealers. They will donate the proceeds to the American Red Cross or other welfare agencies.

Mr. Dunphy has succeeded M. D. Moore as government chairman of the Motion Picture and Speaking Stage Industry Advisory Committee.

New price ceilings were established this week by the Office of Price Administration for a wide variety of electrical apparatus. Carbon products, flood lighting equipment, rectifiers and other similar mechanisms were stabilized at the October 1, 1941, level. Radio transmitters, receivers, electronic recording devices, tubes, etc., were set at the March 31, 1942, price. Maximums for photographic equipment were applied under the OPA general maximum price order.

Studio technical experts are continuing research into ways to save film, preparation to the next meeting between the industry and War Production Board at Washington on July 28th.

M. C. Levee, chairman of the Hollywood film conservation committee, expressed confidence at a meeting last week that the studios would be able to meet all raw stock reductions following a report by Ray Klune, who attended the WPB meetings in Washington last week.

Mr. Klune, Lindsley Parson and Ben Goetz were appointed to keep a continuing check on all conservation measures.

A full report on raw stock consumption for the first six months of the year will be ready for the WPB on July 15th. Thereafter the committee will prepare monthly reports. It meets with the WPB again on July 28th.

SAVING 30% IN RAW STOCK

Voluntary savings by the film industry in raw stock consumption have amounted to 30 per cent of previous usage, Harold Hopper, chief of the Motion Picture Section of the War Production Board announced at Washington Tuesday. He had just returned from Hollywood.

A detailed report of the savings will be submitted when the production committee of studio and WPB representatives meet later this month at Washington. Mr. Hopper spoke in praise of the wholehearted cooperation in the conservation effort which he had witnessed in the studios.

The need for saving film is greater than ever, he said, pointing to limitations on chemicals used in its manufacture and the increasing demands for film stock from the Army and Navy.

Record 6 Months Claimed by Fox

More revenue accrued to Twentieth Century-Fox in the first 23 weeks of this year than by any other half year, the company claimed this week. It also drew from the figures the expectation that business for July through September would be "substantially" better than last year's similar period.

Meanwhile, the company announced its August releases, first pictures of the new season. They are "Footlight Serenade," with Betty Grable, John Payne, Victor Mature; "A-Haunting We Will Go," with Laurel and Hardy; "Little Tokyo, U.S.A.," with Lloyd Nolan, Brenda Joyce, Noel Madison; "The Pied Piper," with Monty Woolley, Roddy McDowall, Anne Baxter; "The Loves of Edgar Allan Poe," with John Shepperd and Linda Darnell.

The 1941-42 season ends July 31st, with release of 54 features.

While five features are announced for release in August on the new program it was disclosed at the studio that 21 films were in work or being edited. These and those announced for release constitute a full half season's supply, "a new record for production," according to the company.

Major films on the new program are "Orchestra Wives," "Thunder Birds," "The Black Swan," "Iceland," "Girl Trouble."

At the studio this week conferring with Colonel Darryl F. Zanuck, in charge of production, were Spyros Skouras, president; Tom Connors, vice-president in charge of distribution, and Laudy Lawrence, foreign sales head.

UA Executives Confer at Coast

A week of conferences on new season plans was begun in Hollywood Monday by owners and executives of United Artists, among them Edward C. Raftery, president; Gradwell Sears, vice-president in charge of sales; Arthur W. Kelly, chairman of the finance committee; Mary Pickford, producer-partner; Charles Chaplin, producer-partner; David O. Selznick, producer-partner; Sir Alexander Korda, producer, partner; George Bagnall, and Loyd Wright.

Grainger on Three-Week Sales Tour

James R. Grainger, Republic president, is this week visiting the company's exchanges on a three week sales trip which will carry him to Los Angeles and back to New York. His first stop was Dallas. Among other cities he will visit are San Francisco, Denver, Kansas City, Milwaukee, Chicago.

Arthur Greenblatt, vice-president in charge of sales for Producers Releasing Corporation, will hold a series of weekly regional sales meetings, beginning next week and extending over a period of six weeks, covering every exchange in the company.

The first will be held in New York, July 18-19, with subsequent meetings in Chicago, July 25-26; Cleveland, August, 1-2; Atlanta, August 8-9; Dallas, August 15-16, and San Francisco, August 22-23.

Details of the 1942-43 program will be disclosed and sales policy set for the 42 pictures, consisting of six "V-Specials," ten "Pacemakers," eight "Spitfires," and eighteen westerns.

Personnel at the New York meeting will be: New York: Lt: Commdr. Bert Kulick, Sidney Kulick, Larry Kulick; Boston: Harry Asher, Harry Goldman, Sam Levine, Max Farber; New Haven: Harry Gibbs; Philadelphia: Herbert Given, Ralph Unkes; Albany: Sam Millberg, Bernard Hills; Buffalo: Jack Berkson, Harry Berman, Michael Wolfish; and Washington: George Gill, W. P. Smith, Barry Goldman.

U. S. Counts $673,045,000 Gross from 15,115 Theatres

The U. S. Census Bureau last week completed verification of returns made by motion picture theatres in the 1939 census, reporting a total of 15,115 film theatres, with a seating capacity of 10,029,009, in operation in 1939, with gross receipts of $673,045,000.

The totals were reported last year and published in Motion Picture Herald *February 22, 1941.*

The previous census, in 1935, showed that there were 12,024 theatres, with receipts for the year of $508,196,000.

Approximately seven per cent of all motion picture theatres were in New York State, where 1,153, with a capacity of 1,201,156, reported receipts of $114,129,000, or approximately 20 per cent of all the money going into the box-offices of the nation's exhibitors. The complete report for 1939 follows:

	Number	Seating Capacity	Receipts
Alabama	202	106,629	$5,802,000
Arizona	75	40,231	2,686,000
Arkansas	202	86,357	3,820,000
California	891	747,715	55,497,000
Colorado	182	90,070	4,868,000
Connecticut	163	163,350	12,180,000
Delaware	30	25,106	1,349,000
District of Columbia	59	49,936	7,601,000
Florida	242	154,442	8,743,000
Georgia	267	152,198	8,107,000
Idaho	139	59,541	2,649,000
Illinois	810	646,051	50,456,000
Indiana	425	276,278	16,927,000
Iowa	519	214,851	11,763,000
Kansas	331	166,801	6,325,000
Kentucky	237	128,060	6,787,000
Louisiana	251	146,805	8,703,000
Maine	141	78,952	4,137,000
Maryland	193	138,249	9,369,000
Massachusetts	345	357,644	27,237,000
Michigan	528	383,123	24,625,000
Minnesota	447	217,248	12,087,000
Mississippi	178	84,701	3,838,000
Missouri	446	287,164	15,312,000
Montana	149	58,729	2,945,000
Nebraska	284	121,305	4,758,000
Nevada	34	14,041	868,000
New Hampshire	66	43,113	2,704,000
New Jersey	320	349,185	28,467,000
New Mexico	71	35,192	2,391,000
New York	1,153	1,201,156	114,129,000
North Carolina	344	171,696	9,398,000
North Dakota	153	47,943	1,941,000
Ohio	776	531,773	35,649,000
Oklahoma	381	186,848	7,764,000
Oregon	192	107,433	6,029,000
Pennsylvania	1,010	779,734	55,121,000
Rhode Island	52	52,088	4,283,000
South Carolina	154	72,276	3,908,000
South Dakota	153	53,720	2,153,000
Tennessee	215	128,290	7,661,000
Texas	923	490,200	26,503,000
Utah	118	59,518	3,115,000
Vermont	59	33,489	1,699,000
Virginia	279	158,580	9,577,000
Washington	273	153,392	9,394,000
West Virginia	246	121,199	6,814,000
Wisconsin	351	232,278	13,262,000
Wyoming	56	26,330	1,644,000
Total	15,115	10,029,009	673,045,000

Western Electric Dividend

At a meeting of the directors of Western Electric in New York last week, a dividend of 25 cents per share on its common stock was declared, payable on June 30th, to stock of record at the close of business on June 25th.

Fenton Wounded

Leslie Fenton, screen actor, and husband of Ann Dvorak, actress, was wounded while serving in the Royal Navy, it was reported from London. His wounds are not serious, however, it was said.


SOLD

PARAMOUNT'S

"BEYOND THE BLUE HORIZON"

IN TECHNICOLOR

PRE-SOLD to 49,000,000 TICKET-BUYERS!

—with a compaign of full-color ads in the cartoon sections of 55 newspapers...plus a full-color, full-page LOOK ad! Aimed right at YOUR patrons when they're looking for action, thrills, laughs, romance!



17,000,000 READERS of cartoon sections in 35 cities will see this four-color, half-page ad...and Paramount will credit local play dates where it is possible!

All the *proven* box-office elements of "Aloma of the South Seas"—PLUS *new laughs* from the swell new comedy team of Walter Abel and Jack Haley... *new thrills* galore... *new heart-throbs* for the gals, from Richard Denning—Tall, Tan and Terrific in Technicolor!



28,000,000 READERS of the American Weekly in Twenty cities will be pre-sold by this sock four-color ad!



LOOK's FOUR MILLION readers will see and be sold by this smashing full-page, full-color ad in the July 28 issue!

Paramount Presents

"BEYOND THE BLUE HORIZON"

IN TECHNICOLOR

starring

DOROTHY LAMOUR with Richard Denning
Jack Haley · Patricia Morison · Walter Abel
Helen Gilbert · Elizabeth Patterson

Directed by ALFRED SANTELL · Screen Play by Frank Butler

Paramount Pictures



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Although the 250-seat Cameo Theatre in Unalaska, adjoining bombed Dutch Harbor on Unalaska Island, is boarded up "for the duration," show business continues in that farthest West U. S. outpost for the armed forces and the civilian workers who are laboring to complete military installations there. This was the word brought to Seattle by John W. Fletcher, mayor of Unalaska, this week, when he returned to the United States with the small civilian population of his little town who were ordered to evacuate after the first Jap raids on Dutch Harbor.

"We were ready to leave ten minutes after the Japs flew over us," Mr. Fletcher said. "We had been prepared for weeks, knowing that they'd come sooner or later, and when they did fly over we gave them everything in the way of anti-aircraft fire that the Navy and Army had up there. That attack was the signal for me to order all civilian business and social life evacuated—I didn't want to keep any of our families there in the danger zone. It meant losses of our homes and businesses, but we hope to go back before too long and start in where we left off."

Mr. Fletcher, beside his mayoralty duties, owned and operated the Cameo theatre, a commercial short wave radio station now taken over by the government, and also had mining and fishing interests in the territory. At present he is located in Seattle with his wife and two children, and reports his plans are "very indefinite."

In spite of war conditions, motion pictures still entertain the armed forces and workmen in Dutch Harbor and Unalaska, Mr. Fletcher reported. The Army has a recreation hall where late films are shown to the men stationed in that locality. Navy men see late pictures aboard ships stationed in the Aleutian waters. And the civilian workers, all employees of the Siems-Drake Construction Company, building fortifications, have their own rudely-constructed theatre.

Newly-released films are among the most important items of cargo carried by the transports that serve the territory, as these films are the only source of entertainment for the hundreds of men stationed in the region.

Mr. Fletcher, a hardy-looking business man of moderate age, spends at least part of his time now speaking before community clubs and groups in Seattle and neighboring regions in behalf of the U. S. war effort. He is emphatic in his report that the Japs didn't catch Dutch Harbor asleep and is proud to say "we gave them all we had."

"There's plenty I can tell you about the wonderful way everyone responded to the attack when it came," Mr. Fletcher said, "and there's plenty more that went on up there, and still continues, that I can't tell you yet. But you can bet we'll all be back there as soon as we can."

▽

The management of the State Theatre, in Nanticoke, Pennsylvania, put on a "Flag Day" trailer and song slide for the rendition of "The Star Spangled Banner," the other day. And not a single individual in the audience responded; not a person arose, not one applauded. Did someone say 'United We Stand'?

▽

Rare, indeed, was the collector introduced last Saturday night by Dave Elman on his CBS "Hobby Lobby" show. Max Herzberg, of the Newark (N. J.) Evening News, collects insults.

Elmer Davis, being Director of War Information and in that post having something to say over motion pictures, Washington Correspondent John O'Donnell's story of Mr. Davis and a recent meeting with Washington newspaper men appears to be in order.

Seems that just to make sure Chief Censor Davis doesn't get the idea that words alone will win the war, brother newspapermen from Indiana tossed this story at him the other night when they made Hoosier holiday in welcoming Mr. Davis back to the capital:

A native of Davis' community back home in Indiana returned to the native heath after years in Washington and joined the group around the cracker barrel. There was much village gossip and finally one of the natives paused in his whittling and asked the visitor:

"By the way, how did that 1940 election ever come out? Did Roosevelt get re-elected?"

Dumfounded for a moment, the visitor finally blurted in astonishment:

"What! You don't know how the 1940 election came out? Don't you get your newspapers here?"

"Sure we get them," said the native, disgustedly. "But those Republicans won't read them to us."

▽

Exhibitors who receive their film print supply via Railway Express will soon see ol' Dobbin pulling up to their doors instead of the motor trucks now in use. Dobbin comes back for the war.

N. P. Ballou, assistant to the president of Railway Express Agency, has been commissioned to go out and 'dig-up' hundreds of horses of all kinds and description.

When World War I broke out, the express system, now operating the largest fleet of motor trucks in the country, other than the Army —owned about 15,000 *wagons and* 20,000 *horses. Today the company has only six wagons and three coaches, all reserved as museum pieces. Other problems present additional troubles. The express company, for instance, has been able to find only three manufacturers in the entire country capable of making horse collars. And in many places there are no facilities for having horses shod. It was recently estimated that only one horse-shoer remains on Manhattan Island.*

▽

"It is the duty of us all to help maintain good spirits and morale of our men in the service and especially those who are leaving our shores for indefinite periods," starts an announcement reaching our news desk this week from Otto Schnering, President of the Curtiss Candy Company, Chicago. Therefore, continued the statement, "as every service man in the United States Armed Forces embarks for foreign service, he will receive a Baby Ruth candy bar . . . bearing the message, 'Good Luck from Curtiss!'"

▽

The business department of the Brockton, (Mass.) Enterprise-Times afternoon newspaper, and Manager Ernest Fitzgerald, of the local Colonial Theatre, were more than a little embarrassed, the other day, when they turned to the Colonial advertisement in the newspaper and read that, instead of five cents, the ad was offering five dollars for every two records brought to the theatre by patrons in a record salvage drive. There's been no formal report on what happened to whom.

That recent fantastic proposal by Ben Serkowich, press agent for the Capitol Theatre on New York's Broadway, to put up a big canvas tent in the streetway to shield display lights for a 'world premiere' lighting display for a new motion picture, pales into insignificance against the plan offered this week by theatre men, concessionaires and other amusement vendors at Coney Island to erect a canvas curtain 18 feet high, running 14 blocks along Coney's front boardwalk to meet the authorities' dimout and blackout requirements for that Atlantic seafront. Like Serkowich's, the plan was rejected flatly.

▽

Better not taunt actor Boris Karloff or actor Erich von Stroheim. 'Inquiring Fotographer' Jimmy Jemail, of the New York *Daily News*, asked both, the other day, whether playing the part of a murderer influenced their thoughts in any way.

Karloff replied that because he's been playing the part of a monster for so many years, another murder or two doesn't faze him. "But I'm a bit worried about the subconscious mind," he added, warning, "They say it catches up with you."

Von Stroheim flatly declared, "Yes," playing the part of a murderer has influenced him. He reminded Reporter Jemail, for public newsprint consumption, of ex-President Herbert Hoover's wish to have the right to shoot three persons a year without explaining why to anyone. In that, added Von Stroheim, "I concur!"

▽

Falls City, Nebraska, has had two specially bad storms in two years. During the first one, Eddie Forester's Tri-States theatres were featuring "Gone With the Wind." For the second storm, last week, Mr. Forester's houses were playing "Reap the Wild Wind."

▽

Walter Elias Disney arrived in New York and the Warwick Hotel, from Hollywood and Washington, last Friday, and stopped a Herald reporter dead in his tracks when the cartoon producer told the newsman over the house telephone that he couldn't be interviewed at that time because he was changing his pants to rush to an appointment.

▽

Veronica Lake, Dorothy Lamour and Paulette Goddard, whose respective reputations in Hollywood and the nation have been building apace with their divers performances, will appear together in "Star Spangled Rhythm", for Paramount, in a little skit entitled, "A Sweater, a Sarong and a Peek-a-Boo Bang." And that, we hasten to report, was telephoned—telephoned—all the way from Hollywood, by the news bureau of the New York Times to the Times in New York.

▽

There arrived at our office this week from parts widely scattered over the broad terrain of these United States, one Mr. George Alabama Florida, veteran circus agent, who will best be remembered by film oldtimers as associate of the late J. J. McCarthy, in the promotion of "Birth of a Nation," "The Big Parade," "Ben Hur" and other early cinema milestones. Mr. George Alabama Florida now arrives to herald the approach of Larry Sunbrock's "Wild West Rodeo and Thrill Circus," which is to open at the New York Polo Grounds with bands blasting, on Sunday, July 12*th, to run through the* 19*th.*

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

Seek Ways to Cut Frames

Two expedients under consideration of technologists investigating ways and means of conserving film contemplate expenditures and sacrifices by exhibitors.

Neither of these has been recommended to the Film Conservation Committee, but both are known to have been studied by technicians cooperating with the Research Council of the Academy of Motion Picture Arts and Sciences.

One of these procedures contemplates shortening and narrowing of the aperture plate, together with elimination of the frameline between images, so that a three-sprocket-hole pull-down would replace the present standard. A saving of 25 per cent could be effected in this way, it is figured, without loss of definition or change of proportion. It is reckoned, however, that the mechanical changeover would be costly, both directly and in terms of confusion, and that materials and services required for it would not be available.

The other procedure contemplates retaining the present four-sprocket-hole pull-down but would expose only half of the rectangle at a time, using the top half for exposure on one trip through camera and projector and the other half for a return trip through, reversed. Supplying of a second sound track on the opposite edge of the film, to accommodate the second image, would narrow the image enough so that elimination of the frameline would restore present screen proportion. Screen image would be half present size, however, necessitating installation of new lenses. Saving of 50 per cent would be effected, but 50 per cent loss of definition would be sustained.

Use of this second expedient would be virtually the equivalent of changing over to 16 mm without substitution of equipment.

At this point in the proceedings neither of these expedients is considered to warrant recommendation for adoption.

Start Five

Five pictures were started during a week that witnessed completion of 14, bringing the shooting level from 54 to an over-all figure of 45, representing all active studios. The figures by title:

COMPLETED

COLUMBIA
Law of the Badlands
Smith of Minnesota

MGM
Andy Hardy Steps Out*

MONOGRAM
King of the Stallions
Riders of the West
Arizona Stage Coach

PRC
Night for Crime

REPUBLIC
Call of the Canyon
Flying Tigers

ROACH
Fall In

20TH-FOX
Girl Trouble

UNIVERSAL
Little Joe, the Wrangler
Get Hep to Love
Who Done It?

MONOGRAM
Police Bullets

PRC
I'll Be There

PARAMOUNT
No Time for Love
Star Spangled Rhythm
For Whom the Bell Tolls

20TH-FOX
China Girl
Manila Calling
Springtime in the Rockies
$10 Raise
That Other Woman

UNIVERSAL
Between Us Girls
Forever Yours
Off the Beaten Track

STARTED

MGM
Reunion

REPUBLIC
Chatterbox

20TH-FOX
Ox-Bow Incident

UNIVERSAL
Mug Town
Arabian Nights

RKO RADIO
Once Upon a Honeymoon
Sweet or Hot
Name, Age and Occupation
Here We Go Again
Navy Comes Through
Falcon's Brother

WARNER
Watch on the Rhine
Gentleman Jim
Casablanca
You Can't Escape Forever
Air Force
Desert Song

SHOOTING

COLUMBIA
My Sister Eileen
Boston Blackie Goes Hollywood
You Were Never Lovelier
Daring Young Man
Desperados

MGM
Clear for Action**
Man on America's Conscience
Whistling in Dixie
White Cargo
Random Harvest
Journey for Margaret
Gambler's Choice

REPUBLIC
Old Homestead
King of the Mounties
Ice-Capades Revue

*—Formerly "Andy Hardy's Last Fling"
**—Formerly "Navy Convoy"

Committee Restates Rules for Benefits

Sorting, channelling and coordinating of requests for film personalities to participate in patriotic, charitable and similar activities was announced as a principal reason for formation of the Hollywood Victory Committee and has continued one of its major functions.

Cooperation of the talent with the H.V.C. has been of an extent and character to impress even the participants and to warrant editorial comment in many a newspaper, plus expressions of grateful acknowledgment from many a responsible source, since institution of the system.

But by last week it had become necessary for the Public Relations Committee, Western Division, to commission the publicity directors of the member studios to issue instructions that "hereafter no free personal appearance for patriotic or charity purposes of any contract player or other player at a studio are to be arranged except on approval of the Hollywood Victory Committee."

This followed perusal of a report listing occasional appearances of studio players at events not cleared through the H.V.C., and the placing of a ceiling over such unapproved appearances was termed "a matter of protection to players and the industry."

Enthusiasm had got out of hand and some taking of advantage had occurred, but the reason for the original measure, and for this restatement of the principals by the P.R.C., is in fact grounded in goodwill.

Any personality of prominence receives many more invitations to serve than could be accepted and discharged in a lifetime devoted to nothing else. None of them can just say no to any of the groups and organizations inviting them and then say yes to any other. The Hollywood Victory Committee can explain to petitioners and routine the bids in sequence so as to obtain for the various institutions, causes and drives the greatest possible revenue from the services volunteered by the talent.

Hollywood Record On War Support

The statistics speak.

Some 1,360 men have left studio jobs to enlist in the nation's armed forces, according to the Public Relations Committee, and more are leaving at the rate of 12 per day.

Four hundred players participated in 142 gratis appearances of various kinds during June, according to the Hollywood Victory Committee.

Fifteen entertainment units visited Army camps, Navy posts and hospitals during the month, staging 52 two-hour shows, and fourteen additional camp shows of other kinds were given in the local area.

Three hundred feature pictures and as many short subjects have been reduced to 16mm. and supplied to American forces overseas.

Sixty training films completed in cooperation with the Research Council under chairmanship of Colonel Darryl F. Zanuck have been delivered to the War Department.

Samuel

BEN HECHT
NYACK - NEW YORK

Dear Sam:

You've been asking me to think up some kind of a breathtaking movie that would make people love their country and give them a stirring idea of what they are fighting for.

Well, Sam, you are wasting my time, because you've already produced just that movie.

When I saw "Pride of the Yankees" I shed a tear and made a prayer that the U.S.A. pictured in your epic would be always thus.

"Pride of the Yankees" is as refreshing as an ice cream cone, as tender as a mandolin in the moonlight and as exciting as any news from the front. The heart, soul and humor of our wondrous and cockeyed country are in your picture. And I won't be surprised if you wind up in a colonel's suit for producing it.

Ben Hecht

BH
c

Mr. Samuel Goldwyn
Goldwyn Studios
7210 Santa Monica Blvd
Los Angeles, California

THE GREAT AMERICAN STORY



THE PRIDE OF THE YANKEES

goldwyn

DISTRIBUTED BY RKO-RADIO

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

U. S. Producers Press Plans

Production difficulties, dealt with *in extenso* on the opposite page, the limits on personnel, the shortage of materials, and the unavailability of studio space, do not seem to be daunting American producer distributors here. That they are placing serious and insuperable obstacles in the way of their physical production is, of course, obvious. That they are not preventing a valiant effort to fulfil quota requirements, and indeed to sponsor films for a market wider than the merely British market, would seem equally to be the case from a survey of the contemporary scene. That the sum total is much less than could be desired, that most of the films are less ambitious than had been intended is true.

Twentieth Century-Fox last week previewed their most ambitious British film in years, "Young Mr. Pitt." Though made to 20th pattern and order by the Gaumont Gainsborough unit at Shepherds Bush, with Messrs. Ostrer and Black in charge of the production and unit technicians working on it, the film was made as a Twentieth Century production, and will certainly not lower the prestige of 20th-Fox on the world's screens. It has been an expensive picture, somewhat long in the making. The financial limits of the British market are such that it will not necessarily recoup all its cost on this side of the Atlantic. It should, however, reach a wide public in the U.S., and return to the company a worthy material recognition of their enterprise, an enterprise all the more creditable in the face of the extremely difficult wartime conditions in the industry today.

Metro's "Thunder Rock," made for that company's release by John and Roy Boulting, who made the successful "Pastor Hall," has been produced on unrestricted lines, will certainly either rank as treble quota or come into the quality quota category of which many of the American companies here have availed themselves since its inception. Not yet in its finalized form, the film cannot be assessed on its marketability but the odds are that it will be put into Metro's U.S. release programme.

Meanwhile, the trade here awaits screening of "Uncensored," another Shepherd's Bush made production, which 20th Fox will release here as part of their quota commitment.

Warners have recently trade shown and premiered in the West End—at Metro's Empire, concurrently with their own Warner Theatre—"Flying Fortress," an ambitious war drama which has been reviewed in MOTION PICTURE HERALD.

Now Irving Asher is in town, working valiantly against intense wartime odds, to materialize Metro's plans to make a Donat picture "Sabotage Agent," on world market lines. Metro's old love, the Denham Studios, where "Mr. Chipps," "The Citadel" and "Yank at Oxford" were born under the paternal eye of Ben Goetz, being presently in full occupation, Mr. Asher has had to fall back on the less spectacular Gainsborough Studio at Islington.

It is planned that Harold Huth, previously associated with Metro British, will produce, but other details are as yet unsettled, pending a solution of the multifarious problems of personnel, supplies, etcetera, which Asher is currently working out. He will have no easy task. None the less it is the Metro plan to reopen their Denham headquarters next year, if the war situation permits, and go ahead translating frozen credits into marketable product for the world's screens.

This month, too, RKO Radio have gone to work at Denham on a new British film for release here, a Victor Hanbury production, as yet untitled. It is a war subject, with the Secret Service, Gestapo big shots, escaping British airmen, and all the box of the wartime entertainment tricks. Emeric Pressburger wrote the story, and Lance Comfort, who made "Hatters Castle," is directing. Eric Portman stars, but, so far, in the second week of production, a leading lady has not yet been found.

7 Leading Ladies for Two Cities

There may in fact be a shortage of British women players for a week or two, for a corner in leading ladies has been made by Two Cities-Concanen who are presently at work in the Highbury Studios on a film about the A.T.S., the feminine section of the British Army. There are no less than seven leading ladies in "We're Not Weeping" (derived from Kingsley's "For men must work and women must weep") which Derrick de Marney is producing under the aegis of Two Cities' chief, Fillipo Del Giudice.

They are Jean Gates, Jean Gillie, Joan Greenwood, Joyce Howard, Rosamund Johns, Lilli Palmer and Barbara Waring. Presiding directorially over this feminine septette is Adrian Brunel, who reports to date, with no small pride in his voice, ..."There has not been the slightest dispute."

The film is being made with War Office and A.T.S. collaboration. There will be no Paris creations or salon glamour in it. It will be a picture of women in uniform, with sequences actually shot under service conditions in an A.T.S. camp. The pattern will be complete, for each of the girls will play a woman from a different sphere of life, or a personality in relief to her fellows.

All Stages at Denham Busy

Since newspaper reporting of the weather is the subject of a timelag by British censorship, it is not possible at this stage to record the success or failure achieved by the Noel Coward unit which currently has been shooting exteriors at Denham and trying to keep ahead of schedule. . . . At least it can be said that the film is still ahead of schedule, but it must be left to be guessed whether credits are due to the sun or to Noel Coward. Two Cities' Fillipo Del Giudice, impresario par excellence, legal luminary, financial wizard, gastronome and psychologist, unsatiated by his unceasing production of films under the present complex conditions, is still materializing plans for a continued succession of Two Cities films.

With "Unpublished Story" on West End pre-release, "In Which We Serve" in its latter stages, and "We're Not Weeping" launched, Giudice is finalizing arrangements to make, at Denham, one of the most ambitious films of the year, Anatole de Grunwald's "This Demi Paradise." The film will not be a war subject, but will satirically, but dramatically, concern itself with pre-war England, so casual and so honest, disliked abroad and misunderstood at home, which has today translated itself into a citadel of democracy. Anthony Asquish will direct, and the production plans, plus the stars, will place it potentially into world market calibre.

▽

Leslie Howard was elected to the board of Two Cities Monday. In addition to serving as production consultant, he will produce his own films under its banner.

Others Continue Production Plans

Otherwise the British studios—those of them which are available for producing—are reasonably busy. At Denham Marcel Hellman continues on "Secret Mission," with Harold French directing. At Elstree Flanagan and Allen are still romping around under the eye of John Baxter in their British National comedy "We'll Smile Again." Another British National subject, with Leslie Hiscott in charge, "The Lady From Lisbon," occupies the floor at Hammersmith. At Shepherds Bush, Anthony Asquith is nearing the close of "We Dive at Dawn," Gainsborough's submarine drama. The other Gainsborough subject, Arthur Askey's "King Arthur Was a Gentleman," is in the location stage, at army camps and elsewhere in the country.

George King of British Aviation Pictures, and S. W. Smith of British Lion, have renewed a production association of long standing with the announcement that George King has taken the floor at Teddington with "Tomorrow We Live," a saga of French resistance in Nazi-occupied territory. It will be directed by George King as a British Aviation-Lion production.

"Tomorrow We Live," an original, factual story, has been woven into screen form by Anatole de Grunwald, with a shooting script by Katherine Strueby.

John Clements, as Jean Baptiste; Godfrey Tearle as the mayor; and Hugh Sinclair as Von Kleist, head the cast which also includes Greta Gynt, Karel Stepanek, Judy Kelly, Bransby Williams, Pere Mathieu, and Gabriell Brune.

BRITISH INDUSTRY FEARS DECLINE OF PRODUCTION

Survival Doubted Unless 1941-42 Total of Forty-Six Films Is Increased

by AUBREY FLANAGAN
in London

With the British industry now in the third month of its third, complete war year of Quota production, the mood of the moment, replacing that of gratitude that the situation was no worse, is one of intense and unillumined gloom.

Despite that British pictures were currently grossing higher figures than in the pre-war period, that in totality a greater number of workers are currently employed in the studios than in September, 1939, conditions in general have progressively worsened, and continue to do so. It is agreed that production is now at its rock bottom minimum, that if next year's total drops below the 1941-42 figure of 46 films all told, there can be scant hope of survival for the British production industry.

Manpower, studios and material remain still the three hinges upon which turns the door which leads either to a future or to oblivion. These three, and the continued unwillingness of the Government to devise and materialize an industry policy, to decide what shall be the industry's role in the war machine and to assist its service in that regard, are the problems of the day.

Producers Disagree on Panacea

With only 46 films registered during the past quota year—nine of them not even ranking as renters quota—the situation is statistically dire. None the less the Board of Trade's view, as expressed in the Commons last week by Hugh Dalton, its president, is that there are enough films available to provide the exhibitors supplies. It is true that he agreed that the situation was becoming more difficult, but even this was a half-hearted admission, and coupled with the implied suggestion that exhibitors could still meet their quota commitments out of films made within the last four years.

Exhibitors, however, are not of the same opinion as Mr. Dalton. They are determined that the 2½ per cent cut in their percentages, which will operate from October 1st, is not of necessity going to solve the problem. They are going to investigate the position further and probably will make new approaches to the Board of Trade.

Nor are all the British producers content with the Board of Trade's sublimity. Many of them are bursting into print and protest about the present condition. Recently a conference was held representing independent production interests, mainly the intellectuals among the labor groups, plus such personalities as Anthony Asquith, Michael Redgrave, the Boulting brothers, and others, writers, technicians, etcetera. Its purpose was to stimulate some all-industry action in the direction of persuading the Government to make fuller use of it in the war effort, and thus to give an impetus sorely needed.

Shunned ceremoniously by the Producers Association, many of whose members have, despite the general slump in the industry, done extremely well since the war, the conference was not held in vain. As a result of its deliberations a committee was set up to explore the whole industry position and as far as practicable to bring about some unity and translate the intentions into practical effect. This week the British Film Producers Association have showed some change of heart, have, in fact, agreed to meet the committee and hear what is in their minds.

What is in their minds is, in fact, not so dissimilar from what was in the minds of the Association of Cine Technicians when that body formulated its programme of rationalization and called for a round table to explore the possibility of reforms and greater efficiency. So was it, presumably in the mind of Michael Balcon, British producer, who is known to have favored more serious treatment of the A.C.T. memorandum and who has this week expounded publicly his attitude on rationalization and his conviction that action is urgently needed in the cause of industry survival.

Mr. Balcon takes the view that the business cannot physically stand any further depletion of its effort, and opines that if this last year's production minimum is not maintained the studios must face the prospect of going out of business.

Mr. Balcon, too, pleads that such committees as are at present working on behalf of Government departments, safeguarding such matters as supplies and manpower, should no longer be confined to Government nominees and academic personalities, but should be made more efficient by the presence of those experienced in actual wartime production. What is needed, he says, is an authoritative body which could control all allotments of studio space, manpower and supplies, this and the Government to make up its mind about the industry and take steps to ensure its maintenance.

An allround survey of present national requirements from the industry, in relation to studio space, manpower and supplies is a suggested solution. Mr. Balcon is specific in suggesting that the Government make up its mind and say just how many feature films it wants the industry to make during the twelve months period.

Something of this kind was adumbrated during the sittings of the Manpower Panel. The industry still does not know where it stands or even if it can be assured that it will retain what at present it holds.

Films Gross 25% More Than Before War

That these suggestions and appeals have not had the fuller support of the great majority of existing British producers, not even of their official body itself would seem at first surprising if not downright illogical. The facts are that the former are not doing too badly at all, have so far weathered the storm of manpower, own the studios themselves, have seen their films grossing at least 25 percent more than British films did before the war.

Though the volume of production is infinitesimal, and though the independent producer finds it increasingly difficult to break into the ring, the commercial value of the British film has gone up considerably during the last two years, its quality has improved, it is slowly melting the ice on the foreign market—and its producers are benefiting accordingly.

Under a census taken this year it was discovered that approximately 3,000 workers, including technicians, are currently employed in British studio and laboratories, 1,400 of them in feature production. The figure is 500 or 600 over the figure for September, 1939.

British films are currently budgeted higher than in 1939 and they are grossing higher, at least 25 percent higher in relation to their actual cost. Films produced at a cost of £40,000, for British release alone, are currently bringing back over £100,000 in some instances, with an average return of £75,000 to £80,000. World market films made at a figure of £75,000 have brought from the British market alone grosses amounting to £120,000. Two of them have already returned over $800,000 dollars on the U. S. market.

British National have their own studio at Elstree, and another at Hammersmith. Gaumont British Gainsborough have two studios at Shepherds Bush and Islington. Associated British have their own stage at Welwyn, and the various companies associated through release with General Film have ready access to the General Film-Denham Studio. They have Board of Trade collaboration on supplies of timber, hessian, jute and clothing.

Meanwhile, the American companies here, ready to invest their frozen credits into world market films to be made here, are tied by the conditions by the unavailability of studios, materials and personnel. Metro British, who have hitherto, as an individual unit, used the ambitious Denham Studios, have declared that they will—obviously through the unavailability of any other—make their Donat picture at Gainsborough, a studio hardly equipped or of sufficient dimension for the making of world market films, and where very few films have been made at a cost higher than £40,000.

K.R.S. REBUFFED BY FREE STATE CENSOR

Hope of effecting an agreement for modulation of film censorship in the Irish Free State, which has rendered many films commercially useless in the recent past, is understood to be waning following a report on the recent visit of Sam Smith, president of the Kinematograph Renters Society with Dublin distributors.

Smith conferred with the Free State censor, but reportedly found him adamant on relaxation of censorship procedure, particularly with respect to war films. It has been suggested that the K. R. S. either may seek the intervention of British government agents or the good offices of the United States Amabassador at Dublin.

'Pied Piper' to Open; 'Squadron' in New York

Premiere of 20th Century-Fox film, "The Pied Piper" will be held July 16th at the RKO Palace in Rochester, N. Y., it was announced by the company. Tom J. Connors, sales chief, and Jay Golden, manager of the theatre, completed arrangements. According to present plans, the opening will be attended by Monty Woolley, Anne Baxter and Otto Preminger of the cast. Nunnally Johnson wrote and produced the film, which is based on a serial that appeared in Colliers Magazine.

Plans for the world premiere of Paramount's "Holiday Inn," to be held at the Paramount, New York, August 4th, proceeds of which will go to the Navy Relief Society, were discussed at a luncheon Monday at Toots Shor's restaurant. Jules Stein is chairman of the premiere committee.

Last Thursday night, Universal's "Eagle Squadron" made its bow at the Globe Theatre, New York, with representatives from the film industry, from the U. S. fighting forces, and the RAF and the RCAF, in attendance. The Hon. Godfrey Haggard, British consul-general in New York, was recipient of the $10,000 check donated to the RAF Benevolent Association by Walter Wanger, producer of the picture. The presentation of the check was made in behalf of Mr. Wanger by Col. Melvin E. Gillette, commanding officer of the U. S. Army Signal Corps Film Training Unit at Long Island.

Among those on the invitation list were: Colonel Charles Sweeney, founder of the Eagle Squadron; Sir Ronald Sinclair, representing Lord Halifax, British Ambassador; Major General Follett Bradley, commander of the First Air Force, and commanding General of all the air forces of the Eastern Defense Command; Brigadier General W. T. Larson, commander of the First Bomber Command; Captain Arthur Marsden, of the British Ministry of War Transport; Vice-Admiral R. Bell-Davies, Naval attache of the British Embassy; Col. Arthur I. Ennis, of the U. S. Air Force; Group Captain D. V. Carnegie, of the RAF; Wing Commander Humphrey Bevan, air attache from New Zealand; Wing Commander Christopher Clarkson, of the British Air Commission; Commander John Grant, of H.M.S. Penelope; Wing Commander C. McK. Henry, Australian Air Attache; Major C. B. Omerod, of the British Ministry of Information; and Sir Samuel Savage, recently knighted by King George VI for war relief work.

Also: Myrna Loy, with her husband, John Hertz, Jr.; Ruth Draper, noted diseuse; Michael Strange, the former Mrs. John Barrymore and mother of Diana Barrymore, who makes her debut in the film; Lt. Robt. Tyre (Bobby) Jones, who recently joined the Air Force at Mitchel Field; and Major Lynn Farnol, press relations officer at Mitchel Field and former film publicity director.

"Yank at Eton" Seen in Washington

A sneak preview, very rare for Washington, D. C., was accorded "A Yank at Eton" last Monday night at Loew's Palace. The British Ambassador and Lady Halifax led a delegation from the British Embassy, who viewed the unheralded MGM picture, but even the local film critics were not informed of the "sneak." John Considine, producer, also was among those present.

Audience reaction to the latest Mickey Rooney vehicle was enthusiastic, according to Loew officials in Washington. The regular feature which was being shown at the Palace was "Tortilla Flat."

"Fantasia" will be shown in neighborhood theatres in Chicago on twin film bills at advanced prices of 40-cent matinees and 55-cent evening admissions, it was reported this week.

March of Time's full-length feature, "The Story of the Vatican," opened Wednesday July 1st, for an indefinite run at the Little theatre, Newark, N. J. Distribution is through RKO. This is the first full-length picture ever filmed inside Vatican City. The Rt. Rev. Monsignor Fulton J. Sheen is narrator for the picture.

RKO announced this week that trade showings of Samuel Goldwyn's "The Pride of the Yankees" will be held in 29 key cities on July 15th. Screenings were held Tuesday in Buffalo, Salt Lake City and Washington. The New York showing will be at the Astor, 11 A. M., July 15th. All 31 other screenings are at 10:30 A. M. The trade shows will coincide with the New York opening at the Astor theatre that evening.

A special box office has been opened at RKO Palace, New York, where reserved seats can be purchased for any of the 40 RKO houses which will show "Pride." All seats are $1.10. The Palace will not show the film, but the service was installed for convenience of patrons who happen to be in the Times Square area.

"Yankee Doodle Dandy," now playing a two-a-day show at the Hollywood theatre, New York, will be nationally tradeshown on July 27th, it was announced this week by Ben Kalmenson, general sales manager of Warner Bros. Selling and merchandising plans for the picture are now being completed.

20th Century-Fox Shows New Season's Block

Trade showings of 20th Century-Fox's first block-of-five for 1942-43 were held at the company's branches Monday and Tuesday. In the block, all of which are for release after August 1st, are: "Footlight Serenade," "A-Haunting We Will Go," "The Pied Piper," "Loves of Edgar Allan Poe," and "Little Tokyo, U.S.A."

Seattle Censor Board Reorganized by Mayor

Membership of the Seattle Board of Theatre Censors was completely reorganized with the exception of Chairman Charles L. Crickmore this week by Mayor William F. Devin, who took office for the two-year term last month. Mr. Crickmore, an official of the projectionists' union, was retained and will have as new members on the board the following:

Mrs. Ernest Kummer, Parent-Teacher Association representative; Mrs. Victor L. Nutley, representing the Seattle Council of Churches; Mrs. Francis P. Rogers, representing Catholic activities; Mrs. Forrest Goodfellow, business clubwoman; Mrs. Charles G. Miller, Greater Motion Picture Council; Jay DeFriel, community club leader; William S. Gaunt, labor representative, and Dave Himelhoch, representing the American Legion.

Chicago Report

The Chicago Police Censor Board reviewed 103 pictures in the month of June totaling 373,700 feet of film. All were given general showing permits and 30 cuts were ordered. The board rejected one picture, "Crimes at the Dark House."

The Better Films Council of Chicago reviewed 27 films between May 16th and June 25th classifying 17 as family fare and 10 as mature entertainment. In the family list are "Hello Annapolis," "Mexican Spitfire at Sea," "My Favorite Blonde," "My Gal Sal," "Not A Ladies' Man," "On The Sunny Side," "Rio Rita," "Rings On Her Fingers," "Secret Agent of Japan," "Scattergood Rides High," "Ship Ahoy," "This Time For Keeps," "Sleepytime Gal," "Suicide Squadron," "To The Shores Of Tripoli," "The Gold Rush" and "True To The Army."

Classed as mature films were: "A Gentleman After Dark," "A Desperate Chance For Ellery Queen," "Broadway," "The Corpse Vanishes," "Juke Girl," "In This Our Life," "Murder In The Big House," "The Mad Monster," "Reap the Wild Wind," and "Twin Beds."

Harris in Chicago

Sid Harris has become head of the William Morris Agency Chicago branch. He had been for the past three years professional advertising manager for *Billboard*, in that city. He succeeds Jack Kalcheim, who was to leave for the Army Thursday.

'Miniver' Plays to 94% Capacity

"Mrs. Miniver," MGM's film on wartime England, which is breaking all records at New York's Radio City Music Hall, has been playing to "94 per cent capacity since the picture opened," according to Gus Eyssell, managing director of the theatre. Mr. Eyssell reported this week that "Miniver" is "unprecedented in the history of the Music Hall and is one of the rare pictures in my entire experience in show business to display such a sustained quality."

The film began its sixth week on Thursday, thus equalling the all-time long-run engagement record shared by "Rebecca," "The Philadelphia Story" and "Woman of the Year," the only other pictures in the theatre's 10-year history to play a six-week period. It was expected that "Miniver" would end its fifth week by passing the three-quarter of a million mark in patrons who have viewed it.

The film will have a twin opening at the Apollo and United Artists, Chicago, on July 18th.

Loew's Rochester will revert to single feature policy for the run of "Mrs. Miniver," beginning July 16th.

The RKO Palace, Cincinnati, opened the picture last week at a scale of 40 cents to 1 P.M., 44 and 66 cents from 6 P.M. to closing. The regular scale is 33 and 40 cents for matinees and 40 and 50 cents evenings.

Loew's Poli, in Hartford, screened the film for city and state officials last week, and the Poli in Springfield, Mass., held a screening for the city's Motion Picture Council and city officials.

Paramount's "This Gun for Hire" has scored at box offices of its key city engagements, according to home office reports. Record grosses for the first day at the following theatres were recorded; Paramount, Des Moines; Paramount, Los Angeles; Paramount, Toledo; Malco, Memphis; Majestic, Houston; Paramount, Springfield; Esquire, Davenport; Brooklyn Fox theatre; Capitol, Wilkes-Barre, and the Comerford, Scranton.

20th Century-Fox reports that "This Above All" topped previous records of Fox films at the Rochester RKO Palace last week, where a number of exploitation tie-ins were effected for the picture's engagement.

Judge Elected

Jack Judge, of Pittsburgh, was elected president of the Independent Poster Exchanges of America at an organizational meeting held Sunday in Philadelphia at the Broadwood Hotel. Mitchell Pantzer, Philadelphia, was elected secretary-treasurer. The board of judges includes W. H. Cobb, Atlanta and New Orleans; Abe Arkin, New York; Charles Lawlor, Philadelphia; M. J. Lipp, Chicago; Benjamin Sampliner, Washington; Harry Vogelstein, Baltimore, and Rube Shor, Cincinnati.

Mahne Promoted

Carl Mahne, for the last sixteen years manager of the Egyptian theatre in the University of Washington district, Seattle, will soon become assistant to Al Rosenberg in the executive offices of the Evergreen State Theatres circuit. Mr. Mahne will assist Mr. Rosenberg in the direction of the smaller houses controlled by the circuit throughout the state of Washington.

Morton NBC Executive

Oliver Morton has been appointed Chicago sales manager of the National Broadcasting Company Central Division, succeeding M. M. Boyd, who has been granted a leave of absence to serve as a lieutenant in the U. S. Army Air Corps. Mr. Morton will continue as special representative of the Westinghouse stations in addition to his NBC duties.

SABOTAGE RING EXPOSED IN SENSATIONAL ARRESTS!



MASTERMIND of plot to cripple war plants surrenders after thrilling pursuit leads to his apprehension. (Otto Kruger, star of John Steinbeck's stage hit, 'The Moon Is Down', plays Anton Miller, the enemy agent).



WOMAN IN THE CASE—her loyalty to her soldier sweetheart helped expose bundists who sought destruction of America's vital industries. (Nancy Kelly as June Block, the beautiful patriot).



HOME FRONT HEROES who reported suspect to government men are congratulated by hero of torpedoed vessel. (The Friendly Enemies played by Charles Winninger and Charlie Ruggles).



HER SWEETHEART SAVED in spectacular torpedoing off New York—the enemy's first move in an organized plan of terror. (Lieutenant Pfeiffer is played by handsome James Craig, 'Kitty Foyle's' boyfriend).

THE HEADLINE PICTURE

Edward Small
presents

FRIENDLY ENEMIES

featuring
CHARLES WINNINGER • CHARLIE RUGGLES
JAMES CRAIG • NANCY KELLY
Adaptation for the Screen by Adelaide Heilbron
From the Comedy Drama Stage Success
by Samuel Shipman and Aaron Hoffman
Directed by ALLAN DWAN
RELEASED THRU UNITED ARTISTS

National newspaper campaign stresses the timely angle of FRIENDLY ENEMIES. Here's one of the ads that point up headline excitement!

Buy War Bonds And Stamps—The Most You Can Buy Is The Least You Can Do.

3,457 Theatres Sell $2,064,823 in Bonds

June Figure for Houses in Small Cities; Total Expected To Be $10,000,000

A total of $2,064,823 was sold in War Bonds and Stamps during the month of June in 3,457 of the 15,000 theatres participating in the industry's campaign, it was reported at mid-week at national headquarters in New York.

Since the majority of these houses are in small cities and towns, the average of $600 per month is considered extremely encouraging, it was said, and indicates that the total for all theatres during the month of June would run over $10,000,000, once all reports are in.

Joseph Bernhard of Warner Bros. reported a total of $540,000 last week, of which $285,000 was in stamps, at 450 Warner theatres. The 66 Skouras houses in New York reported $125,000. In Rochester, N. Y., 30 theatres sold bonds and stamps at the rate of $5,000 a week, it was said, with the first month's total about $22,000. In Boston, 130 houses reported averaging $130,000 weekly, with a $550,000 total for June. In Worcester, Mass., downtown houses sold $35,000 during June.

According to Mr. Fabian, the first 274 theatres to report on their first month's participation in the drive, accounted for a total of $112,542.70 in bonds and $72,816 in stamps. All of the houses are independents in small towns, he said.

From New Haven, reports at the end of the first month were that Warner theatres sold $83,000 in bonds and $21,358 in stamps, while Loew-Poli houses sold $69,128 in bonds and $26,159 in stamps. The Poli, Hartford, sold $16,825 in bonds, $7,442, stamps. In Manchester, Conn., Jack Sanson, manager of the State, conducted a week's intensive drive with talks from the stage, and chalked up $104,000 in bond sales.

$50,000 for Hat in "Miniver" Iowa Debut

A total of $227,000 in War Bonds was sold during the day of the opening of "Mrs. Miniver" at the Des Moines theatre, Des Moines, Monday. A capacity house of 1,700 purchased $170,000 in bonds to obtain their tickets. One ticket was given free to each purchaser of a $25 or $50 bond and two were given for each $1,000 bond.

After the premiere, Dave Elman, of the "Hobby Lobby" radio show, sold at auction for $50,000 the mink hat worn by Greer Garson in the MGM film. Other articles, including an autographed copy of the book, by Jan Struthers, in Miss Garson's and Mr. Pidgeon's handwriting, brought another $7,000 in bonds. Tickets for the opening performance were sold out the day before the premiere and several hundred more could have been sold, it was reported.

Sale of bonds and stamps in the 50 theatres of the Tri-State circuit, Des Moines, totaled approximately $2,000 for the first four-week period.

St. Louis theatre sales of bonds are well over the $200,000 mark for the first three weeks of the drive, it was reported this week. The largest individual sale was made by the Melba theatre to Dr. W. W. Walters, physician, who purchased a $5,000 bond.

Employes at 18 Twentieth Century-Fox exchanges have subscribed 100 per cent.

Marlene Dietrich and Nancy Carroll helped the sale of bonds in Atlantic City last week and brought the day's total to $1,685,040. The resort city celebrated July 1st as Victory Day.

Nine theatres in Reading, Pa., including Loew's, Warner, Strand, Ritz, Rajah, Embassy, Park, Penn and Astor, sold $70,140 worth of bonds and stamps during June, through the cooperation of volunteers of the Civilian Volunteer Defense Office.

Industry Aids China Relief

A number of women from the home offices of distributing companies participated in the three-day street drive held in New York from Thursday through Saturday this week on behalf of United China Relief. A rally was held in Times Square Thursday at noon under auspices of the Film War Service Council, which comprises local motion picture industry trade unions. Speaker for the event was James G. Blaine, chairman of the New York Civilian Defense Volunteers. Stage, screen and radio players were on hand to entertain the lunch-hour crowds which gathered in the square.

Chicago's film row, under direction of Edward Silverman, John Balaban, James E. Coston and Jack Kirsch, is reported contributing to the United China Relief. Among the donations received to date are: Essaness theatres, $500; Balaban and Katz, $500; H. & E. Balaban circuit, $200; Warner circuit, $300; Jones-Linick-Schaefer, $200; Telenews theatre, $50; Oriental, $100; Four Star, $50, and Bensingers, $100.

Herbert Wilcox's variety show, "Celebrity Parade," which has been touring nine Canadian cities during the past three weeks, brought its activities to an end in Victoria, Canada, this week, with $250,000 raised in behalf of the Air Cadet League of Canada. This total, according to reports, quintupled the original objective. Participants were Anna Neagle, Lady Helena Hardwicke, Dennis King, Colin Keith-Johnston, Richard Gains, David Tihmar and others.

15% of Benefits to Talent Unit

The United Theatrical War Activities Committee, which is organized to provide talent for war benefits and drives, will collect 15 per cent of gross receipts from all Army and Navy relief shows, it was learned in New York this week, following arrangements completed with Amy and Navy relief societies. Five per cent will go to overhead, another five to the American Theatre Wing War Service for its Stage Door Canteens, and the remaining five per cent to various theatre charities.

James E. Sauter, executive director of UTWAC, explained that the organization was manned principally by volunteers and that most of the 5 per cent earmarked for overhead would not be needed. He said that the unused portion would be divided equally between the Theatre Wing and the funds of the other charities.

A total of $360,385.61 has been collected for the Army and Navy Relief fund drive through the theatres affiliated with Paramount Pictures, Inc., Leonard Goldenson, vice president of Paramount Pictures in charge of the theatre department, announced in New York Monday.

More than $20,000 was netted by the Army and Navy Relief as a result of the performance of "Ready on the Firing Line," sponsored by the St. Louis chapter of Variety Club last week in that city. The musical was produced, written, staged and acted by 100 soldiers from Fort Leonard Wood, near Rolla, Mo. The club handled promotion for the show and gave it widespread publicity.

Receipts totalling $15,077 were collected by 54 theatres of the Comerford circuit in Pennsylvania for the Army-Navy Emergency Relief Fund, it was reported by that circuit this week.

Buffalo Showmen Pledge War Aid

More than 100 exhibitors, branch managers and film salesmen who gathered at a War Activities Committee meeting in Buffalo on Monday, at the local Variety Club, pledged full cooperation wtih the industry's war effort, including war bond sales, scrap rubber campaign and the showing of Victory Films. A. C. Hayman, president of the regional Motion Picture Theatre Owners, presided. Speakers were J. Meyer Schine, Si Fabian and Harry Brandt.

Spewack Completes OEM Feature

Sam Spewack has completed the feature length picture on the events leading up to the United States' entry into the war which he has written and compiled for the film unit of the Office of Emergency Management. A title and distribution arrangements have not been set.

Lowell Mellett, Coordinator of Government Films, was expected in New York late this week to discuss commercial distribution with major film companies. The picture will be released commercially under the banner of the new Office of War Information, which superseded the OEM film administration.

National Decency Legion Classifies Nine Films

Of nine pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Apache Trail," "Desperate Journey," "Phantom Plainsmen," "Texas Trouble Shooters," "Tombstone." Class A-2, Unobjectionable for Adults: "Are Husbands Necessary?" "I Live on Danger," "A Yank in Libya." Class B, Objectionable in Part: "Vengeance of the West."

Schlanger Discloses Changes

Manageriai changes at the all-night movie houses in Philadelphia were announced by Ted Schlanger, Warner theatres zone chief. Frank Wolf, manager of the all-night Center Theatre, switches posts with Ronald Moray, manager of the 333 Theatre. William Weinstein, night manager of the Savoy Theatre, moves to the Center in a similar capacity, and Edward Bergin, assistant manager of the Palace, is the new Savoy night manager. Charles Ramb, night manager of the Family Theatre, becomes day manager, succeeding Charles Dolde, who joined the Marines. Joe Mazer moves over from the Center into Ramb's night spot.

N.Y. HAS SECOND BLACKOUT; THEATRE BUSINESS HOLDS

New Test Has Little Effect on Gross Receipts; Theatres Collect Rubber

New York underwent its second thorough blackout Monday night, 9:30 to 9:50 —and this time boxoffices suffered little, a portent of some good for other theatres of the nation, which cooperating loyally, have been hit hard in numerous tests.

Business was actually better in the Broadway sector, theatre men there reported. In the neighborhoods, it was "normal."

The blackout was generally successful, authorities said. There was no criticism of theatres of which almost 600 were affected.

Defense officials at Portsmouth, New Hampshire, decreed this week the dimout must be deeper. The city will thus be following the example of Boston, where the dimout is drastic.

Even in Milwaukee, theatre men are being schooled in their air raid duties; and blackout precautions have been drawn. Underway is a survey to determine how many persons may be housed in the city's theatres in emergency.

Building Operations In San Francisco

Despite wartime building restrictions, several theatres in the San Francisco area have recently been completed or have undergone remodelling.

Fox-West Coast Theatres, Inc., are finishing an 800-seat newsreel house in downtown Oakland, to be known as the Fox-Newsreel. It is the first of the circuit's three coast newsreel houses opening this summer, the other two in southern California.

In San Francisco the neighborhood Alexandria, operated by San Francisco Theatres, Inc., underwent a $110,000 reconstruction job, reopening with an additional 300 seats to up its capacity to 1,705. Rocking chair loges were added upstairs. The same circuit has sold its Balboa Theatre in San Francisco to D. B. Levin, who also operates the Grand Theatre in the Mission district. Across the bay in Richmond, site of two bustling new shipyards, employing 35,000 men, Robert L. Lippert recently opened the new $25,000 Royal Theatre.

Complaint against construction of a theatre at Pine Bluff, Arkansas, has been referred by the Senate Defense Investigating Committee to the War Production Board. Hugh Fulton, counsel for the Committee saying its members await a reply from the WPB before deciding whether further inquiry is necessary.

The complaint came from Hendrix Rowell, lawyer for independent operators at Pine Bluff, who said that the Malco Realty Corporation, owned 50 per cent by Paramount Pictures, Inc., was proceeding with construction of a new theatre there. Mr. Rowell announced he would be willing to appear before the committee to charge that the WPB with "the report of their own Little Rock director that the construction proposed at Pine Bluff was in violation of Conservation Order L-41, has apparently, or at least secretly, permitted such construction to be resumed." Mr. Rowell said that Malco obtained a city permit on April 8th for construction of a new theatre costing in excess of $12,000.

Mr. Rowell testified that he reported the matter to W. L. Payson of the WPB and that after an investigation, WPB's Little Rock director reported that construction not having begun prior to April 9th, the building violated a conservation order. Subsequently, Mr. Rowell said, a charging letter was sent by the WPB to M. S. McCord, a Malco official at North Little Rock, halting construction pending evidence the order was not being violated. Since that time, repeated efforts to learn the status of the project from the WPB in Washington or North Little Rock was unavailing, he testified, until announcement was made in Pine Bluff on June 11th by Malco officials that construction was being resumed. Since that Malco announcement, the complainant said, his clients have been unable to learn "circumstances surrounding" the decision.

"I personally charge, without hiding behind a cloak of counsel, that something is amiss in the War Production Board organization," Mr. Rowell charged. He accuses the WPB of complacency and indifference in "deliberately overlooking the flagrant violation of orders made to conserve vital war material."

Rubber Collected At Special Shows

The Alabama Theatre's "Rubber Matiness" in Birmingham, that state, Friday, July 3rd, was attended by more than 1,200. Admission was two pounds of rubber for each person.

Wisconsin theatres actively aided the rubber drive. Special shows at the Orpheum, Kenosha, the Wausau, Wausau, and the Orpheum, Green Bay, produced 3,000 pounds.

The Court Square Theatre, Springfield, Massachusetts, collected more than 100 pounds during a children's morning show.

The 71 Loew theatres in New York's metropolitan area will have collected approximately 35 tons, C. C. Moskowitz, the circuit's operating head, said last week.

Almost five tons were garnered by Sidney Lust's six theatres in Maryland.

The U. S. Army Air Corps continued its "occupation of Atlantic City" this week by seizing the Convention Hall, largest hall in the world, and the Madison Hotel, its fifth to be requisitioned there.

At Springfield, Massachusetts, the Philadelphia Quartermaster Depot of the Army took the Eastern States Exposition Grounds. The exposition was cancelled. There are six major buildings, and 25 acres in the deal. Among the buildings is the Coliseum, so there will be no more hockey and ice shows in that city for the duration.

The United States Coast Guard has also participated in the alteration of amusement habits in Atlantic City; it has installed a 1:30 A.M. curfew, and has barred midnight shows at theatres, and on piers.

Early Morning Shows Started

As an experiment to draw the attendance of "swing shift" workers in defense plants, the Grand Theatre, Columbus, Ohio, has instituted a 9 A.M. to 5 A.M. policy twice weekly. Special emphasis on this arrangement was contained in the advertising of "Sergeant York."

A check by Harry Schreiber of RKO theatres showed more than 24,000 local war plant workers, many of whom cannot attend theatres during present regular hours. Most of the workers get off in the period from 12:30 and 2 A.M. Mr. Schreiber asserted considerable business could be picked up by theatres accommodating these workers.

A 24-hour showing of "Wings for the Eagle," in connection with the buildup at the large plants also is under consideration.

U. S. BUYING OLD CAMERAS

Cameras and lenses for 35mm motion picture cameras are urgently needed by the Army, it was revealed Tuesday in an invitation to the public to sell any they possess. Mitchell, Standard, Bell and Howell standard rack-over; and Bell and Howell Eyemo type cameras and accessories are desired. Also wanted are 25 to 300mm lenses in a wide variety of stops from F/1.4 to F/3.5. Inquiries describing equipment in detail as to age, condition and price wanted should be sent to the "Purchase Board, Signal Corps Photographic Center, 35-11 35th Avenue, Long Island City, N. Y."

Silverstein Joins Fox

Maurice "Red" Silverstein, formerly MGM manager in Singapore, and before that in Colombia and Venezuela, has joined Twentieth Century-Fox as a special home office representative for several South American countries, under Laudy Lawrence, foreign sales manager.

Cohan Musical for Warner's

"Little Johnny Jones," one of the famous hit musicals produced and written by George M. Cohan, will go into production shortly at Warner Bros. studio, the company announced this week. The film will be a Hal B. Wallis production.

Joins Monogram Staff

Harry Gorman, formerly with RKO in Indianapolis, has been engaged for the sales staff of Monogram in Chicago by Irving Mandel, Chicago and Indianapolis Monogram franchise holder.

Willkie, Rubin Appeal for New York Fund

Wendell L. Willkie, chairman of the board of 20th Century-Fox, and J. Robert Rubin, vice-president and general counsel of Loew's, Inc., issued a joint appeal to the motion picture industry and other branches of the entertainment field in New York on Monday, for cooperation in the 1942 Greater New York Fund campaign.

Mr. Willkie is honorary chairman of the Fund's drive and Mr. Rubin is a vice-chairman and heads the amusements' division.

The quota for the industry is $150,000 this year. Last year, its contribution totalled $115,000.

In their appeal, Mr. Willkie and Mr. Rubin stressed the importance and extent of the philanthropic endeavors of the city's 400 charitable agencies which unite annually in the drive for funds. They characterized the Fund as "the embodiment of the American spirit applied to charity. It asks only 'What is your need?' and never 'What is your creed?' By its fine record it has earned your support. Perhaps no group in the City of New York is called upon more often by and responds more often to charity appeals than our own amusement industry. Certainly, no group gives so liberally in both money and services. Because of this enviable record, we do not hesitate to appeal to the motion picture, radio, sports, legitimate theatres and all other parts of the entertainment world to join in support of the Fund. We urge you to give and give generously."

Theatre Devoted To Westerns

The Royal, oldest operating theatre in Birmingham, Ala., has reopened as Birmingham's only exclusive Western feature picture house. Completely rebuilt from floor to ceiling, the Royal is one of the city's most modern theatres. It is operated by Acme Theatres, Inc., under the management of John Merritt, who ran the old Royal for eight years.

Three first run Western action films, in addition to comedies and newsreels, will be shown each week with complete program changes scheduled for Monday, Wednesday and Friday.

Schless Extends Tour

Robert E. Schless, general foreign manager for Warner Bros., arrived last week in Argentina, where he is making a tour of principal cities. Mr. Schless will visit other South American countries before returning to the United States in August. This is his first trip in that territory since he became head of the department.

Circuit Closes Radio Deal

Nasser Brothers circuit in San Francisco, operating eight neighborhood houses, closed a deal last week with station KQW whereby the circuit will run trailers for the station in all its theatres in exchange for announcements and a weekly program on the film attractions, to be aired by KQW.

Advises RKO on Navy

Captain James Randall, U. S. N. (retired) has been engaged by Islin Auster, producer as technical advisor on RKO's "The Navy Comes Through," featuring Pat O'Brien, Randolph Scott and Jane Wyatt. He succeeds Commander Ellis Lando, U. S. N., called back to active duty.

Hersholt Again Heads Film Relief Fund

Jean Hersholt was reelected president of the Motion Picture Relief Fund for the fifth year at the annual meeting in Hollywood last week. Mary McCall, Jr., Ralph Morgan, Walter Wanger and Lucile Gleason were elected vice-presidents; George Bagnall, treasurer, and Wilma Bashor, secretary.

Trustees elected were Dudley Nichols, Thomas Mitchell, Ralph Block, Y. Frank Freeman, Bernard Vorhaus and Charles Bickford, who join Francis Faragoh, Richard Wallace, Jack Cooper and Sidney Buchman, incumbents, on the board.

Mr. Bagnall reported that income last year was $435,993, compared with $379,505 in the preceding year. Assets of the organization, which is completing a country home for the industry's stricken and destitute, total $1,074,881, Mr. Bagnall reported.

Mr. Hersholt announced that a new sponsor had been obtained for the "Screen Guild Show," formerly sponsored by Gulf Oil Company, which paid $10,000 weekly to the fund.

Army Asks Sunday Shows for Lebanon

Because Lebanon, Tenn., will be near the center of large scale Army maneuvers this summre, Col. H. B. Cornwell has appeared before the Lebanon council requesting an abeyance of the city law against Sunday motion pictures. He said that soldiers on maneuvers are given Sundays off and that the leisure time creates a problem for the staff. Action of the council has not yet been announced.

The same request is being made in each of the eight counties of Middle Tennessee involved in which Sunday shows are legally barred.

Testimonial for Epstein

Motion Picture Associates of Philadelphia will give a testimonial dinner on July 13th in honor of Ely J. Epstein, RKO salesman, the club's outgoing president. Saul Krugman, UA salesman, is the new president for the 1942-43 term. The MPA board of directors also announced the new committees to function for the new year—Welfare: Sam Gross, chairman; William Doyle and George Beatty; Finance: Earle W. Sweigert, chairman; Moe Koppelman and John Golder; Membership: Harry Weiner, chairman; Sam Talen, Jack Engle and Lou Formato; Entertainment: Al Davis, chairman; Frank L. McNamee, Sam Rosen, Frank Hammerman and Charles Zagrans; Publicity: George Gompertz, chairman; Jim Dalton and Paul Greenhalgh; Constitution and By-Laws: Meyer Adelman, Clarence Tippin and Ben Blumberg; Sergeant-at-Arms: Harry Tyson.

"Air Force" Unit on Location

A location unit numbering more than 100 is en route from the Warner Bros. studio in Burbank to Tampa, Fla., it was learned last Thursday. The company will remain about five weeks to shoot the major portion of "Air Force," the Hal B. Wallis production in which John Garfield has the lead.

MGM Booking Changes

Harry Weaverling has been named number two booker at the Metro-Goldwyn-Mayer exchange in San Francisco, succeeding Harry Foxe. Kay Hackett succeeds to the number three booking spot formerly held by Lester Smith, now in the Army.

Berns Takes Shubert

Samuel D. Berns has acquired the Shubert Theatre, Philadelphia. He has for many years been identified with the theatre in that city, and also with the film industry in New York City. The Shubert has more than 2,000 seats.

Ullman Pathe Head; Rathvon RKO Chairman

N. Peter Rathvon was elected chairman of the board, and Frederic Ullman, Jr., was elected president of Pathe News, Inc., at the board of directors meeting Monday. Walton C. Ament was elected vice-president of Pathe News, and Mr. Ament and Gordon E. Youngman were elected directors.

Mr. Rathvon, who was elected president of Radio-Keith-Orpheum Corporation on June 25th, also on Monday, at a meeting of the board of directors of RKO Radio Pictures, Inc., was elected chairman of the board of that corporation.

Mr. Rathvon was formerly associated with Floyd B. Odlum in Atlas Corporation. Before his election to the RKO presidency, he was director and chairman of the executive committee of this company, and in 1941 served as a vice-president.

Mr. Ullman has been associated with Pathe News for the last 11 years, five of them as vice-president. He interrupted his term of office to become an RKO Radio producer, returning nearly a year ago to his post as vice-president.

Mr. Ament joined Pathe News in 1937, becoming its news editor early in 1938, editor in 1939, and general manager and editor in 1940.

Monogram To Hold Memphis Meeting

Monogram's southern regional meeting will be held in the Peabody Hotel, Memphis, Saturday and Sunday with representatives of 15 branches and a home office contingent in attendance, including Steve Broidy, vice-president and sales manager, George B. West, exchange head, and Linsley Parsons, producer.

Warner Branch Promotions

Recent promotions at the Los Angeles Warner Bros. exchange under branch manager Fred Greenberg include Morris Shipp as the new office manager, Carl Burrows as head booker, and Henry Slater as Arizona salesman. Arthur Synder, formerly of the Seattle office, also has joined the sales staff.

Fire Damages Capitol

Fire swept through the three story Capitol Theatre building at New Britain, Connecticut, Saturday, causing damages estimated at $100,000 and resulting in injuries to two firemen. Cause was undetermined. Interior of the theatre was a mass of flames when firemen arrived about 3:30 A. M.

Bloodworth for Warner Shorts

James Bloodworth, writer at Mutual Broadcasting System, has been signed by Warner Bros. to do the narrative scripts for two shorts being made from footage shot in South America by Del Frazier. The subjects are "Argentine Horses" and "Hunter's Paradise," both in the Sports Parade series.

Elect Grove

Sylvester Grove, president of the South End Amusement Company, Louisville, has been elected president of the Kentucky Association of Elks, at the annual convention at Ashland, that state.

Named Sales Manager

Al Perretz, assistant to the president of Alexander PreVue Company was named general sales manager recently of the Eastern division of the firm, with headquarters in New York.

ARMED FORCES CALL HEAVILY ON RANKS OF FILM WORKERS

Clark Gable, Victor Mature Latest to Go; Other Branches Contribute

Scores more of the industry's manpower have joined the armed forces to serve in the Army, Navy, Marine or Coast Guard. Most recent of Hollywood's screen stars to answer the call to the colors is Victor Mature, 26-year-old actor of 20th Century-Fox, who is completing work on the RKO lot in "Sweet and Hot." Mr. Mature joined the Coast Guard and was inducted last week. He will commute daily from the operating base at Los Angeles Harbor to the RKO studio until he finishes work on the film.

Recently, Clark Gable, of MGM, for many years one of the top ten money-making stars in the HERALD-FAME poll, and reported to be the second highest paid actor in Hollywood last year, applied for a commission in the Army Air Force. He passed his physical examination and is awaiting consideration of his application, according to the War Department. If accepted, it is understood he will be ordered to the officers' training school at Miami Beach, Fla., for training, and then to the office of the director of individual training in Washington. From there, Mr. Gable would be sent to various air force replacement training centers, those specializing in navigation, gunnery, radio and engineering, to explain the type and importance of air crew jobs.

William Wyler Gets Commission

Latest of recruits include:

William Wyler, who has been commissioned a major in the Army Air Corps; Ray Middleton, Republic player, in the Army. Norman Panama and Melvin Frank, Paramount contract writers, consultants in the radio branch of the War Department's public relations bureau; Raoul Kraushaar, head of Republic's music department, Army; Owen Crump, writer on Warner Bros. short subjects, has been commissioned an Army captain and will continue working on Government training films.

H. S. Brown, Jr., executive producer in charge of westerns and serials at Republic, joined the Army as first lieutenant at Wright Feld; George K. Arthur, screen actor, in the Army Air Corps, enrolled as a student with the 371st Technical School Squadron; Stanley Simmons, producer and director, the Signal Corps at Fort Monmouth, N. J.; band leaders Eddy Duchin and Orrin Tucker, both of whom have apepared in films, are in the Navy, and Irwin Shaw, playwright and screen writer, is in the Army.

Lee Rogers, film critic of the *Atlanta Constitution*, has been commissioned an ensign and is now on duty in the public relations office of the Navy Yard, Charleston, S. C. Captain Vincent R. Hart, formerly with the Hays Office in New York, is on active duty in the Army. Michael Davidson, organizer for Local 109 of the Screen Office and Professional Employes Guild, UOPWA, is in the Army. Arthur Adler, of the MGM home office publicity department, enlisted in the radio division of the Army Air Corps, and Harold Berkowitz and Herbert J. Erlanger of Warners' legal department, home office, are serving in the Army.

The following men from exchanges and sales departments have joined up: Ben Cohn, Warner Bros.' exploitation man on the West Coast, Army; Bill Devaney, MGM salesman in Cincinnati, Army; Ralph Clark, Jr., formerly manager of the Warner branch in Sydney, Australia, now a lieutenant in the Navy; Monroe Rubinger, Warner Bros., Chicago, Army; Edward Cruea, booker at the Monogram Seattle exchange, Army; George Terassoff, MGM booker, Cleveland, Army Air Corps; Jack Lang, Paramount shipper, Indianapolis, Army; Lyle Veldman, 20th Century-Fox ad-sales department, Detroit, Marine Corps.

Also: Al Winters, 20th Century-Fox exchange, New Haven, Marine Corps; John Flood, Paramount, Cincinnati, Army; Anthony Knollman and Jules Brown, 20th Century-Fox, Cincinnati, Army; Milton Turner, formerly West Virginia and Kentucky sales representative for United Artists, Army Air Corps; Bernard McGuiness and Ross Spencer, bookers at Columbia's Cincinnati exchange, Army; Richard Salk, booker for Monogram in Kansas City, Army; Gregory S. Vojae, head Columbia booker, Cleveland, Navy; Thomas Donahue, former booker at Paramount's Memphis exchange, Army; Edward Svigals, checker at Universal's Pittsburgh exchange, Army; William Kloos, booker, Paramount's Pittsburgh exchange, Army; Albert Warner and Murray Weiss, contract department, Warners Theatres, Philadelphia, Army; Charles Lynch, assistant booker, 20th Century-Fox Toronto exchange, Royal Canadian Army; Bill Williams, 20th Century-Fox salesman in St. Louis, Army.

Bert Kulick Now A Lieutenant

Other inductees or commissioned officers include: Clarence Hotten, attorney in Minneapolis for Northwest Allied, Army; Bert Kulick, New York franchise holder of PRC, now a lieutenant commander in the U. S. Navy; William J. Scanlan, formerly of Eastman Kodak, Rochester, commissioned a second lieutenant in the Army Air Corps; Kenneth W. Schlueter, also of Eastman, Army, and William J. Pickett, another Eastman employe, is in the Marine Corps; Sam Rosen, of Rosen Film Delivery, New Haven, and theatre operator in Connecticut, enlisted in the Army Transportation Corps.

Theatre Men In Service

From theatres, the following have answered the call to the colors: Matt Wind, Buffalo Theatres, Inc., Army; Lieut. Claude O. Fulgham, division manager, Griffith Amusement Co., Oklahoma City, Navy; Robert Munzer, College Theatre, New Haven, Army; James Barnes, acting manager, Warner's theatre, Memphis, Naval Air Corps; Joseph Flaherty, assistant manager, Capitol, Wilkes-Barre, Pa., Army; Joseph A. Phillips, former assistant manager, Strand, Scranton, Army; Ralph Harper, auditor for Tri-States Theatres, Des Moines, Army; John Polka, manager, Strand, Plainville, Conn., Army Air Corps; Donald Andreotta, Shulman Theatres, Hartford, Conn., Army, and Walter Farrow, same city, in the Navy.

Also: Thomas Lucia, Strand, Springfield, Mass., Army; Martin Polster, manager, Circle, and Sidney Schoen, of the Lake George Sales Co., both of Cleveland, Army; L. R. Condra, operator of the State Theatre, Army; Irwin W. Tucker, owner of theatres at Pauls Valley and Wynnewood, Okla., Navy; James J. Quinn, manager for Fox Wisconsin Amusement Corp., Milwaukee, Army; Leonard Brooks, operator of the Admiral and President theatres, Detroit, Naval Air Corps; Guido Ricci, manager, Strand, Pitcairn, Pa., Army; James Case and Stanley Stearns, Cameo, of Wometco circuit, Miami, Army; Lieut. Jack Copeland, manager, Rialto, Denver, Air Corps.

Manager and Aide Join Up

Ward Farrar, former manager of Loew's Theatre, Indianapolis, and his assistant, Orville Cruoch, enlisted in the Army Air Corps; Al Nowitsky, manager of the National, Richmond, Civil Air Patrol; George Valos, Geneva and Wheaton theatres, Chicago, Navy; James Trinz of the Trinz circuit, Chicago, Army; William Simon, city manager at Rocky Ford, Denver, for Gibraltar Theatres, Army; Kenneth Dawson, owner of the Victoria, Gallitzin, Pa., Army; Raymond Kaskeski, formerly assistant manager Capitol, Springfield, Mass., Navy; John Gill, assistant manager, Strand, Wilkes-Barre, Army; Frank W. Pepe, Jr., manager, Roosevelt Theatre, Swoyerville, Pa., Army; John Bretz, manager, American, Bellingham, Wash., Army; William A. Sirica, of the Lido and Hamilton, Waterbury, Army; Sam Grance, manager, Rialto, Cleveland, Army.

Gordon Anderson of the Anderson circuit, Chicago, Army; Eliot Kronish, Loew-Poli, New Haven, Army Air Corps; Cornelius Smith and George Horton, of the same theatre, are in the Marine Corps, and Nick Capolla of that house is in the Army; Cecil Felt, manager, Bluebird, Philadelphia, Army; Frank Keating of the Comerford circuit, Wilkes-Barre, Army; Walter Bucholtz, exhibitor of New Haven, Mo., Army; Bernard Lopiti, manager of the Victory, New York City, Army; Buford Cranch, assistant manager, Loew's State, Memphis, Army; Arthur Stern, manager, Essaness' Liberty, Chicago, Army; Charles F. Gury, Crest, Chicago, Army; Fenn Leach, formerly assistant manager, Gateway, Fort Worth, Army; Robert Michels, manager, Essaness' Argmore, Chicago, Navy.

HONOR ROLL FOR SERVICEMEN

Plaques carrying the names of former employes of RKO and Paramount home offices who are now serving in the U. S. armed forces were unveiled recently with appropriate ceremonies by staffs and executives of both companies.

Paramount's plaque lists the names of 51 men from the home office and metropolitan area. The unveiling took place at a recent meeting of the Paramount Pep Club. Two plaques carrying the names of men from RKO Radio and RKO theatres who have answered the call to the colors, have been placed on the 11th and 14th floors of the RKO building.

A service flag with 41 blue stars representing names of employes of Radio City Music Hall in New York was formally dedicated last week and is now on display in the grand foyer of the theatre.

Record Crisis Faces Makers, Broadcasters

The National Association of Broadcasters board which will meet shortly will discuss the repercussions and counter-movements to the musicians' refusal to make recordings and transcriptions after August 1st.

New York musical and radio circles this week could only hazard possible action by the broadcasters, to whom recordings are vital. Some felt application to the Department of Justice might come. They called the American Federation of Musicians' action illegal restraint of trade.

The Screen Writers Guild, Hollywood, has named six new board members, replacing those in the armed forces and the Government. They are Boris Ingster, George Oppenheimer, Marguerite Roberts, Paul Franklin, Allen Rivkin, Jane Murfin. Vice-president Ralph Block resigned because of defense duties. The Guild will elect a successor.

The six men replaced are Richard Maibaum, Jerome Chodorov, Phillip Dunne, Dwight Taylor, Joseph Fields, Marc Connelly.

In New York, the International Alliance of Theatrical Stage Employees last week confirmed that its drive to include all exchange employes in its "B" unions heretofore embracing only "back room" workers, applies also to bookers, although they usually are paid higher salaries.

Paramount's New York employes last week received a "cost of living" bonus, their third. It was eight per cent of a week's pay, retroactive 13 weeks. Excepted were 27 members of the Screen Publicists Guild. They protested, and their representatives conferred with the company's officials. The Guild won a contract with the home office recently.

Representation for "white collar" workers in the MGM New York exchange is sought by the Screen Office and Professional Employes Guild, Local 109, through the National Labor Relations Board. The guild thus comes into conflict with the IATSE, with "B" locals in the nation's exchanges.

New officers of the United Scenic Artists of America are Howard Bay, president; Jack Maryon, vice-president; Rudy Karnolt, recording secretary; Arthur Romano, financial secretary; George Everett, treasurer; Peggy Clark, trustee; Fred Marshall, business agent.

Direction of the San Francisco chapter of the American Guild of Variety Artists has been assumed by Mat Shelvey, succeeding Curt Hyans.

Ed Fay, of Providence, Writes War Song

Edward M. Fay, Providence exhibitor, has written the words and music for "On Our Way," a new martial song for popular music counter sales. The song is being published by the Fay Music Publishing Company, organized by Mr. Fay, with offices at 1600 Broadway, New York, and 60 Union Street, Providence.

The lyrics of the chorus are:

"On our way, on our way, We are on our Way. We will fly through the air and we'll sail the seas. We will fight, we will fight. You can bet we'll fight, to the East and the West to the North and South. On our way, we are on our way. We will fight for the freedom of all the world. So hurray, yes hurray, for the U. S. A. And equality of race and creed."

Ireton to Hollywood

Glenn Ireton, Canadian publicity director for Warners, has left Toronto for Hollywood to take a studio publicity post.

SHORT PRODUCT PLAYING BROADWAY

Week of July 6th

ASTOR
Magic Carpet of Mexico... 20th Cent.-Fox
Feature: This Above All..... 20th Cent.-Fox

CAPITOL
Little Gravel Voice..... MGM
For Common Defense..... MGM
Feature: Ship Ahoy..... MGM

CRITERION
Scrapbook..... MGM
Georgetown — Pride of Penang..... MGM
Feature: Calling Dr. Gillespie. MGM

MUSIC HALL
Chef Donald..... Disney-RKO
Feature: Mrs. Miniver..... MGM

PARAMOUNT
Hero Worship..... Paramount
Feature: Are Husbands Necessary?..... Paramount

ROXY
India..... 20th Cent.-Fox
Men for Fleet..... 20th Cent.-Fox
Feature: The Magnificent Dope. 20th Cent.-Fox

STRAND
Feature: Sergeant York..... Warner Bros.

"More Training Films": Zanuck

Expansion of the army training film program of the Research Council of the Academy of Motion Picture Arts and Sciences, was announced in Hollywood Monday by Colonel Darryl F. Zanuck. He added that documentary and "orientation" films, disclosed some time ago as the task of Major Frank Capra, would go into work immediately.

Major Capra arrived in Hollywood from Washington recently, and has been preparing the groundwork for the films. He is with the Army's special services branch. Production is in various studios.

The training films have been in work for more than a year, and are the industry's important specific contribution to the armed forces. Colonel Zanuck said the Research Council was leasing a portion of the Fox Western Avenue studio. This comprises offices, projection rooms, film vaults, and cutting rooms. Lease is from that company, and for the duration, at $1 per year.

That Colonel Zanuck will produce a feature in color, on the Signal Corps, for release by Twentieth Century-Fox, was reported last week by officers of that corps at Fort Monmouth, New Jersey.

Columbia Signs Writer

Columbia this week signed Lou Breslow, writer, to a long term contract, according to a company announcement. Collaborating with Fred Schiller, Mr. Breslow is now working on a script for a forthcoming musical to be produced by Gregory Ratoff.

Altec Renews with Circuit

Altec Service Corporation this week signed a renewal agreement with the Gregory Circuit for service and repair replacement coverage on their 10 theatres in the state of Washington.

Craven Disputes Fly On FCC's Reorganization

The division of opinion in the Federal Communications Commission over its functions and authority became dramatically apparent last week with testimony before the House Interstate and Foreign Commerce Committee, by Commissioner T. A. M. Craven. Mr. Craven, testifying on the Sanders bill to reorganize the FCC, and allow Congress to define its policy, favored the bill.

In doing so, he diametrically opposed the FCC chairman, James L. Fly, whose regulations last year against radio station "monopoly" and investigation of newspaper ownership of radio, stirred the broadcasting industry and led to the present hearings, which have continued several weeks.

Touching the network regulation controversy, he contended chains are essential to broadcasting. He added that if practices are unhealthy, Congress should outlaw them. He suggested that the maximum of Congressional legislation should be prohibition of contracts preventing licencees from broadcasting public service programs of other networks, and from rejecting programs they believe unsuitable. Such legislation, also he said, might prevent the "tying up" of a station for more than three years, and chain options on unspecified periods of a station's time.

Mr. Craven also opposed barring newspapers from radio station ownership.

Of investigation into clear channels, Mr. Craven insisted the FCC should protect them as a "reserve for the future," when new developments may require new channels.

Mr. Fly had testified previously, defending his course as chairman, and his anti-monopoly regulations. Also previous witnesses were executives and lawyers for the radio networks, two of which, the National Broadcasting Company and the Columbia Broadcasting System, favor the bill.

U. S. Films at Peak In South America

With strong anti-Axis feeling spreading throughout Central and South America, exhibition of American motion pictures is at a peak level, it was reported Monday in New York by Morris Goodman, vice-president in charge of foreign sales for Republic. Mr. Goodman returned from a four-month inspection tour of Latin America countries and told the trade press, during an interview, that the film transportation problem which is growing worse may eventually hazard industry operations throughout the area.

Distributors have only to contend with delays at the port of embarkation at present, he said. Republic lost only one shipment in a sinking, he reported. But a further curtailment of transportation is a serious possibility, he added.

Mr. Goodman told of a general business boom in Puerto Rico, Panama and Trinidad resulting from expanded military operations. The rest of Latin America is faring fairly well. Argentina, according to the Republic foreign chief, leads in production with 60 features planned for the current year. Republic is showing a 20 to 25 per cent increase over last year in South America, he said.

Cutler Signs Director

Lester Cutler has signed Alexis Thurn-Taxis to direct four pictures which he will produce for Producers Releasing Corp., it was learned in Hollywood last week. The first film will be "Night for Crime."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—A fair picture. Did only average business. Picture a little slow in parts.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BLONDIE'S BLESSED EVENT: Penny Singleton, Arthur Lake—Ran this with "Song of the Islands" to an O.K. crowd. Some very funny sequences in this and the fellow who plays the actor is very good. However, as a whole, it is not as funny as preceding Blondies. They can take them or leave them in this town. The blessed event I am waiting for is using the SRO sign again sometime. Running time, 69 minutes. Played June 25-26.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INVADERS, THE: Leslie Howard, Raymond Massey, Laurence Olivier—A very timely and excellently made production. The cast was splendid and each member tried to do his utmost to make this an outstanding success. The story weakened in the latter part but concluded with a bang. Played June 19-20. —A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Krellsberg

40,000 HORSEMEN: Grant Taylor—A real action picture that did business. Lacked star power, but satisfied. Nice weekend. Play it, it's O.K.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—We did best business of any MGM release of current season. Very entertaining but could have benefited by cutting. Played June 14-15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YANK ON THE BURMA ROAD, A: Laraine Day, Barry Nelson—We played this pretty late so decided to "give" it in the interest of sale of stamps and bonds. American Legionnaires in uniform assisted in sale of stamps and the admission was the purchase of stamps. We hiked the admission some and sold about $350.00 in stamps on a day when average business is about $50 to $60. Picture pleased all. Running time, 65 minutes. Played June 17.—Ira Smith, Breeze Theatre, Beaufort, S. C.

YANK ON THE BURMA ROAD, A: Laraine Day, Barry Nelson—Very entertaining program picture with plenty of thrill and a suspenseful story. Played June 17-18.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Well, maybe this was the beginning of a romance between Madeleine and Stirling but certainly nothing that was shown in this picture would indicate it. We thought it one of the poorest stories we have had in a long time and we do not think such a heavy tan enhances Miss Carroll's beauty at all. Color was beautiful. Played June 21-22.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—Double billed this with "Charlie Chan in Rio." Fair business. Running time, 75 minutes. Played June 18-20.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith—Good comedy and above average business. The Aldrich family on the radio brings them in. Running time, 71 minutes. Played June 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—Excellent for Bob Hope fans and box office well above average. Very good. Running time, 80 minutes. Played June 18-19.—Ira Smith, Breeze Theatre, Beaufort, S. C. Rural patronage.

TRUE TO THE ARMY: Judy Canova, Allan Jones, Ann Miller—Good picture and good business. Just the stuff for a small town. Running time, 76 minutes. Played June 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

JESSE JAMES AT BAY: Roy Rogers—Nice picture; did business. Rogers quite popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MISSOURI OUTLAW, A: Don "Red" Barry—I had a particular interest in this picture as Ken Duncan, the villain, and I went to school together. I didn't like him picking on old men. Played him up here in Chatham and did extra business. Keep it up, Ken; thanks for your letters. A good western. —Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

ROMANCE ON THE RANGE: Roy Rogers—Good western drama which pleased on Friday-Saturday. Running time, 63 minutes. Played June 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SLEEPYTIME GAL: Judy Canova—Nice weekend business. No regrets. Should play well in small towns.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RKO Radio

BALL OF FIRE: Gary Cooper, Barbara Stanwyck —Good comedy and a little spicy in place and that is no detraction. Not for the average audience.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

TOM, DICK AND HARRY: Ginger Rogers, George Murphy—A very fine picture, that pleased all who saw it, but the receipts were very low on this feature. When Rogers goes back to Astaire she will mean something at the box office. George Murphy should be given a real chance in Hollywood. Played June 17-18.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town and rural patronage.

Twentieth Century-Fox

BLUE, WHITE AND PERFECT: Lloyd Nolan, Helene Reynolds—Right down the alley for Michael Shayne and about as good as has been made of this series. Played June 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BLUE, WHITE AND PERFECT: Lloyd Nolan, Helene Reynolds—Pleased the usual Saturday crowd, and will fit fine with a double bill. Doubled with "West of Abilene" to the usual Saturday business. Fine acting by all of this small cast. Too weak to stand alone. Played June 19-20.—Mrs. B. V. Sheffield. Strand Theatre, Poplarville, Miss. Small town and rural patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett —Good program picture in which it seemed to us the director passed up a grand opportunity for a thrilling climax which didn't materialize. Played June 19-20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—A good western. Wish we could get more as good. Good box office. Played June 19-20.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

RISE AND SHINE: Jack Oakie, Walter Brennan, Linda Darnell—The first nighters panned this in no light manner. Think personally it wouldn't be such a flop where people were football conscious and there was youth. My product has to appeal to middle aged patrons. Played June 15-17.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature, Jack Oakie—Ran this with "Blondie's Blessed Event" to a pretty good percentage of the few people left in town. The story is rather weak but the color, musical numbers, Jack Oakie's antics, and scrumptious color shots of Betty Grable make this nice to see. Running time, 75 minutes. Played June 25-26.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

United Artists

FIESTA: Ann Ayars, George Negrete—No good for small towns. Business held up. Doubled with Rogers' western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. Good patronage.

JUNGLE BOOK, THE: Sabu—Business good but not up to expectations. Appealed to men and children. Running time, 109 minutes. Played June 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

SHANGHAI GESTURE, THE: Gene Tierney, Walter Huston, Victor Mature, Ona Munson—This did not arouse much enthusiasm despite the good cast. However, I'll give my personal Oscar to Ona Munson for her role. This was the outstanding part of the picture, her work.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

SHANGHAI GESTURE, THE: Gene Tierney, Walter Huston, Victor Mature, Ona Munson—The small crowd who came said it was the best they had seen, but that doesn't help put bread on the table. Personally thought Ona Munson should have had top billing, she is a real actress. Walter Huston presented his usual fine performance. Get them in, and you will have your worries over. The picture does the rest. Played June 22-23.—Mrs. V. Sheffield. Strand Theatre, Poplarville, Miss. General patronage.

TWIN BEDS: George Brent, Joan Bennett—Joan Bennett popular here. Good comedy. Running time. 90 minutes. Played June 1-3.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

Universal

FLYING CADETS: William Gargan, Peggy Moran —Double-billed with "Juke Box Jenny." No draw, just a double bill. Running time, 60 minutes. Played June 4-6.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

HOLD THAT GHOST: Abbott and Costello—One

(Continued on following page)

(Continued from preceding page)
of the best pictures this team has made to date. Very funny, but drew only average business at the box-office. The patrons came out well satisfied about this one, so everyone happy. Played June 15-16.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town and rural patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton—A fine picture, real good entertainment. Laughton has yet to mean a dime to us. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KEEP 'EM FLYING: Abbott and Costello—Did all right. No trouble with these boys, here.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RIDE 'EM COWBOY: Abbott and Costello—Better than the last two; it is pure corn (as they both admit) and if that is what it takes to get business, the more corn, the better. The business needs more comedians and less heavy pictures at this time. The technique of this pair is old stuff, and it is still good theatre, and the boys know it.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

RIDE 'EM COWBOY: Abbott and Costello—Swell business, good comments, so everybody was satisfied. Running time, 85 minutes. Played June 8-10.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

SABOTEUR: Robert Cummings, Priscilla Lane—A real fine picture. Well acted, did not sell out, but did above average business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne—A pretty good show. Suitable for any change. Box office only fair. Played June 21.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

Warner Bros.-First National

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—Did nice business even if it was cold.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—Doubled with "Six Gun Gold" to fair Friday-Saturday business. This picture proved to be a feature length comedy, and had the audience laying in the aisles. Edward Everett Horton stole the show and Willy Best gave a perfect performance. Played June 24-25.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. General patronage.

DANGEROUSLY THEY LIVE: John Garfield, Raymond Massey—Dandy picture. Sponsored a theatre party on this one. Nice business for middle of week.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KINGS ROW: Ann Sheridan, Robert Cummings—This is a very good dramatic show and business was in accordance. I would call it a woman's show. Running time, 127 minutes. Played June 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAGONS ROLL AT NIGHT: Humphrey Bogart, Sylvia Sidney—The usual high standard of motion picture you get from W. B.; pleased all who came, and is worthy of any date in the week. Box office only fair. Played June 24-25.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. General patronage.

Short Features

Metro-Goldwyn-Mayer

BARBEE - CUES: Pete Smith Specialties—Pete Smith at his best. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FURTHER PROPHECIES OF NOSTRADAMUS: Miniatures—Fairly entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

AT THE COUNTY FAIR: Speaking of Animals—This series seems to have lost its appeal here. Running time, 9 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

IN THE CIRCUS: Speaking of Animals—Another good comedy in the Talking Animals series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RHYTHM IN THE RANKS: Madcap Models—Well liked. Running time, 9 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ont., Can. Railroader patronage.

SNUBBED BY A SNOB: Color Classics—An old cartoon, but still a good one. In color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS, NO. 1: My patrons like these. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ont., Can. Railroader patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 24.—U. S. airmen attack Jap bases . . . . RAF bombing of Cologne. . . . Tanker crews defy U-boats. . . . Sea rescue by plane. . . . Biddle in talk. . . . OPA cost of living drive. . . . Ruth Mitchell returns to U. S. from Nazi prison camps.

MOVIETONE NEWS—No. 87, Vol. 24.—Battle for Egypt and Middle East rages in desert. . . . U. S. takes action against German sabotage agents. . . . Women in the war. . . . Giant Navy plane on test flight. . . . All-Star baseball game. . . . Marbles championship.

NEWS OF THE DAY—No. 284, Vol. 13.—U. S. bombers blast Jap invasion bases. . . . Biddle in talk. . . . RAF bombs Germany. . . . Canadian mosquito fleet in war against the U-boats. . . . Cost of living check-up starts. . . . Girls take over Army jeeps. . . . Sports.

NEWS OF THE DAY—No. 285, Vol. 13.—F.B.I. declares war on enemy saboteurs. . . . Latest Libyan battle films. . . . Praise for Berlin bishop's defiance of Hitler. . . . Army supply chief tours Detroit. . . . Real war jobs for women.

PARAMOUNT NEWS—No. 89.—Yanks sweep Pacific skies. . . . Bomber in "crash landing." . . . Worker's wife sponsors ship. . . . Cost of living check-up. . . . Pay day in Army. . . . Ruth Mitchell tells of Nazi horrors in Yugoslavia. . . . Awards for reporting and newsreel work.

PARAMOUNT NEWS—No. 90.—Giant flying boat in first test. . . . Eastern states ready for new gasoline registration. . . . FBI studies evidence against Nazi saboteurs. . . . Army nurses cited for bravery in Philippines. . . . Women in industry. . . . Sports.

RKO PATHE NEWS—No. 89, Vol. 13.—American bombers off for Jap bases. . . . Volunteers check retail prices. . . . Find rubber "mine." . . . Dutch queen in talk to America. . . . Troops train in chemical warfare. . . . Army pay day. . . . New hotel houses capital girls. . . . Canada challenges Nazi U-boats. . . . rodeo.

RKO PATHE NEWS—No. 90, Vol. 13.—Giant plane in first test flight. . . . FBI evidence against saboteurs. . . . U. S. planes in desert bomb raid. . . . Bataan nurses decorated. . . . Women test Army guns and tanks. . . . Budge wins pro tennis title. . . .

UNIVERSAL NEWSREEL—No. 98, Vol. 15.—Nation's youth enrolls in fifth draft. . . . High school commandos. . . . OPA women check stores. . . . Gas bombs from planes. . . . Canada's new 'skeeter' fleet. . . . Bombers at Port Moresby. . . . From bloomers to shorts. . . . Water babies christen pool.

UNIVERSAL NEWSREEL—No. 99, Vol. 15.—Giant flying boat on test flight. . . . Army court to try Nazi spies. . . . Women test Army guns. . . . Women replace men in lumber mill. . . . U. S. planes in Libya. . . . Annual twin convention. . . . Marbles tournament. . . . Budge wins pro tennis title

RKO Radio

ORPHAN'S BENEFIT: Walt Disney Cartoons—Believe this was one of poorest we have had from Disney in a long time. Seems like they have run out of ideas and fall back upon a series of recitations or songs to fill out. Action is what they want!—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

MEN OF WEST POINT: The World Today—Timely subject dealing with West Point.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAGEBRUSH AND SILVER: Magic Carpet—No reaction. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

Universal

HAMS THAT COULDN'T BE CURED, THE: Color Cartune—Well liked. Running time, 8 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ont., Can. Railroader patronage.

IS EVERYBODY HAPPY?: Musicals—Good musical two-reeler. Running time, 18 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

MOTHER GOOSE ON THE LOOSE: Color Cartune—Liked by all. Many comments. Running time, 8 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

Vitaphone

HATTERAS HONKERS: The Sports Parade—Entertaining travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOP, SKIP AND A CHUMP: Merrie Melody—Nice color.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

KING SALMON: The Sports Parade—Instructive and interesting.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

LEO REISMAN & ORCHESTRA: Melody Masters Bands—We do not like these new Melody Masters wherein the photography skips around so much you lose all track of the rhythm. So the second night we didn't look at the screen and enjoyed the music very much.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LIGHTS FANTASTIC: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEN AND NOW: Hollywood Novelties—Nice feller. No regrets.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

WEDDING YELLS: Broadway Brevities—Nice entertainment.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Philadelphia Stage Season Ends

Philadelphia closed its most successful legitimate theatre season in almost a decade with a total gross of $1,318,400 credited to the 1941-42 season, started September 8 and ended May 30. Among the three Shubert houses—Forrest, Locust St. and Walnut St.—and a single week for the Mask and Wig college show at William Goldman's Erlanger Theatre, there were 80½ weeks played with only 26½ weeks dark. The previous season, the same theatres split 70 playing weeks for a total gross of $994,500. The number of attractions were virtually the same, with the 1941-42 season offering 13 musical shows and 20 dramatic attractions.

Outstanding was the record run at the Forrest Theatre of "Hellzapoppin'" (Jay C. Flippen-Happy Felton unit), playing 10½ weeks for a gross of $316,900. The season previous, "Life With Father" remained for 13 weeks at the Walnut St. Theatre, but only grossed $219,700 for its run. Other significant engagements were "My Sister Eileen," drawing $57,000 for six weeks at the Locust St.; Eddie Cantor's "Banjo Eyes" bringing the Forrest $78,800 in three weeks; and "Arsenic and Old Lace" accounting for $68,500 in four weeks at the Walnut St.

The season's major failure was Irving Caesar's "My Dear Public," staying two weeks at the Forrest for $20,000 and then folding. While not all attractions showed impressive grosses, only five shows closed their local engagements in the red.

The Forrest Theatre again proved the biggest grosser, drawing more than half of the season's total gross in bringing in $766,400 for 33½ weeks with 13 attractions. Locust St. followed with $287,200 in 25 playing weeks with 11 attractions. Walnut St., running for 21 weeks with 10 attractions, grossed $231,800. The independent Erlanger, for its single week with the Mask and Wig collegiate show, "Out of This World," added $33,000 to the season's total.

Quiz Kids To Make Features

With the completion of their present series of Paramount short subjects the company will promote the Quiz Kids, of both screen and radio fame, to feature pictures, by arrangement with Louis G. Cowan, who controls the entertainment activities of the juvenile group and their quizmaster, Joseph Kelly.

The first full-length picture in which the Quiz Kids will be featured is now being planned by Paramount, where several stories are under consideration.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

We Can, We Will, We Must, We Have

Most of us know that unless we tell somebody else what we have done, the pride of doing it is little recompense for the effort involved. And we are fortunate in being in a business where ear is always given to the other fellow's accomplishments. That's the epitome of the Round Table—it's also the secret of the success of many a picture and many a theatre. For the successful formula is made available to others to apply again.

With that in mind, let us consider the tremendous job we are doing in the sale of War Bonds and Stamps. Theatres from the Radio City Music Hall with 6,200 seats down to the Dream Theatre at Bennett's Switch are all selling War Stamps and Bonds. We of the industry know we are doing it; the public knows we are doing it . . . but we must still spread the word further so that it reaches the Government, represented by certain officials.

The way to do this is to send to the War Activities Committee, to a local film group or to us at the Round Table a tabulation of what you have done in the sale of War Stamps and Bonds. There won't be any comparison made with anyone else; no one will write to spur you on to even greater efforts. The sole purpose is so that a report can be compiled to show the Government that we have been tried and not found wanting.

If your theatre is a part of a circuit, include the daily or weekly total sales of War Stamps on the back of your home office reports; if you are an independent operation, send them to the Round Table or give them to a local War Activities Committee member who represents the industry.

The second month of the sale of War Bonds and Stamps through theatres is well under way. Yet newspapers in New York on July 1 reported on their front pages that on that day sale of War Stamps and Bonds began in the department stores. Of course, department stores are heavy newspaper advertisers, but we of the motion picture have the finest publicity minds in the country and we should certainly be able to point out to the newspapers and through them to the public that we are doing a first-class job of bond selling.

Sure, we know other industries are doing good work along the same line, and we hope they continue it. It's all going into the same place. But it's a selfish world and every nation, every section, every industry and even different communities and groups are all vying to see who can sell the most bonds and stamps. So it's not only a job of putting our team on top but keeping it there and then yelling as loud as we can to tell everybody that we did it.

It's one case where we can do well to emulate the chicken in one respect and do diametrically the opposite in the other. Let's do as the hen does when she cackles after laying an egg, "Look, look, look, what I did!" But let's not cross the road hither and yon without aim or purpose. Let's do the job and then tell everybody we did it. The hen who lays her egg and hides it will soon be a roasting chicken.

With the cooperation of the entire exhibition branch, who in the long run are doing the job for which the entire industry will get the credit, Washington can be shown what the theatres of the country can do and have done.

△ △ △

ANOTHER JOINER

Several theatremen have written us following our editorial, "The Joiner", in the issue of May 30, agreeing that it is advisable for a showman to belong to as many organizations as possible and also proving that they do.

Among the "joiners" is Earle Holden, manager of the Capitol Theatre, Atlanta, who has been elected president of the Atlanta Lions Club. His picture was published in the paper when he took office. "I consider it a great honor to have been elected president of the Lions Club which numbers 145 representative businessmen of the city," says Earle. "I have been in Atlanta only 10 years. I have been an active member of the club but not to the extent of neglecting my business; and, to my own satisfaction at least, I have proved that a manager can devote time to civic activities and operate his business at the same time. My other club or civic activities are: Chairman of the Public Relations Committee of the Atlanta Variety Club and Member of the Entertainment Committee (Red Cross) for the Lawson General U. S. Army Hospital."

—BOB WILE



Dick Feldman sells War Stamps and Bonds from this dugout placed right at the curb under the marquee of the Paramount Theatre, Syracuse, N. Y. The booth was paid for by the Syracuse Trust Co. and manned by school teachers in three-hour shifts.

Kline Has Ring-Toss Display

Effective was the lobby display used by Lee Kline at the Orpheum, in Philadelphia, center of which was a pedestal on which was a hand pointing upward. Each patron making a donation to the Army and Navy Relief Fund was entitled to take a chance at tossing a ring on the third finger of the hand. Those scoring were presented with a pass to see the next attraction.

Cohn Uses Jalopy Ballyhoo

A jalopy painted with army slang expressions, etc., toured the streets of Chicago to aid Ben Cohn of the Hamilton in selling the war effort. Large sign on the back of the car read: "Keep us free. Buy war savings bonds and stamps." In addition, the card plugged Ben's current attraction.

Brien Enlists Cooperation of Westinghouse Co.

Cooperation with an industry not only to sell War Stamps and Bonds but also to sell the War itself was Lige Brien's motive in arranging for a special show at the Belmar Theatre, Pittsburgh, of which he is manager, for the employees of the Westinghouse Company.

The campaign which Lige staged is far more than just the local promotion—he was told that if it went over, the same thing would be done in all cities where Westinghouse has factories, thus reaching more than 70,000 people.

To start the affair off with a bang, a parade of 600 employees led by a 20-piece band and including a police escort, Army, Navy and Marine detachments, marched through the section and up to the theatre. The paraders bore a sign reading, "Buy War Stamps and Bonds at the Belmar."

The newspapers gave the affair considerable space. The slogan of the affair was "Let's Show Them" which was emblazoned on a Victory Rally Card and Badge given to all employees.

In the theatre itself, where the employees from the Homewood plant gathered, a special feature made by the Westinghouse company was shown to the employees. It dealt with the company's work on war materials. Before the picture was screened, a Navy man blew taps as the flag was raised and a Marine officer made a speech. An Army officer and a Navy officer also spoke, as did Manager Brien. Song sheets bearing martial music were handed out to all present and the affair thus got off to a fine start with a good old-fashioned "sing" in which everyone joined.



It may look a bit strange to see that Spanish language sign at the left, but they're selling War Bonds and Stamps in Puerto Rico, too, which is very much a part of these United States. This is the lobby of the Metro Theatre at Santurce, with "Two Faced Woman" the attraction; therefore the Melvyn Douglas tieup with a photo of one of the stars to everyone who bought a Stamp or Bond.

INSTITUTIONAL COPY ON WAR BOND RECORD

A four-column card with space for recording purchases of War Bonds was given out to patrons of the LaSalle Theatre in Chicago. Institutional copy on the reverse side gave details of the theatre's policy as well as a plug for War Bonds and Stamps. Cheap to print, cards like this can be given away in prodigious quantities.

Prytz Uses Decal To Sell War Stamps

Conceived by Roy O. Prytz, manager of the Granada Theatre, in Duluth, Minn., and introduced in New York, Washington and California is a new Allied-V Decal transfer emblem with an interlocking A and V. Searching for some symbol which would represent the unity of the Allied nations in their combined struggle for victory, Prytz hit upon the decal, which is printed in red, white and blue with copy around the outside reading: "War Stamps on Sale Here. Ask for Stamps instead of change."

One of the Duluth papers in reporting on the idea stated that a Duluth woman had presented one of the emblems to Crown Prince Olav on a recent visit for which Roy received a personal letter of appreciation.

Co-conceiver of the idea with Prytz is another Duluthian, Clarence Wipson.

"Slap-A-Jap" Machine Gun Lobby Stunt Used by Nevison

A "Slap-A-Jap" machine gun lobby stunt highlighted Joseph Nevison's "A Yank on the Burma Road" campaign at the Bromley Theatre, in Philadelphia. A giant map was featured on which were planted miniature Jap airplanes, folks were invited to try their skill at the machine gun, those getting the highest scores were awarded guest tickets.

The display was manned by uniformed majorettes of the local Drum and Bugle Corps, who acted as attendants, soliciting contributions to the Army and Navy Emergency Relief Fund and inviting participation on the machine. Local newspapers carried three column photos of the stunt on the front page, breaking currently with the engagement of the picture.

Dow Uses Giant Hat to Inaugurate Bond Sales

To open the Bond and Stamp sale at the Fox Brooklyn Theatre, Charles Dow, manager, featured a booth in his lobby that was fashioned from a giant compo board hat, a replica of that worn by Uncle Sam. The hat was erected by Walter Will, chief electrician, on his own time. Stationed in the hat was one of the staff dressed as Uncle Sam, while Bond and Stamp sale copy was carried on a banner overhead.

Rubber Matinee in Plymouth, Pa.

In an effort to assist the scrap rubber collection in the town, the Rialto Theatre in Plymouth, Pa., staged a special rubber matinee July 4th. Admission to the show was presentation of five pounds of scrap rubber by children. All the rubber was donated to the drive.

CORNELL, HARRIS AND KLINE ARE AWARDED PLAQUES

Fitzpatrick, Kalberer, Krolich, Elder and Feldman Win Medals

Clayton Cornell of the State Theatre, Tupper Lake, N. Y.; Ed Harris of the Fox Glendale, Glendale, Calif., and R. Lee Kline of Warners' Orpheum, Philadelphia, were the Quigley Awards Plaque winners for the Second Quarter of 1942. Kline and Cornell are first-time winners; Harris won his first Plaque in the First Quarter of 1942.

The campaigns submitted for the Judges' consideration were considered last Thursday. Those who judged them were all theatremen of wide experience: Lou Metzger, theatre operator of Los Angeles, Calif., formerly general sales manager for both Columbia and Universal; Ernest Emerling, assistant director of advertising and publicity for Loew's Theatres; Michael Edelstein, an RKO division manager.

As customary, the three top winners receive Plaques; the next five are awarded Medals. Medal winners for the Second Quarter are: Bill Elder, Loew's, Indianapolis; Richard Feldman, Paramount, Syracuse, N. Y.; Ed Fitzpatrick, Loew's Poli, Waterbury, Conn.; A. J. Kalberer, Switow's Indiana Theatre, Washington, Ind.; Art Krolich, Century Theatre, Rochester, N. Y.

The Medal winners are all repeaters. Fitzpatrick and Krolich were Plaque winners for the First Quarter, while Elder, Feldman and Kalberer will receive Bars to affix to the Medals they received last Quarter.

In making their selections of the winning candidates, it should be noted that the Judges were guided by the following considerations: consistency of effort; the situation, whether closed or competitive; first-run or subsequent; what was not done as well as what was. Not taken into consideration at all was the method of presentation. Costly campaign books with hand lettering of all kinds receive no more consideration than the simple statement which in effect says, "Here's what I did".

The situation is regarded as important for numerous reasons. For example, the first-run key city showman has more opportunity and more money to spend than his confrere in a smaller situation. The situation is also important with regard to the newspapers; if the papers are cooperative, the theatreman can show more in the way of accomplishment but perhaps the greater accomplishment is that of the man who makes a single "plant" in an uncooperative paper.

The competition is now open for the Third Quarter.

Citations Awarded to:

DON ALDRITT
Fox Watson, Salina, Kan.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

MAURICE CREW
Strand, Waterloo, Ia.

GEORGE CRONIN
Strand, Portland, Me.

FRANCIS DEERING
Loew's, Houston, Tex.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

TED EMERSON
Omaha, Omaha, Neb.

ED. E. ENKE
Hempstead, Hempstead, N. Y.

JACK HAMILTON
Webster, Rochester, N. Y.

EARLE M. HOLDEN
Capitol, Atlanta, Ga.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

BUD KORNBLITE
Capitol, Waverly, N. Y.

JOE LONGO
Loew's State, Boston, Mass.

JACK LYKES
Valentine, Toledo, Ohio

JOHN MAKEMSON
Van Wert, Van Wert, Ohio

JACK MATLACK
Craterian, Medford, Ore.

ED. MAY
Russell, Maysville, Ky.

BILL MORTON
RKO Albee, Providence, R. I.

RAY PARKER
Avalon, St. Louis, Mo.

REYNOLDS ROBERTS
Elite, Middlesbrough, England

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JACK ROSENZWEIG
Manchester, St. Louis, Mo.

JOE SAMARTANO
Poli Palace, Meriden, Conn.

CHUCK SHANNON
Cambria, Johnstown, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HARRY UNTERFORT
Keith, Syracuse, N. Y.



Photo by Staff Photographer

The Judges consider the campaigns submitted for the second quarter of 1942. *Left to right, Lou Metzger, Los Angeles theatre owner; Michael Edelstein, RKO division manager; Ernest Emerling, assistant director of advertising and publicity for Loew's Theatres.*

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

JACKASS MAIL (M-G-M): Wallace Beery and Marjorie Main, whose teamwork has been observed in several pictures, are again in comedy roles in this one. The title is indicative of the nature of the picture and can be heavily advertised through such means as parading a donkey or mule labelled, "I'm the biggest jackass in town. I can't see 'Jackass Mail.'" The kids might be induced to enter a jackass braying contest. The fact that Beery is compelled to drink milk at the point of a gun provides the basis for a promotion with a milk distributor in which the difference between milk today and in the days of the old West is compared. The comedy can be sold in a variety of ways: a contest can be run for the kids in which prizes are awarded for the best drawing of a jackass; the old game of pinning a tail on a donkey can be played; a man with a cloth over his head on which the likeness of a jackass has been painted would likewise attract attention.

WINGS FOR THE EAGLE (Warner Bros.): This is a story of the plane builders—the men and women behind the guns. Publicity and exploitation can center on the men behind the scenes. On this picture Warner Bros. inaugurates a service which furnishes an exhibitor 25 second and 55 second professionally recorded radio announcements with a five-second cut-off for local playdate copy. It is easy to tie the War Bond campaign to the picture with a slogan like "Buy 'Wings for the Eagle' by Buying War Bonds." There's a throwaway available which can also be planted in newspapers or inserted as a paid ad. Cut-out airplanes can be distributed to the kids for throwaways. Buttons bearing the words of the title are also available as a giveaway. A model plane contest can be held using the plan of a Lockheed Hudson bomber which was printed in Air Trails Magazine. The idea embodies a prize for the best model, but the distribution of the plans with the theatre's name on the back, and the cost partially defrayed by additional merchant ads would result in far more publicity than the average prize contest.

MEN IN WASHINGTON (March of Time): This subject, dealing with the frenzied atmosphere of the national capital as it is today, reveals that the important figures are no longer the Cabinet members, Senators, etc. New faces are now dominant in Washington. It might therefore be an attention-provoking idea to run pictures of the prominent men of Washington today, as noted in the March of Time press sheet and offer a prize for those who identify them all correctly. Postcards bearing an ad for the picture on one side with plenty of space for message including playdate on the other are available. The initials of all of the many Government bureaus concerned with the war also provide the background for another contest.

Smith Builds Bond Booth on "Menace of the Rising Sun"

Taking advantage of the exploitation possibilities of "The Menace of the Rising Sun," Clyde Smith, at the Paramount, in Hot Springs, Ark., erected a special red, white and blue booth on the sidewalk in front of his theatre to sell war stamps and bonds. Members of the Sigma Beta Phi sorority acted as hostesses during the sale and the local newspapers were cooperative in giving the stunt a break in the papers.

Teaser Lobby Display Sells "Bashful Bachelor"

As a teaser ahead of "Bashful Bachelor," Harry Stearn and Ken Carter at the Manring Theatre, in Middlesboro, Ky., used a large film can for their lobby display, tying it up with wide pink ribbons and labelling it "The Surprise Picture of the Year. Special print from Hollywood." In addition, a special front display was made featuring cutout heads of Lum and Abner with giant cutout letters.

For "Great Man's Lady" and "Sweetheart of the Fleet," the boys issued a special herald printed in red, white and blue, devoting the cover to defense stamps and bonds. The second page carried a cut of the theatre ad and the third page was devoted to merchants' ad which covered the cost of the four-page folder.

Jolley's Glider Promotion

Mel Jolley at the Columbia Theatre, in St. Thomas, Ontario, for "International Squadron" promoted one of his local merchants for several hundred balsam gliders which were appropriately imprinted and distributed to kids at his Saturday matinee. In addition, through a tieup with the local distributors of Quaker Oats, Airplane Cockpit toys were distributed to kids presenting three box tops.

Longo Ties "Ship Ahoy" To Navy Recruiting

Tying up with the local Navy Recruiting Station ahead of "Ship Ahoy" at Loew's State, in Boston, Joe Longo arranged for a sound truck to play hit tunes from the picture with other Navy songs featured. Recordings were interspersed with spot announcements plugging Navy recruiting.

On the opening night, a group of 100 sailors attended the theatre, some of whom purchased defense stamps in the lobby, which was good for photos in the newspapers. For a week in advance an automatic record player was used in the lobby playing hit tunes from the picture, while a card displayed on the top of the machine carried appropriate credits.

Slang Contest Sells "Rooney" for Morton

Printed on tinted stock with a scene still cut was the herald distributed by Bill Morton and George French ahead of "Miss Annie Rooney" at the RKO Albee, in Providence, R. I. A contest angle was brought in through the listing of slang words, promoted prizes going to the winners, the blanks were widely distributed through the schools.

Because the picture leans heavily on a jitterbug session, Bill held a Jitterbug Jamboree on his stage the opening night, the teacher at the local Arthur Murray school was a judge and promoted prizes were awarded here too.

Feldman Erects Dugout For "Pearl Harbor"

Folks in Syracuse were recently treated to the unusual sight of a dugout, right in front of the Paramount Theatre, all of which was part of Dick Feldman's advance exploitation for "Remember Pearl Harbor." The papers covered the event together with the fact that the color guard marched to the theatre, performing a brief concert outside before entering. The dugout, used for the purpose of selling war stamps and bonds, is manned by local school teachers.

Makemson Distributes Tinted "Sal" Heralds

As a teaser stunt ahead of "My Gal Sal" at the Van Wert Theatre, in Van Wert, Ohio, John Makemson distributed a set of heralds tinted in various bright hues. Each carried a cut of Rita Hayworth, together with a message supposedly in the star's handwriting, selling the picture with such lead copy as: "You've got a date with me" etc. The record was played at exits and intermissions a week in advance.

Hall's Ration Card

As the opening gun of his "Keep 'Em Laughing" show at the Majestic Theatre, in Johnstown, Pa., Walter Hall distributed ration cards which were distributed to all mill workers and on the streets. Card bore copy: "In addition to the 217 guaranteed laughs and giggles, the Majestic Theatre hereby allots you 30 more howls and 20 guffaws when you see," etc.

INGENUITY REIGNS

Showmen resort to Unusual ideas to Intrigue the Public



"Dumbo" was a little late coming to Akron but Millard Ochs brought Clyde Beatty's elephant, "Pitt", downtown to meet "Dumbo". The two met right in front of the Strand.



Mrs. B. W. Dickinson of the Hamlet Theatre, Hamlet, N. C., uses the wall recesses in the lobby for intricate, novel and attention-getting displays.



Bill Morton of the RKO Albee, Providence, really put this lady in the jam. The display extended the full width of the window. The mannikin stood in a barrel.



Ed May brought a portion of the Brown Dancing School class onto the stage of the Washington Theatre, Maysville, Ky., for their first annual revue. It made quite a hit with the townsfolk.



The Marks Theatre, Oshawa, Ontario, is a long way from the sea, but Stew Gillespie, the manager, didn't let that deter him from rounding up all the sailors in town, parading them through the streets, and in return giving them free admission to "Sailors On Leave".



Two green spotlights thrown on this display made a weird effect in the lobby of the State Theatre, Manhattan, Kansas, said Dave Dallas, manager.

Pollock Entertains Notables At "Mrs. Miniver" Screening

A special screening of "Mrs. Miniver" and buffet for prominent localities was recently held by Les Pollock at Loew's, in Rochester, N. Y. Headed by the Mayor, society leaders, critics on the newspapers and others, the party was served a buffet supper on the mezzanine lounge before the screening. A musical ensemble entertained during the half-hour preceding the showing.

A display of 11 by 14 stills was featured in the lounge, while an attractive usherette distributed cigarettes, mints and comment cards, which were later used for advertising purposes. In addition, a girl distributed a flower to each lady, card attached reading: "A rose from Mrs. Miniver."

Teaser Calling Card For "Hardy" Family

Folks in Rochester were intrigued recently when they found calling cards under their doors reading: "The Hardy Family. Sorry you were not at home." This teaser stunt was puled by Jack Hamilton for his advance on "The Courtship of Andy Hardy" at Schine's Webster Theatre. The Round Tabler followed the calling card angle up with a tinted herald bearing cut of the entire Hardy family together with title, cast and playdates. At the bottom was a postscript reading: "It is now your turn to repay their visit."

King's "Blues" Window Cards

Effective were the window displays spotted by C. B. King for "Blues in the Night" at the Ritz Theatre, in McGehee, Ark. Placed strategically in the windows were stills and records of hit tunes from the picture. King also promoted the high school band to march to the theatre opening night with banners.

Druker's "Sal" Contest

Much newspaper coverage was given to Maurice Druker's date on "My Gal Sal" at Loew's State, in Memphis, particularly on the contest angle for which war bonds were offered to those submitting a new World War song. The cooperating dailies ran a list of entries together with art work in all of which the picture came in for a good plug.

Purcell's "Torpedo" Tieup

Through the cooperation of one of his local dailies, Ed Purcell ahead of his date on "Torpedo Boat" at the Strand, in Staunton, Va., landed a contest in which juveniles were invited to build a General MacArthur Escape Boat. The paper ran a two column story and diagram of the boat and the children were invited to bring their models to the theatre, winners receiving guest tickets.

Hevia's Atmospheric Lobby

To sell "Valley of the Sun" at Schine's Hippodrome, in Gloversville, N. Y., Guy W. Hevia planted a special Indian tepee in the lobby of the theatre in addition to having a man in full Indian regalia parade the streets carrying a placard for two days ahead. The libraries coperated by featuring an Indian display together with playdates and copy.

Shannon's Teaser Cards Helps "In This Our Life"

For his advance on "In This Our Life" Lige Brien at the Cambria, in Johnstown, Pa., distributed some 2,000 special teaser cards in which he emphasized the sensational angle. The cards bore copy reading: "The Personal Affairs of Women of the World. Don't pity me. I've paid for my sins a thousandfold. See Bette Davis in," etc. These were distributed in beauty parlors, restaurants, hotels, department stores, etc.

Special invitations in announcement card form were printed and mailed to a select group and station break announcements were made over the radio spotted four days in advance of the opening day.

Makemson's Bowling Tieup Features Shorts Program

Booking two shorts called "Better Bowling" and "Ten Pin Parade," John Makemson at Schine's Van Wert, in Van Wert, Ohio, tied up with a bowling alley which agreed to pay for the entire cost and distribution of 2,000 heralds. In connection with the tieup, John arranged a "Schine Sweepsteak" at the alley the week preceding playdates with the high man and woman on certain days of bowling being awarded with guest tickets which were good during the showing of the shorts. The bowling alley ran a co-op ad in local daily, spotted a 40 by 60 and plugged the event to customers.

Plane Insignia Contest Aids Kalberer on "Wife"

To usher in his engagement of "Wife Takes a Flyer," A. J. Kalberer at Switow's Indiana, in Washington, Ind., planted a plane insignia contest in one of his dailies. Winners correctly identifying the insignias received awards of defense stamps, with runnersup getting guest tickets.

May Covers Rural Routes

To sell "Home in Wyoming" at the Russell, in Maysville, Ky., Ed May mailed over a thousand Government postcards with the week's program to his rural routes, in addition cards were distributed house-to-house locally. Special one-sheet displays were used in white and colors in the balconies as well as the lobbies two weeks ahead and sidewalks displays were used in addition.

Harwell's Spook Bally

Booking in Weber's Midnite Voodoo Party at the Laroy Theatre, in Portsmouth, Ohio, W. D. Harwell procured a skeleton costume in which he dressed a member of his staff and used him for a walking street bally. Credit card on the man's back helped sell the show.

Golden's Special "West Point" Front

Jay Golden resorted to the traditional gold, grey and black of the Military Academy for the decoration color scheme of his RKO Palace front and lobby in Rochester when he played "Ten Gentlemen from West Point." Jay also recently honored war workers at the giant Bausch & Lomb plant by setting aside a special night in their honor during the run of "This Above All."

The Quigley Awards Rulings

In addition to exploitation on pictures—feature, short, serial, etc.—entries may be on goodwill or other institutional ideas. Material which ties up with War Bond selling, or the War itself in any of the many phases in which the theatre can be of service, will be separately judged for the Quigley War Showmanship Award.

*

The Quigley Awards are voted for single ideas or promotions. Consistency of effort is required for consideration by the Judges. The one-shot contributor cannot expect to have his material judged on the same plane as those showmen who report week in and week out campaigns.

*

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

*

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

*

Where entrants choose to submit a complete campaign, the single idea or promotion for Awards consideration must be marked accordingly.

*

The 1942 Quigley Awards are divided into four Quarter periods. Each Quarter is divided into two-week preliminary periods — the "Fortnights".

*

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

*

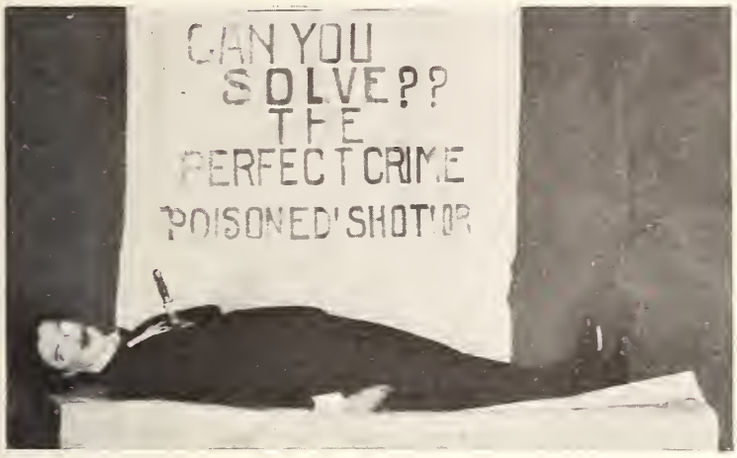
Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

May Lands Essay on "Remarkable Andrew"

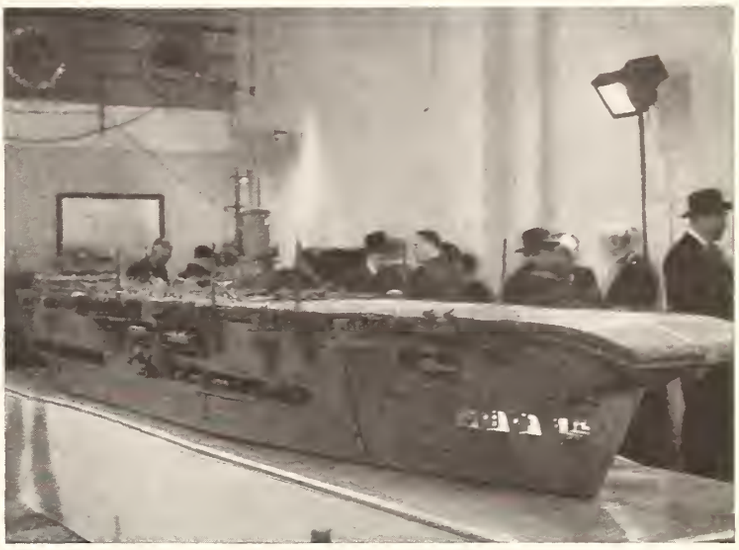
Through the cooperation of the motion picture chairman of the local D.A.R. chapter, Ed May at the Russell, in Maysville, Ky., landed an essay contest in the English and History classes of the city schools as an advance on his "Remarkable Andrew" date. Posters made by the students were displayed throughout the schools with title and playdate copy.

SHOWMANSHIP ABROAD

The Last Premiere in Shanghai; England and Neutrals Report



Reynolds Roberts reports that the dummy shown above was dressed in his dinner clothes. Roberts is manager of the Elite Theatre, Middlesbrough, England. The promotion was for "The Perfect Crime".



This scale model of the Ark Royal, 25 feet long and weighing half a ton, was displayed in cities throughout England which played "Ships With Wings" during the Warship Week Campaign. It was made at the Ealing Studios by Norman A. Ough, a Cornish artist and model maker.



This display appeared in the windows of Pan-American Airways in Buenos Aires, Argentina, on behalf of "Mr. Bug Goes to Town". In Spanish the title was translated into "Castles in the Air". Arturo Piacentini, Paramount publicity and exploitation chief in Buenos Aires, is credited with the tieup.



The front of M. Marmonier's Capitole Theatre in Lausanne, Switzerland, was effectively decorated in the interests of "Dumbo".



Shanghai, China, Nov. 1, 1941.—The premiere of Alexander Korda's "Lady Hamilton". Just five weeks later all premieres in that part of the world became but memories. This picture but recently arrived here with one of the last businessmen to leave Shanghai.

Fighter Squadron Invited By Rose to "Real Glory"

To insure newspaper coverage for "The Real Glory," at Loew's Poli Globe, in Bridgeport, Conn., Harry Rose invited members of the 61st Fighter Squadron to attend the show opening night in army trucks with police escort. The 35 piece Boys' Club band played a brief concert out front, while police were detailed to handle the traffic. The stunt was covered by a photographer from one of the dailies, which gave the event a nice break.

Harry tied up with a well-known restaurant called "New Glory" for a window display of scene stills, etc., the management also featuring the picture title and playdates on its menu.

Horse and Buggy Show

"No Gas" has made the horse a topic of interest again, Manager Ralph Lawler of the Paramount, Toledo, discovered when he invited home-towners to attend his opening of "My Gal Sal" in horse and buggy rigs. The turnout of antique conveyances broke the front pages of all Toledo papers.

BEST WISHES

To the following showmen, the Round Table extends Birthday Greetings and every good wish:

July 6th
Leslie F. Larsen
Milton O. Field
Charles L. Oswald
Corwin C. Collins
Ray Gingell
Charles L. Clarke
Robert Cox
James Barnes

7th
Charles E. Lockhard
Ram Krishma Sharma
Roland H. Ruden
E. E. Crabtree
Everett R. Erickson
Edmund Harrison

8th
Clarke O. Sanford
John Watt
William S. Briscoe
Glynn H. Gau
Mel E. Scott

9th
Herman Shulgold
C. Morelock
Joseph Avila, Jr.
Jerome Adelman
Frank E. Case
Alfred Skigen
Jim T. Shrake

10th
John G. Newkirk
Harry Clifford
Beryl Davis
George W. Eckerd

11th
John J. Medford
George L. Bannan
Ralph B. Ketchum
Frank Blocher

12th
Ben Goldman
Earl S. St. John
Robert Gibbs, Jr.
Melville Galliart
Charles E. Phelps
Frank G. Dudley
Sam S. Schwarzchild
Forrest M. Swiger

July 13th
B. F. Adcock
Nat Blank
Ty Grasiano
E. L. Diley
Robert Schmidt
Harry A. Pappas
Herbert Mueller
Joseph S Mahoney
Thomas C. Grace
George Otis Allen
Felix Tisdale
Ernest W. Hatfield

14th
Jacob Vidumsky
John Revels
Gilbert Hainline
Roy Liebman
Arnold Rubin
Benjamin Mindlin
Charles S. Hoge

15th
Richard Feldman

16th
DeWitt Haley
Morrie Nimmer
Lawrence Cleary
Robert Johnson

17th
H. E. Kelly
J. D. Johnstone
Harry Gray
R. M. Hamer

18th
Byron McElligott
Harvey Kuhn
A. E. Post
Ed Church
John R. Scott, Jr.

19th
Louis A. Schaefer
Lloyd Bridgham
Edmond Zetzsche
Edd J. Haas
Lester Booth
Frank P. Collins
Charles Long
Joseph McGonagle

Purcell Ties "Young America" To Local 4-H Club Agent

With the cooperation of a number of local merchants, Ed Purcell at the Strand, in Staunton, Va. was able to sell a full page ad on "Young America." The local county agent, the home demonstration agent and the 4-H Club leaders told all their members about the picture well in advance of the opening. The county 4-H clubs as a whole had a benefit ticket sale on the picture and helped put over the opening. Purcell also arranged with several county schools for the students to attend afternoon shows in a body.

Aldritt Uses Radio For "Ship Ahoy"

With "Ship Ahoy" lending itself to radio promotions, Don Aldritt at the Fox Watson, in Salina, Kansas used the MGM air trailer to good advantage on several spots and started his campaign by publication and newspaper radio columns.

The entire staff was dressed in navy uniforms a week ahead and Don received permission from the local Sea Scout organization to use their land ship in his lobby with a troop member on duty to answer all questions. In addition, boards containing various types of knots were displayed.

Feldman Contacts Groups To Sell "Fantasia" Date

Hospitals, university fraternities and sororities, PTA, and other groups were approached by Dick Feldman at the Paramount, in Syracuse, to sell his date on "Fantasia," urging them to attend the theatre in groups. Newsboys wore specially imprinted aprons, puzzle giveaways and MacArthur buttons were available for kids, while a coloring contest was also plugged for guest tickets. Numerous stores came through with window displays featuring scene stills and records, while bookstores used windows of the various Disney books with theatre credits.

Kalberer Gives Free Dinners On "Man Who Came to Dinner"

Through a tieup effected with a local restaurant and furniture store, A. J. Kalberer at the Switow Indiana, in Washington, Ind., offered free dinners in connection with his opening on "The Man Who Came to Dinner." Stories were run in the newspaper to the effect that any young man who could secure two young ladies to sit with him and eat a meal in the furniture store window would receive the meals gratis in addition to being guests of the management.

Reynolds "Bomber" Display

Effective was the lobby display on "Dive Bomber" as arranged by Reynolds Roberts at the Elite, in Middlesbrough, England. A sea was formed of optical glass illuminated by a concealed lamp. Riding on the crest of the waves was a battleship flying the American Flag, with a German dive bomber swooping down toward it, with a hurricane in hot pursuit. A dummy dressed in flying suit looked on and the background was completed with star heads of Flynn, MacMurray and Bellamy.

Jalopy Covers Colleges And Sells "Virginian"

A 1914 Model Ford was promoted and appropriately bannered by Francis E. Lattin, at Schine's Athena, in Athens, N. Y., and driven about town with appropriate tie-in copy selling his date on "Vanishing Virginian." Covering the campus of the Ohio University two days prior to the opening, the bally was parked in front of the theatre during playdates.

Promoting a double window in a vacant store adjacent to the theatre, Lattin filled it with a complete set of stills, title, cash and theatre credtis, following out the Double V theme. The theatre cashier called all local fraternities and sororities calling attention to the picture's opening.

Selette Back in New Bedford; Changes Among Showmen

EDDIE SELETTE, former manager of the Albany, in Albany, N. Y., has resigned to return to a house he managed previously in New Bedford, Mass.

JOSEPH E. ELICKER has leased the Seaside Theatre, at Somers Point, N. J.

BIRK BINNARD, former manager of Warner's Lyric, in Camden, N. J., has returned from Seattle, Wash., where he managed a house, and now rejoins the Warner circuit as manager of the Grand Theatre, Camden, N. J.

WILLIAM B. HUFFMAN manager of the new Warner Theatre, in Reading, Pa., has been transferred to the circuit's Warner Theatre, in Atlantic City.

HY BETTINGER is now managing the Playhouse Theatre, in Hicksville, N. Y.

MAX OPINGER, former manager of the Kent Theatre, in the Bronx, is now in the Army at Ft. Meade, Md.

BILL MICHAELSON is now managing the Skouras Apollo, in Jersey City, N. J.

BILL STUART has been made captain of ushers at the Warner Uptown Theatre, in Washington, D. C.

SHOWMEN'S DATES

August 1—Beginning of First World War—1914
Colorado Admitted to Union—1876
7—Missouri Admitted to Union—1821
11—Robert Fulton's First Voyage in America—1807
12—Patents for Sewing Machines Granted I. M. Singer and A. B. Wilson—1851
15—Panama Canal Opened—1914
Sir Walter Scott (Poet) Born—1771
Napoleon Bonaparte Born—1769
17—First Atlantic Cable Message—1858
Discovery Day (Yukon Territory)
23—First Steamer to Cross Atlantic Launched—1818
26—First Kindergarten in America Established in St. Louis—1873
U. S. Gave Suffrage to Women in 19th Amendment—1920
29—Oliver Wendell Holmes (Poet) Born—1809

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

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THEATRE BUILDING AND EQUIPMENT FOR sale or trade or lease. 310 upholstered seats, lobby, forced air heat, air conditioned, Motiograph booth equipment, new front, Wagner marquee. Just remodeled at the cost of $12,000. All in first class condition ready to go. Now closed. Price $18,000, clear. AL HEMPEL. 102 S. Denver, Tulsa, Okla.

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CELEBRATING OUR 15TH ANNIVERSARY. Get our mammoth bargain bulletin! S. O. S. CINEMA SUPPLY CORPORATION, New address, 449 West 42nd Street, New York, N. Y.

ALSO USED EQUIPMENT. SPROCKETS $1.95, Cinepbor lenses $15. BB Int. Movement $19.75, lense cleaner 75c. Free bargain bulletins and sound servicing data. WESLEY TROUT, Box 575, Enid, Oklahoma.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to bave had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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COMPLETE THEATRE EQUIPMENT AND cbairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabasb, Chicago.

STILL SHIPPING, AND FAST. HARD TO GET items are easy bere. 1,000-watt Spots on Stands, $14.95; cushion seats, 39c; figured Monks cloth, 35c yd.; carpet, 65c yd.; carpet padding, 19c yd.; lenses, $2.95; soundheads, $9.95; amplifiers, $4.95; portables, 16mm., 35mm., from $29.50; Powers mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabasb Ave., Chicago.

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SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on tbeatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

PROJECTIONIST AND GENERAL MAINTEnance. Sober, reliable. Small town theatre. 250 seats. Steady job, reasonable salary. VICTORIA, Blossburg, Pa.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, autbority on the subject. Available for theatre owners contemplating engineering cbanges. Book is clotb bound witb index and cbarts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE NEWS, OLD PRODUCT announcements, silent picture stills, cards. 611 Nortb Fairfax, Los Angeles.

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YOU CAN STILL GET BLOWERS WITHOUT priority. Wire now. 16" exhaust fans, $16.50. Directional diffusers, from $11.65. Free bulletins. S. O. S. CINEMA SUPPLY CORPORATION, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

Nat Feltman, Headed Film Delivery, Dead

Nat Feltman, 53, president of Daily Film Delivery, New York, died Saturday at Butler, N. J., where he was visiting. Mr. Feltman started in the industry with Marcus Loew more than 30 years ago. Survivors include his widow, Martha; three daughters, Gertrude, Mrs. Helen Hushen and Mrs. Mildren Zucker, and a granddaughter.

Daniel Weber Dies

Daniel W. Weber, 52, superintendent of *Billboard,* amusement weekly, published in Cincinnati, died of a heart attack at his home in nearby South Fort Thomas, Ky., July 3rd. He had been employed by the publication for 22 years. His widow and one sun survive.

Frank L. Madden

Frank L. Madden, 57, manager of the Hudson theatre at Hudson, Mass., was fatally stricken at his theatre just before the afternoon show. Efforts of firemen to revive him with an inhalator were unavailing.

Joseph L. Kemp

Joseph L. Kemp, 53, who was a stagehand at the Orpheum theatre, Omaha, for 37 years before his retirement due to ill health two years ago, died at his home in Omaha June 29th.

Ada Donnally

Miss Ada Donnally, 84, secretary for the last 25 years to Messmore Kendall, one of the owners of the Capitol theatre property, New York City, died there June 30th.

Kansas Circuit Buys House

The Dickinson Circuit in Kansas City increased its holdings to 10 theatres this week with the purchase of the Kaw, in North Topeka, Kan. It will be remodeled and redecorated without suspending operations. Doyle Mowry, manager of Dickinson's Royz and Glen will also operate the Kaw.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

Schad Appeals Suit Dimissal

Harry J. Schad, Reading, Pennsylvania, exhibitor, last week filed an appeal in the United States Circuit Court of Appeals, Philadelphia, from the decision of Federal Judge J. Cullen Ganey, dismissing recently his anti-trust action against 20th Century-Fox, Warner theatres and the Wilmer & Vincent circuit. The appeal is expected to be heard during the October term of the court this autumn.

Meanwhile, in Nashville, there is awaited a decision from Federal Judge Elmer Davies, on the Government's anti-trust suit against the Crescent circuit, affiliates, Universal, and United Artists. It is approximately seven months since Judge Davies received the case for decision.

The case was the first of the Government's anti-trust suits against large circuits to be tried.

The second was the Schine circuit case, which ended as it began, with a two-year "standstill" agreement arrived at in Buffalo Federal Court.

The Seneca theatre, of that circuit, may be finished, the War Production Board ruled last week. Construction had been halted by the Board's ban on such erections costing more than $5,000. It had begun about 10 months ago. The WPB has ruled that construction may proceed only where sufficient materials are already available. That condition has been certified to exist in the instance of the Seneca. The theatre is at Salamanca, New York State. Architects are John and Drew Eberson.

Three New York Companies Formed

Michael F. Walsh, New York Secretary of State, has issued papers of incorporation to three motion picture concerns, as follows:

Webster Rosewood Corp., Rochester, 200 shares, no stated par value, by John H. Berman, Jack G. Lubelle and Janice S. Hurwitz, Rochester, with Ellenbogen, Lubelle and Berman filing the papers.

A. L. S. Co., Inc., Manhattan, moving pictures, 100 shares of stock, no stated par value, by Malcolm B. Stark, Christy George Peters and Beatrice Byrne, 60 Wall Street, New York, Stark filing the papers.

A. B. C. Productions, Inc., Manhattan, theatrical business, with Harry Saltzman, Hedwig Jablon and Geraldine Perlmutter, 551 Fifth Avenue, New York, Abraham L. Berman, same address, filing the papers.

Kirkland Theatres, Inc., has changed its corporate name to Miriam Amusement Corporation in papers filed by Ober and Shukat, 170 Broadway, New York.

Three concerns have filed papers of dissolution with the Secretary of State: Avocet Production Corp., and Creative Age Flm Corp., originally filed by Irving M. Rosen, 551 Fifth Avenue, New York and Entertainment Features, Inc., originally filed by Goldwater and Flynn, 60 East 42nd Street, New York.

Republic in Deal With Butterfield

Republic has closed a deal for its 1942-43 program with the Butterfield circuit of 113 theatres in Michigan. James R. Grainger, president, and Sam Seplowin, Detroit branch manager, represented Republic, and E. C. Beatty, president, and J. O. Brooks, assistant, represented the circuit.

Buffalo Manager for PRC

Harry Berman, associated for many years with Republic Pictures, has been appointed Buffalo branch manager of Producers' Releasing Corp. Mr. Berman was guest of honor at a dinner held last week by the Buffalo Variety Club.

IN THE COURTS

Sonja Henie Loses Contract Action

Sonja Henie last week was ordered by the Appellate Division of the N. Y. Supreme Court to pay Dennis Scanlan $77,658 damages representing 10 per cent of her film earnings until 1940 and interest under an alleged verbal contract. The high court upheld a jury verdict rendered in November, 1940, after trial before Justice Aron Steuer.

The appellate court by a 3-to-2 vote ruled the evidence sufficient to warrant a finding that Miss Henie agreed in France in 1936 to pay Scanlon 10 per cent of all her film earnings in return for his securing a film contract for her. The majority in affirming the award wrote no opinion.

Justices Francis Martin and Edward Glennon in a sharply worded dissenting opinion cited the fact that the finding for the plaintiff was tantamount to granting him 10 per cent of Miss Henie's film earnings for her entire life. This was so, it stated, because a ruling upholding the contract would be binding on all future disputes. The dissenting opinion stated that the verdict was contrary to the weight of evidence because the Justices felt that if there had been a contract Mr. Scanlan, "a man of broad experience, naturally familiar with contracts, would have reduced it to writing."

U. S. Takes Over German Companies

Moving to extend his control over enemy-owned business, Alien Property Custodian Leo T. Crowley announced in Washington this week that he has taken over General Dyestuff Corporation of New York, selling agency for General Aniline and Film Corporation, and Siemens, Inc., United States representative of Siemens and Halske, A. G., of Germany, one of the largest electrical and radio equipment manufacturers in the world. Agfa-Ansco is a division of General Aniline and Film.

To Resume Michigan Rental Tax Hearings

Hearings are being resumed by the Michigan State Tax Administration on the current case against Allied Films Exchange, to collect a three per cent tax on all film rentals. The tax would be imposed as a "use tax," adopted in place of the general state sales tax.

Dismiss BMI Action

Federal Judge John Bright in New York this week ruled that a similarity in two songs to constitute plagiarism must not be that of a bar or two but such that "the general public will detect the same air in the new arrangement," in an opinion which dismissed after trial the song piracy suit of Ira B. Arnstein against Broadcast Music Inc., George Fragos, Jack Baker and Dick Gasparre. Mr. Arnstein who previously had brought and lost some half dozen other plagiarism actions charged the infringement of nine of his songs in BMI's most popular numbers including "I Hear a Rhapsody" and "Frenesi."

Sue WOR Over Scripts

WOR Program Service, Inc., was named defendant last week in a suit for $50,000 damages filed in the N. Y. Supreme Court by Billy King, writer of radio programs. Mr. King claims to have left ten radio scripts with WOR in May, 1941, with the understanding that they were to be examined and then returned to him. Ten more were left in September, 1941, under the title "Harlem News Comedy Scripts" for retyping, according to the complaint. The suit seeks $50,000 damages because WOR, it is claimed, refused to return any of the scripts.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Pied Piper

(20th Century-Fox, 1942-43)

About People in Wartime

The experiences of an Englishman whose fishing holiday in the south of France is interrupted by the fall of that nation's army in 1940 are told here in terms of people with that power which, Hollywood is now learning, surpasses that of melodramas which dramatize the war itself rather than the human characters caught up in its effects.

There is much of humor in the story, and also much of stress, each gaining strength from the simplicity with which the actuality of war, including some death, is presented on the screen.

Produced and written for the screen by Nunnally Johnson from the best-seller of the same name by Nevil Shute, the film is a sample of that technique of understatement manifested in the same studio's "How Green Was My Valley". Direction by Irving Pichel is of a kind to conceal all evidence of effort and thus to impart realism and credibility to all that each character does and says.

Monty Woolley portrays with assurance the Englishman who, deciding his place is at home now that England is threatened with invasion, sets out for the Paris that is falling, taking with him two children he has promised to safeguard on their way there. Other children join him at various points of his difficult trip. Finally on the point of escaping by a hired boat, the party is apprehended by Nazis who accuse him of espionage. The circumstances of his detention and the means by which he is enabled to continue his journey are matters not to be revealed in synopsis.

The picture depicts the ruthlessness of the Nazis in terms of deeds rather than words, although it uses those also, and it places in contrast the merits of the democracies, likewise without shouting. There is no heckling, gesturing nor preaching, but there is demonstration in abundance, carrying conviction beyond phrasing.

Previewed at the studio to a press audience which pronounced it a success on all points.—WILLIAM R. WEAVER.

Block 1. 1942-43. Running time, 87 minutes. PCA No. 8417. General audience classification.

Howard ..... Monty Woolley
Ronnie ..... Roddy McDowall
Nicole ..... Anne Baxter
Major Diessen ..... Otto Preminger
J. Carrol Naish, Lester Matthews, Jill Esmond, Ferike Boros, Peggy Ann Garner, Merrill Rodin, Maurice Tauzin, Fleurette Zama, William Edmunds, Marcel Dalio.

Footlight Serenade

(20th Century-Fox, 1942-43)

Musical Comedy

This is one of those strikes across the heart of the plate that not even the bleacherites find fault with.

It's got song, dance and humor in a blending and routining that makes each profit the other.

It's got Betty Grable dancing and singing, John Payne singing and boxing, Victor Mature boxing and bombasting, Cobina Wright, Jr., singing and acting, and Phil Silvers displaying at last upon the screen in full his talent for comedy.

It's got a story about show business which is not like all the other stories about show business, nor all the other stories, and it's got a pace that never slackens for as much as the drawing of a long breath.

It's about a pugilist who is starred in a musical show and uses his influence to bring about stardom for a showgirl he's in love with, without knowing she's married to a fellow member of the company. Most of the things which might be expected to happen under those circumstances don't happen, but some unexpected ones do.

Five musical numbers by Leo Robin and Ralph Rainger amply display the abilities of Miss Grable and the others in that field.

Gregory Ratoff's direction sets a brisk pace in the opening shot and never lets down.

Five writers share credit for the job, which reflects enough for all. They are Robert Ellis, Helen Logan and Lynn Starling, for the script, Fidel LeBaron and Kenneth Earl for the story.

William LeBaron produced, the result rating among his all time bests.

Previewed at the studio.—W.R.W.

Block 1. 1942-43. Running time, 81 min. PCA No. 8355. General audience classification.

Bill Smith ..... John Payne
Pat Lambert ..... Betty Grable
Victor Mature, Jane Wyman, James Gleason, Cobina Wright, Jr., June Lang, Frank Orth, Manton Moreland, Irving Bacon, Charles Tannen, George Dobbs.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Atlantic Convoy

(Columbia)

War Thriller

This is a tight little drama engrossing to the end but suffering from a lack of money and care in production. Scenes are slurred over, which demand some focus. Much of the photography is properly in low key but at times this is overdone. On the other side of the ledger, is a lasting tension and a reality of portrayal, most effective for a morale picture.

John Beal is a former marine, hidden in Iceland, as weather observer, after discharge from the corps in the States for treason. He has an assumed name. Because German submarines sink ships regularly, and Beal knows the weather so thoroughly, marine fliers, led by Bruce Bennett, suspect him, especially after he allows some knowledge of flying, and then pilots an amphibian safely home. Bennett forwards Beal's fingerprints to Washington.

The drama tightens with the harboring of English refugee children, and the death of one because serum which would have saved him went down in a convoy. One of those English, a cabin boy, is a German spy. When Bennett, his suspicions about Beal confirmed, pursues him, cabin boy Clifford Severn hides Beal in a harbor fishing boat which has maintained contact with the submarine. Captain of the boat is the man who swindled Beal out of confidential remote control plans, caused his discharge for treason. He, Severn, and the submarine captain plan a coup, the sinking of an Allied munitions ship nearby, by ramming it with the fishing boat loaded with dynamite. The boat will be remotely controlled, with Beal's aid. Beal rigs up the device; but then an Allied plane begins bombing the boat. Beal captures the captain and is exonerated upon return to harbor. There is a slight love story between Beal and the nurse in charge of the English children, Virginia Field.

Colbert Clark produced from an original screen play by Robert Lee Johnson. Direction is by Lew Landers, who has shown skill in the maintenance of pace and mood in these Columbia war thrillers. The cast is restrained and convincing.

Reviewed at the Central Theatre, New York, where the chiefly male audience applauded at the end.—FLOYD E. STONE.

Release date, July 9, 1942. Running time, 66 minutes. PCA No. 8281. General audience classification.
Capt. Morgan .....Bruce Bennett
Lida Adams .....Virginia Field
Carl Hansen .....John Beal
Clifford Severn, Larry Parks, Stanley Brown, Lloyd Bridges, Victor Kilian, Hans Schumm, Erik Rolf,

The Loves of Edgar Allan Poe

(20th Century-Fox, 1942-43)

Costume Drama

The loves of Edgar Allan Poe, according to this latest attempt to portray a literary legend on the screen were, first, Edgar Allan Poe, and then, in chronological order, Mrs. Allan, Elmira Royster, Virginia Clem, the copyright law and strong drink. None of these ever manages to capture the sympathy or sustained interest of the audience.

It is not that Poe's life was without drama, but such of it as scenarists Sam Hoffenstein and Tom Reed have seen fit to use fails to achieve any vital or coherent impression other than that of delicate respect for the mores of a century ago. Poe's driving ambition, his rebellious nature and lack of responsibility are all suggested, but the causes for his uphappiness are shown as an unreasonable foster-father, adherence to principle and cruel fate in the lingering illness of Virginia—referred to in the film as his "childlike" wife.

The cast, including John Shepperd as Poe, and Linda Darnell as Virginia, is beautifully costumed and cannot be blamed for failure to make the stilted dialogue significant. Director Harry Lachman, too, is limited by the script.

As the "loves" of any lesser-known individual, the story would not have been considered screen material, and the addition of some authenticity in lines from "The Raven" and "Annabel Lee," intoned at the climaxes, will not greatly increase the audiences's appreciation.

Previewed at the home office projection room.—E. A. CUNNINGHAM.

Block 1, 1942-43. Running time, 67 minutes. PCA No. 8386. General audience classification.
Edgar Allan Poe .....John Shepperd
Virginia Clem .....Linda Darnell
Virginia Gilmore, Jane Darwell, Mary Howard, Frank Conroy, Henry Morgan, Walter Kingsford.

Little Tokyo, USA

(20th Century-Fox, 1942-43)

Los Angeles Spy Hunt

This is Fox's second wartime melodrama about Jap spies. It follows "Secret Agent of Japan," also with Preston Foster, which appeared in March. Extra time has not improved the treatment of this theme. The picture has sales points in its direct references to the enemy and the explanation of mass evacuation of Japanese should interest the Pacific states.

Preston Foster plays a detective in Los Angeles' Little Tokyo, who senses schemes afoot in November, 1941. His clues lead to Takimura (Harold Huber), an importer who has just returned from Tokyo to head the coast spying. Foster suspects a secret radio station. But influential Japanese contrive his transfer to another precinct on the eve of Pearl Harbor.

Foster's friend and informant is killed and the detective lured to the home of Teru, slinky spy. She drugs him, then is shot by her confederates. Foster is charged with the murder. Maris Hanover, a female radio commentator, played by Brenda Joyce, aids his escape from jail and lures the spies to his hideaway at the city morgue. They are trapped by the police, after a confession, and all ends well with hero and heroine, as an epilogue shows the evacuation of Japanese and Nisei from the coastal areas.

There is a framework of fast action in George Bricker's screenplay. But it is lost under snail-pace dialogue and excessive detail. Otto Brower directed this Bryan Foy production.

Previewed to the trade press at New York. They fidgeted at many of the speeches and devices used to carry the story.—JOHN STUART, JR.

Block 1, 1942-43. Running time, 64 mins. PCA No. 8516. General audience classification.
Michael Steele .....Preston Foster
Maris Hanover .....Brenda Joyce
Takimura .....Harold Huber
Don Douglas, June Duprez, George E. Stone, Abner Biberman, Charles Tannen, Frank Orth, Edward Soo-hoo, Beal Wong, Daisy Lee, Leonard Strong, J. Farrell MacDonald, Richard Loo, Sen Yung, Melie Chang.

Bullets for Bandits

(Columbia)

Western

Bill Elliott, the "Wild Bill Hickok" of the Columbia western series, is faced with an unusual predicament here. A party to a gun fight in a saloon, he believes himself the killer, in self-defense, of a renegade. His physical similarity to the renegade causes him to masquerade as that unworthy to help out the renegade's mother in her dispute with some homesteaders.

It is average western fare, highlighted by a couple of ding-dong fist fights and a gun battle to climax the proceedings. Sharing honors with Elliott is Tex Ritter, who portrays a singing sheriff. When he isn't strumming his guitar and singing, Ritter teams up with "Wild Bill" to rid the countryside of "Clem Jeeter," played by Ralph Theodore, the unscrupulous and self-appointed ruler of the territory.

Other players are Frank Mitchell, who is the comedy relief, and Dorothy Short, for the romantic angle. Leon Barsha produced, and Wallace W. Fox directed the picture.

Seen at the Central theatre, New York, where the film seemed to please the patrons.—P. C. MOONEY, JR.

Release date, Feb. 12, 1942. Running time, 55 minutes. PCA No. 7732. General audience classification.
Wild Bill Hickok.....Bill Elliott
Tex .....Tex Ritter
Frank Mitchell, Dorothy Short, Ralph Theodore, Edythe Elliott, Forrest Taylor.

A-Haunting We Will Go

(20th Century-Fox, 1942-43)

Laurel and Hardy

When a showman has announced to his customers that this brings Stanley Laurel and Oliver Hardy around again he will have done about all there is to do.

The picture places the comedians in distress as stooges in the vaudeville act of Dante, the magician, played by himself, after they have hired out to accompany the cadaver on a train to the scene of burial without knowing that the supposed corpse is a live gangster. The melodramatic side, in common with the comedy phases of the story, is simplified to a degree defeating interest, and the whole affair is thwarted, save perhaps for the very young and the comedians' most loyal fans, by resort to camera tricks and double exposures in pursuit of laughs.

Sol M. Wurtzel is listed as producer, Alfred Werker as director and Lou Breslow as screenplaywright, using a story by himself and Stanley Raub.

Previewed at the Uptown theatre, Los Angeles, on a Thursday evening to a mainly adult audienee which manifested only minor symptoms of amusement and some of disappointment.—W.R.W.

Block 1, 1942-43. Running time, 67 min. PCA No. 8324. General audience classification.
Laurel and Hardy .....Themselves
Dante, Magician .....Himself
Sheila Ryan, John Shelton, Don Costello, Elisha Cook, Jr., Edward Gargan, Addison Richards, George Lynn, James Bush, Lou Lubin, Robert Emmett Keane, Richard Lane.

Men of Texas

(Universal)

Lone Star Saga

Texas in the days of the Reconstruction, when misled patriots attempted to set up again their own republic, is the locale of "Men of Texas," a stirring saga of those torn days. Delivering a patriotic message as timely now as then, the picture treats of the intense loyalty of the people to that State as being finally superseded by their loyalty to the United States as a whole.

Robert Stack, as a Northern newspaperman sent to cover the story of the Reconstruction; Brod Crawford, as the guerilla leader whose patriotism turns to avarice as he plunders the countryside; Anne Gwynne, as the daughter of a Confederate hero, with whom the reporter falls in love; Jackie Cooper, as her brother who finally realizes the real purpose of the gang chief; Leo Carrillo, as a photographer, head a strong cast, whose support principally consists of Ralph Bellamy, Jane Darwell, John Litel and William Farnum.

A natural for theatres whose patrons go for entertainment dealing with the wide open spaces, the film has characteristics which tend to create an interest of wider scope.

George Waggner produced the picture, which Ray Enright directed from an original screenplay by Harold Shumate.

Seen at a Universal studio projection room.—V. K.

Release date, July 3, 1942. Running time, 82 minutes. PCA No. 8539. General audience classification.
Barry Conovan .....Robert Stack
Henry Jackson .....Brod Crawford
Robert Scott .....Jackie Cooper
Jane Scott .....Anne Gwynne
Ralph Bellamy, Jane Darwell, Leo Carrillo, John Litel, William Farnum, Janet Beecher, J. Frank Hamilton, Kay Linaker, Joseph Crehan, Addison Richards.

This Is The Enemy

(Artkino)

Documentary Dramas

The primary interest in this is intensely topical. It also has in full the seriousness and the parochial quality characteristic of Soviet pictures.

The film is staccato because it is deliberately episodic. Each of its six parts is a short story about the war, filmed near the fronts by Moscow and Leningrad studios. Its billing depends greatly upon what emphasis is placed on the fact that it is the first feature from Russia made during the war.

The episodes have reality but the lighting is poor and the print viewed was not technically good. With all their attention to detail the Russians slipped in several scenes by depicting the swastika on German soldiers' armbands in counter-clockwise rotation.

Brutal German soldiers in Poland shoot peasants for refusing milk. One survivor joins the Russian border guards and is revenged. A Russian soldier, a Russian nurse and a wounded German soldier lie in a shell hole. The German returns evil for good and he is killed by the vigilant Russian. A Jugoslav boy and girl kill two lewd German soldiers. Thereupon 100 hostages are ordered to dig their own graves, but they attack the soldiers and join the Chetnik irregulars. A German parachutist-saboteur visits his former nurse in Leningrad. He is captured and is most chagrined because a woman and a boy did it.

The film was produced by Lenfilm Studios, Leningrad; Mosfilm Studios, Moscow. English titles are by Charles Clement.

A sympathetic New York audience in a projection room applauded.—F. E. S.

First run at Stanley theatre, New York. Running time, 74 minutes. Adult audience classification.
V. Lukin, Vladimir Gardin, Varvara Miasnikova, Boris Blinov, I. Kusnetzov, Alexander Melnikov, M. Yekaterinsky, Tamara Sukova, Vasya Chekalov, Pavel Sukhanov, Eugene Nemchenko, Lydia Yemelyantzeva, Lev Bordukov, Boris Poslavsky, Boris Schlichting, Natalia Petropavlovskaya, M. Yandulski, F. Gehr.

Take My Life

(Toddy-Consolidated)

Negro Action Picture

The Harlem "Tuff Kids," Negro counterparts of the Dead End gang, are presented by Toddy-Consolidated Pictures in a drama hinging on petty thievery and its often drastic consequences. Produced on a relatively modest budget, it manages to sustain suspense through most episodes and the Tuff Kids contribute humorous bits.

The young gang becomes involved in petty thievery under the tutelage of a sharpster, played by Robert Webb. Johnny, their leader and young brother of Dr. Thurman (Monte Hawley), is involved in a "big job" with Webb. A watchman is killed and the boy is convicted of murder and sent to the death house.

The remaining youngsters, Dr. Thurman and his fiancee, a pretty nurse, played by Jeni Le Gon, search desperately for the real murderer. As the kids pursue him Webb's car crashes. Dr. Thurman performs a skillful operation, in the knowledge that the sharpie can save his brother from the chair. With the help of a sparking radio-therapy machine he wrings a confession from the killer and the young boy is saved in the nick of time. It is a harrowing sequence. The picture closes with the Tuff Kids in uniform, determined to atone for their delinquency by loyal service in the Army.

The story by Billie Myers is uneven but it is aided by the acting and Leo Popkin's direction. Clifford Sanforth produced. It is a picture which would appeal principally to Negro audiences.

Reviewed at the Apollo theatre, in New York's Harlem, where a sparse late matinee audience appeared to follow the action with interest, and a number of laughs.—J. S., Jr.

Release date, July 3, 1942. Running time, 77 minutes. General audience classification.

Dr. Thurman ..... Monte Hawley
Helen Stanley ..... Jeni Le Gon
Ace Baldwin ..... Robert Webb
Tuff Kids ..... Freddie and Eugene Jackson, Paul White, Eddie Lynn and De Forrest Covan.

Stage Coach Buckaroo

(Universal)

Golddust on the Stage

The new Johnny Mack Brown western combines singing, humour and action—with comedy getting the best audience response. The exploits of the hero are subordinated to the antics of Fuzzy Knight and the plot is thereby slowed, at times to a full stop.

Brown rides into town at the reins of a stage carrying a wounded man, a frightened girl and no cargo. The girl is a surprise visitor to the town gambler, her father, and is taken into the house of the Dentons, who run the stage. From here until the father is exposed as the leader of the coach robbers, securing information from his unwitting daughter, the story shifts from saloon to piano and gets nowhere. In the final chase, when Brown rides the stage but the girls take the gold in a farm wagon, there is some fine riding, quick shooting and the villains are brought to justice, but even the action fans seemed to prefer the earlier sequences when Knight was crowned with a hornet's nest or lost his girdle posing as a woman passenger on the coach.

Ray Taylor directed the film from a screen play by Al Martin. Wili Cowan was associate producer.

Seen at the New York Theatre where the story never seemed to take hold.—E. A. C.

Release date, Feb. 13, 1942. Running time, 58 minutes. General audience classification.

Steve ..... Johnny Mack Brown
Clem ..... Fuzzy Knight
Nell O'Day, Anne Nagel, Herbert Rawlinson, Glenn Strange, Ernie Adams, Henry Hall, Lloyd Ingraham.

Honolulu Lu

(Columbia)

Lupe Entertains

In between chores as the "Mexican Spitfire," Lupe Velez took time out for a song and hula as "Miss Honolulu" and seemed to enjoy it. There are some malicious impersonations, too—of Marlene Dietrich and Katharine Hepburn—which pleased the customers.

The story itself is a bit silly. Lupe descends upon Hawaii—before Pearl Harbor—with her uncle, who poses as nobility in the hope of snaring a dowager. The girl is fed up with the impersonation, however, and decides to earn an honest living in a burlesque show. There she is an immediate sensation with the Navy and becomes their choice for "Miss Honolulu." The Navy puts it over, in spite of stiff society opposition, while the uncle and his prospective bride are both revealed as imposters.

Director Charles Barton allowed the Velez vitality to pace the picture, which was as it should be.

Seen at the Loew's 175th Street Theatre, where a full house sat back and waited for "Screeno."—E. A. C.

Release date, Dec 11, 1941. Running time, 72 mins. PCA No. 7826. General audience classification.

Consuelo ..... Lupe Velez
Don Esteban ..... Leo Carrillo
Bruce Bennett, Larry Parks, George McKay, Nina Campana, Don Beddoe, Marjorie Gateson, John Tyrrell.

SHORTS SYNOPSES

HOLD 'EM JAIL (RKO)

Leon Errol (23,706)

Leon Errol wears a Nazi uniform to a costume party and is mistaken for a German parachutist. Released from jail, he tries to enter his home through the window and is again arrested. Out on explanations, he is caught with his wife's fur coat and returned to jail, where he decides to stay. This is, of course, not allowed until he has earned the privilege, which he does promptly.

Release date, June 26, 1942 18 *minutes*

INFORMATION PLEASE No. 8 (RKO)

Russell Crouse (24,208)

Producer and playwright, Russell Crouse, is guest in a quiz session which takes the experts through literature, history and sports to smoke-signaling of Indian days.

Release date, June 19, 1942 10 *minutes*

JUKE BOX JAMBOREE (Univ.)

Color Cartune (6252)

Muzie Mouse is trying to sleep in spite of a juke box which finally throws him into a glass of "Zowie." Drinking his way out he finds that the entire cafe has started to dance to rhumba music. Dizzy images pack him off to bed where he sleeps as the music wails.

Release date, July 27, 1942 7 *minutes*

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

PERILS OF NYOKA (Rep.)

Serial—15 *Episodes* (184)

Republic's latest serial centers about the search for the lost Tablets of Hippocrates in the Arabian desert. An archeological expedition headed by Professor Campbell (Forbes Murray) and including his assistant, Dr. Grayson (Clayton Moore) is in possession of an old papyrus which contains instructions for locating the tablets. Nyoka Gordon (Kay Aldridge), in the desert hunting for her father, translates the document and joins the search. The group is opposed by Vultura (Lorna Gray), leader of a band of cut-throat Arabs, who persuades the tribe guarding the long-sought cave to obstruct the expedition. The leader of the tribe is discovered to be Nyoka's father, who has lost his memory. After many perilous adventures, the tablets are found with a treasure, while Vultura is killed by a gorilla.

Release date, June 27, 1942 15 *episodes*

CINDERELLA CHAMPION (RKO)

Sportscope (24,311)

The racing history of Alsab, who started as a $700 colt and became the greatest two-year-old money maker, ranges from Hialeah to Churchill Downs and Belmont Park with scenes of famous races.

Release date, July 12, 1942. 8 *minutes*

DAUGHTER OF ROSIE O'GRADY (WB)

Broadway Brevities (7111)

Patty Hale is featured in this musical subject, playing a talented young girl who befriends an invalid boy and is backed in a show by his father. Among the numbers sung by Patty and her grandfather (Al Shean) are "When Little Old New York Was Young," "Sing an Irish Song" and the title song of the feature.

Release date, July 11, 1942 20 *minutes*

GANDY GOOSE IN TIRE TROUBLE (20th-Fox)

Terry Toons (2514)

The Cat and Gandy Goose are encountering tire trouble in Cat's old car. Gandy is inclined to take the matter lightly, although his efforts at changing and patching are hardly successful. Finally he suggests a substitute for the ruined tires which works out in a violent and startling manner.

Release date, July 24, 1942 7 *minutes*

MASTER CARVER (Univ.)

Stranger than Fiction (6382)

A collection of historic engines, valued at half a million dollars, and carved by Mr. E. Warther, highlights this subject. Also shown are the bottomless "Blue Hole," a real Pony Express and collections of fine guns and violins.

Release date, July 6, 1942 9 *minutes*

ALL AROUND HOLLYWOOD (RKO)

Picture People No. 11 (24,411)

This is a visit to the stars in their leisure hours which includes shots of domestic chores, and a typical Hollywood premiere in these tireless gasoline-rationed times.

Release date, June 19, 1942. 8 *minutes*

GUARDIANS OF THE SEA (20th-Fox)

Newscameraman (2206)

This subject is devoted to the U. S. Coast Guard, its training, the patrol and servicing duties, ice-breaking to open navigation lines and submarine hunting in stormy seas.

Release date, July 17, 1942 9 *minutes*

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 18,'41
3210	Roaring Frontiers	Oct. 16,'41
3018	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 8,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 28,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
3014	Meet the Stewarts	May 28,'42
3043	Submarine Raider	June 4,'42
3006	They All Kissed the Bride	June 11,'42
3044	Parachute Nurse	June 18,'42
3206	Riders of the Northland	June 18,'42
....	Atlantic Convoy	July 2,'42
....	Flight Lieutenant	July 9,'42
....	Prairie Gunsmoke	July 16,'42
....	Enemy Agents Meet Ellery Queen	July 30,'42
....	Blondie for Victory	Aug. 6,'42
....	Bad Men of the Hills	Aug. 16,'42
....	Talk of the Town	Aug. 20,'42
....	Sabotage Squad	Aug. 27,'42
....	Overland to Deadwood	Not Set
....	Vengeance of the West	Not Set
....	My Sister Eileen	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
...	Affairs of Martha	July '42
...	Jackass Mail	July '42
...	Pierre of the Plains	July '42
...	Calling Dr. Gillespie	July '42
...	Crossroads	July '42
...	Apache Trail	Not Set
...	A Yank at Eton	Not Set
...	Mrs. Miniver	Not Set
...	Tish	Not Set
...	Somewhere I'll Find You	Not Set
...	Seven Sweethearts	Not Set
...	Panama Hattie	Not Set
...	For Me and My Gal	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	One Thrilling Night	June 5,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	Smart Alecks	Aug. 7,'42
....	Hillbilly Blitzkrieg	Aug. 14,'42
....	Riders of the West	Aug. 21,'42
....	Arizona Stage Coach	Sept. 4,'42
....	King of the Stallions	Sept. 11,'42
....	Isle of Fury	Sept. 18,'42
....	Police Bullets	Sept. 25,'42

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4108	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	.....
4112	Sullivan's Travels	.....
4113	No Hands on the Clock	.....
4114	Mr. Bug Goes to Town	.....
4115	Pacific Blackout	.....

Block 4

4116	Torpedo Boat	.....
4117	The Remarkable Andrew	.....
4118	The Fleet's In	.....
4119	The Lady Has Plans	.....
4120	Fly by Night	.....

Block 5

4123	My Favorite Blonde	.....
4121	The Great Man's Lady	.....
4124	This Gun for Hire	.....
4122	True to the Army	.....
4125	Henry and Dizzy	.....

Block 6

....	Sweater Girl	.....
....	Beyond the Blue Horizon	.....
....	Dr. Broadway	.....
....	Take a Letter, Darling	.....
....	Night in New Orleans	.....

Block 7

....	Are Husbands Necessary?	.....
....	Tombstone	.....
....	I Live On Danger	.....

SPECIAL

4136	Leuisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	.....
....	Holiday Inn	.....

Block 1 (Westerns)

4150	Secrets of the Wasteland	.....
4151	Outlaws of the Desert	.....
4152	Riders of the Timberline	.....
4153	Stick to Your Guns	.....
4154	Twilight on the Trail	.....

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....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities on Parade	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 18,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
212	They Raid by Night	June 26,'42
254	Tumbleweed Trail	July 10,'42
204	Prisoner of Japan	July 22,'42
203	Jungle Siren	Aug. 14,'42
220	A Yank in Libya	Aug. 21,'42

RKO

Prod. No.	Title	Release Date
	Block 1	
201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41
	Block 2	
206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 28,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42
	Block 6	
226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set

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...	The Magnificent Ambersons	Not Set
...	Bombardiers	Not Set
...	Journey Into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Highways By Night	Not Set
...	Name, Age and Occupation	Not Set
...	Bandit Ranger	Not Set
..	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Gangs of the City	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 8,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
157	Sons of the Pioneers	July 2,'42
104	Joan of Ozark	Aug. 1,'42
...	Flying Tigers	Not Set
...	Call of the Canyon	Not Set

20TH CENTURY-FOX

	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
	Block 3	
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 28,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
218	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 6	
224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 18,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 8,'42
	Block 8	
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who is Hope Schuyler	Apr. 17,'42
	Block 10	
243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42
	Block 11	
248	It Happened in Flatbush	June 5,'42
249	The Magnificent Dope	June 12,'42
250	Thru Different Eyes	June 19,'42
251	Ten Gentlemen from West Point	June 26,'42
	Block 12	
252	The Postman Didn't Ring	July 3,'42
253	This Above All	July 24,'42
254	United We Stand	July 17,'42
	Block 1 (Westerns)	
209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10,'41
	Block 2 (Westerns)	
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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	Block 1, 1942-43	
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Daketa	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 8,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 8,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6009	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
6019	Tough As They Come	June 5,'42
6011	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
6055	Top Sergeant	June 12,'42
....	Lady In a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
....	Men of Texas	July 3,'42
6056	Danger in the Pacific	July 10,'42
6040	Drums of the Congo	July 17,'42
....	Invisible Agent	July 31,'42
....	Pardon My Sarong	Aug. 7,'42
6057	Timber	Aug. 14,'42
....	Boss of Hangtown Mesa	Aug. 21,'42
....	Eagle Squadron	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly In the Grove	Not Set
....	Love and Kisses, Caroline	Not Set
....	Give Out Sisters	Not Set
....	Sherlock Holmes Saves London	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
115	The Prime Minister	Jan. '42
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always In My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
134	Lady Gangster	June 8,'42
135	The Big Shot	June 13,'42
136	Wings for the Eagle	July 18,'42
137	Escape from Crime	July 25,'42
...	The Gay Sisters	Not Set
...	Spy Ship	Not Set
...	Yankee Doodle Dandy	Not Set
...	Across the Pacific	Not Set

WAR ACTIVITIES COMMITTEE LISTS

EXCHANGE	Power For Defense	War Dept. Recruiting Trailers	Calling All Workers	America Preferred	Bits And Pieces	America Builds Ships	Army In Overalls	Where Do We Go	Bomber	Pots to Planes	Food For Freedom
New York	MGM	MGM								PARA.	PARA.
Buffalo			U.A.						FOX	FOX	FOX
Albany			COL.						MGM	MGM	MGM
Boston	COL.	COL.	COL.	UNIV.	UNIV.	UNIV.	UNIV.	UNIV.	MGM	MGM	MGM
New Haven	WAR.	WAR.	WAR.	U.A.							
Washington			UNIV.						UNIV.	UNIV.	UNIV.
Pittsburgh			WAR.						RKO	RKO	RKO
Cleveland			U.A.						FOX	FOX	FOX
Cincinnati	UNIV.	UNIV.	UNIV.						REP.	REP.	REP.
Philadelphia			WAR.						UNIV.	UNIV.	UNIV.
Kansas City			FOX						RKO	RKO	RKO
Omaha			COL.						MGM	MGM	MGM
Des Moines			COL.						MGM	MGM	MGM
St. Louis	WAR.	WAR.	WAR.								
Detroit	MGM	MGM	MGM	RKO	RKO	RKO	RKO	RKO	PARA.	PARA.	PARA.
Chicago			PARA.								
Indianapolis	UNIV.	UNIV.	UNIV.						U.A.	U.A.	U.A.
Milwaukee			FOX						COL.	COL.	COL.
Minneapolis	UNIV.	UNIV.			WAR.	WAR.	WAR.	WAR.	REP.	REP.	REP.
Seattle									COL.	COL.	COL.
Denver	FOX	FOX	FOX							RKO	RKO
Salt Lake		MGM	MGM	RKO				RKO	PARA.	PARA.	PARA.
Portland	PARA.	PARA.	PARA.					FOX	RKO	RKO	RKO
San Francisco	RKO	RKO	RKO						WAR.	WAR.	WAR.
Los Angeles		FOX							WAR.	WAR.	WAR.
Atlanta									U.A.	U.A.	U.A.
Charlotte	U.A.	U.A.	U.A.	COL.	COL.	COL.	COL.		FOX	FOX	FOX
Memphis	MGM	MGM	MGM		RKO	RKO	RKO	RKO	PARA.	PARA.	PARA.
New Orleans	PARA.	PARA.	PARA.						U.A.	U.A.	U.A.
Dallas			RKO						WAR.	WAR.	WAR.
Oklahoma City			RKO						WAR.	WAR.	WAR.

THIS is the latest official listing of Victory films from the War Activities Committee of the motion picture industry, distributed by the various major exchanges throughout the country, rental free. They cover a variety of subjects, ranging in length from one-minute trailers to ten-minute films, made under direct order for, or by, offical Governmental or related agencies. Their purpose is to enlighten, interest and encourage the people of the United States in the country's war effort. Some are prepared for specific localities and circumstances, but the majority treat subjects of general interest. They represent a part of the industry's contribution to the cause of a nation at war.

The latest release, "Your Air Raid Warden", concerns the duties and services of the local volunteer defense officer to his neighborhood post. In addition to the

24 VICTORY SHORTS IN EXCHANGES

Women In Defense	Tanks	Safe-Guarding Military Information	Fighting the Fire Bomb	Ring of Steel	Any Bonds Today	Lake Carrier	United China Relief	Keep 'Em Rolling	Winning Your Wings	Mr. Gardenia Jones	Vigilance	Coast Guard Recruiting Trailer	Your Air-Raid Warden
PARA.	WAR.	WAR.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
FOX	PARA.	PARA.	WAR.	WAR.	WAR.	UNIV.	UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
MGM	FOX	FOX	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	UNIV.		FOX	FOX
MGM	U.A.	U.A.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
	MGM	MGM		WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
UNIV.	FOX	FOX	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
RKO	U.A.	U.A.		WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
FOX	UNIV.	UNIV.	WAR.	WAR.	WAR.	UNIV.	UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
REP.	FOX	FOX	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
UNIV.	RKO	RKO		WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
RKO	UNIV.	UNIV.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
MGM	WAR.	WAR.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
MGM	REP.	REP.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	UNIV.		FOX	FOX
	PARA.	PARA.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
PARA.	COL.	COL.		WAR.	WAR.	UNIV.	UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
	MGM	MGM	WAR.	WAR.	WAR.	UNIV.	UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
U.A.	RKO	RKO	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
COL.	RKO	RKO	WAR.	WAR.	WAR.	UNIV.	UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
REP.	FOX	FOX	WAR.	WAR.	WAR.	UNIV.	UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
COL.	U.A.	U.A.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.	UNIV.	FOX	FOX
RKO	WAR.	WAR.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
PARA.	WAR.	WAR.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
RKO	REP.	REP.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	UNIV.	UNIV.	FOX	FOX
WAR.	COL.	COL.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.	UNIV.	FOX	FOX
WAR.	MGM	MGM	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.	UNIV.	FOX	FOX
U.A.	MGM	MGM	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
FOX	UNIV.	UNIV.		WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
PARA.	COL.	COL.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	UNIV.		FOX	FOX
U.A.	RKO	RKO		WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
WAR.	PARA.	PARA.		WAR.	WAR.		UNIV.	UNIV.	WAR.	U.A.		FOX	FOX
WAR.	PARA.	PARA.	WAR.	WAR.	WAR.		UNIV.	UNIV.	WAR.	UNIV.		FOX	FOX

regular rounds a warden makes in preparation for an emergency, the film portrays his activities when bombs fall, calling out rescue squads, supervising operations at the local shelter. The ten-minute subject was produced under the supervision of Mervyn LeRoy with the cooperation of members of the OCD.

"Vigilance" is a one-and-a-half-minute trailer, prepared for distribution in the four large West Coast cities of Seattle, Portland, San Francisco and Los Angeles. The subject is the menace of forest fires to the materials needed for war production, and the necessity of watchfulness on the part of every individual.

The one-and-a-half-minute recruiting trailer for the Coast Guard, illustrating the activities of that branch of the service, is currently being released in the nation's theatres.

ADVANCE SYNOPSES *and information*

MY SISTER EILEEN (Columbia)

Comedy

PRODUCER: Max Gordon. Directed by Alex Hall.

PLAYERS: Rosalind Russell, Janet Blair, Frank Sully, Jeff Donnell, George Tobias, Gordon Jones, Richard Quine, Allyn Joslyn.

SYNOPSIS

Joseph Fields and Jerry Chodorov, who based their stage play of like title on a series of stories by Ruth McKenney, also wrote the script for the picture, following the stage version closely save for a bit of cleansing of lines and situations. It's about two small-town girls who go to New York and take up residence in an apartment recently vacated by a girl who had many and many a caller, casual and otherwise, of male persuasion. They continue to drop around, with comic consequences.

HI! NEIGHBOR (Republic)

Comedy

ASSOCIATE PRODUCER: Armand Schaefer. Directed by Charles Lamont.

PLAYERS: Jean Parker, Myrtle Wiseman, Scott Wiseman, Janet Beecher, Don Wilson, Barbara Jo Allen, John Archer, Pappy Cheshire.

SYNOPSIS

Greenfield College, endowed by Hattie Greenfield, is converted to "Hi, Neighbor Lodge" for the summer, gaining customers by inviting a Lonely Hearts club. "Lulubelle and Scotty" appear as one romantic team. "Vera Vague" arrives as Hattie's sister. And the love affair of Jean Parker and John Archer finally reconciles the founder to the younger generation and to "Pappy Cheshire."

THE FLYING TIGERS (Republic)

War Melodrama

PRODUCER: Edmund Grainger. Directed by David Miller.

PLAYERS: John Wayne, John Carroll, Anna Lee, Bill Shirley, Paul Kelly, Gordon Jones, Edmund McDonald.

SYNOPSIS

Filmed with close cooperation of the Army Air Corps, this is the factual tale of the doings of the American Volunteer Group aiding the Chinese in their defense of China against the Japanese. The story thread concerns a cocky but capable young pilot who joins up for the money there is in it but lives to experience the loftier emotion of sacrifice in defense of democracy.

LOVE AND KISSES, CAROLINE (Universal)

Comedy-Drama

PRODUCER-DIRECTOR: Henry Koster.

PLAYERS: Robert Cummings, Diana Barrymore, Kay Francis, Andy Devine, John Boles, Ethel Griffies.

SYNOPSIS

Diana Barrymore runs what is called the gamut of histrionic undertakings in this story of a theatrical family, portraying women from 12 years of age to past sixty. Daughter of an actress who doesn't choose to admit her age, having a matrimonial venture coming up, she pretends to be a youngster of twelve. But the daughter has matrimonial intentions of her own which complicate this arrangement. Affairs work out in such manner that both mother and daughter get their men.

A YANK IN LIBYA (Producers Releasing)

Desert War

PRODUCER: George M. Merrick. Directed by Albert Herman.

PLAYERS: H. B. Warner, Walter Woolf King, Joan Woodbury, Duncan Renaldo, Parkyarkarkus, George Lewis, William Vaughn.

SYNOPSIS

A lone American among Arab tribesmen and British Intelligence officers finds things rather baffling. He uncovers a Nazi plot and is promptly told not to get mixed up in it. He discloses it to a girl who later insists she has never seen him before. Finally he suspects the wrong Arab chieftain, but changes his mind in time to stop a revolt against the British.

THE ISLE OF FURY (Monogram)

Melodrama

PRODUCER-DIRECTOR: Richard Oswald.

PLAYERS: John Howard, Helen Gilbert, John Litel, Gilbert Rowland, Noah Beery.

SYNOPSIS

A penal island in the equatorial waters is the scene of this adventure in which a wife, who goes there with intent to scheme the escape of her convict husband, discovers that he is at bottom a crook and turns her affection, when he is killed, toward another. A typhus epidemic is among the incidents which bring out the real characters of the principals.

TISH (Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: Orville O. Dull. Directed by S. Sylvan Simon.

PLAYERS: Marjorie Main, Zasu Pitts, Aline MacMahon, Lee Bowman, Guy Kibbee, Virginia Grey, Susan Peters, Richard Quine.

SYNOPSIS

"Tish," of Mary Roberts Rinehart's *Saturday Evening Post* stories, is the central character of a drama of young love and war in a small New England town. Marjorie Main plays the eccentric spinster who tries to dominate the life of her nephew, but whose kindliness effects a satisfactory settlement, only after a brief stay in a sanitarium for mental cases.

BLONDIE FOR VICTORY (Columbia)

Comedy Series

PRODUCER: Robert Sparks. Directed by Frank R. Strayer.

PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Daisy, Majelle White, Stuart Erwin, Jonathan Hale, Danny Mummert.

SYNOPSIS

The latest in the "Blondie" series sees the lady of the house in a defense project, the Housewives of America. This preoccupation has its expected effect on the household and Dagwood's business activities. Dagwood is, of course, persuaded to straighten things out, which he does after a sequence of serious and not-so-serious adventures.

SABOTAGE SQUAD (Columbia)

Spy Drama

PRODUCER: Jack Fier. Directed by Lew Landers.

PLAYERS: Bruce Bennett, Kay Harris, Eddie Norris, Sidney Blackmer, Don Beddoe, John Tyrrell, George McKay, Robert Emmett Keane.

SYNOPSIS

This is a saboteur hunt, with the only clue a condor and dove medal known to be carried by the leader. Pursuing him are two petty thieves and a police lieutenant. The story carries them from jail to a barber shop and a soap factory, key points in the operations of the sabotage ring. The spy is finally caught at the cost of the life of two in pursuit.

WAKE ISLAND (Paramount)

War Melodrama

PRODUCER: Joseph Sistrom. Directed by John Farrow.

PLAYERS: Brian Donlevy, Robert Preston, Albert Dekker, Macdonald Carey.

SYNOPSIS

The title card of this will say "story by the U. S. Marine Corps." The story is that which they wrote in terms of bullets and blood on Wake Island from the beginning of its bombing by the Japanese to its capture by the enemy. Military advisers have been in constant touch with proceedings during the filming of the picture and a high degree of authenticity is to be expected.

SUBMARINE ALERT (Paramount)

War Melodrama

PRODUCERS: William Pine and William Thomas. Directed by Frank McDonald.

PLAYERS: Richard Arlen, Wendy Barrie, Roger Pryor, Nils Asther, Patsy Nash, John Miljan.

SYNOPSIS

Producers Pine and Thomas are not airing in overdetail the plot of this number in their sequence of war-slanted melodramas, due to the widespread search for plot kinks of this variety at the moment. It follows, however, in the tradition of "Torpedo Boat" and "Forced Landing," which tells about enough for showmanly needs.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 752-754.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 768-769.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	July '42	66m	May 23,'42	p673	p613	p756
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will Go	20th-Fox	256	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	....
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	....	Charles Starrett-Russell Hayden	Aug. 16,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	.....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	....	Penny Singleton-Arthur Lake	Aug. 6,'42	...	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	...	.....	....	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Calaboose	UA-Roach	....	Jimmy Rogers-Mary Brian	Not Set	...	.....	....	....	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	July '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	.....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	....	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	...	.....	....	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	....	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	.	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	255	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....

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Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	.....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	.....	....	p715	....
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	...	.....	....	....	....
Hi! Neighbor	Rep.	....	Lulubelle & Scotty-Jean Parker	Not Set	...	.....	....	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Invisible Agent	Univ.	....	Ilona Massey-Jon Hall	July 31,'42	...	.....	....	....	....
Isle of Fury	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	...	.....	....	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	...	.....	....	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	....	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	....
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Lazybones	Rep.	....	Judy Canova-Joe E. Brown	Not Set	...	.....	....	....	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	257	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Love & Kisses, Caroline	Univ.	....	Robert Cummings-Diana Barrymore	Not Set	...	.....	....	p772	....
Loves of Edgar Allan Poe, The	20th-Fox	259	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost Consolidated	National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	p756
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....

Title	Company	Prod Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Advance Synopsis	Service Data
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	....	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Not Set	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	...
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Not Set	...	.....	....	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Backmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Parachute Battalion	RKO	202	Robert Preston-Nancy Kely	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	...	.....	....	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Plainsmen	Rep.	....	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	258	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	....	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Gunsmoke	Col.	....	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankee, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	...	.....	....	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p756
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	...	.....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	....	Bruce Bennett-Kay Harris	Aug. 27,'42	...	.....	....	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	...	.....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....

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Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	...	.....	....	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	...	.....	....	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	..
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	.. .
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	.....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	p701	....
Talk of the Town	Col.	....	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	.....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p756
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Above (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	212	Llye Talbot-George Neisee	June 26,'42	...	.....	....	....	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	.....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	...	.....	....	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....

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Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42					
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	...	.....	....	....	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Nov. 1,'41	p342	p308	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	70m	Jan. 24,'42	p474	p464	....
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	105m	Apr. 25,'42	p621	p613	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	87m	Mar. 14,'42	p549	p542	p756
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	61m	July 4,'42	p750	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	62m	July 4,'42	p750	p635	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Feb. 7,'42	p494	p476	....
Treat 'Em Rough	Univ.	6039			68m	Apr. 4,'42	p586	p507	....
True to the Army	Para.	4122	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
Tumbleweed Trail	PRC	254	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	222	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	.....	....	....	....
Tuxedo Junction	Rep.	113	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Twilight on the Trail	Para.	4154	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twin Beds	UA	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Two-Faced Woman	MGM	211	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two Latins from Manhattan	Col.	3020	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Yanks in Trinidad	Col.	3010	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
			Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 17,'42	70m	June 27,'42	p738	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	...	.....	....	p772	....
Wavell's 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	.....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	....	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	...	.....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	Aug. 21,'42	...	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	....
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 768.

INDISPENSABLE!

"Fire destroyed the theatre here on May 1st and with it my **HERALD PRODUCT DIGEST.** I am wondering if it is possible to get another binder and the copies of the DIGEST for the 1941-42 contract season. If so, please advise cost and, if possible, when you can ship. I am anxious to get this at once so as to get pictures redated for opening."

Chas. Colville,
Manager,
Loudon Theatre,
Loudon, Tennessee

MOTION PICTURE HERALD

Rockefeller Center **New York**



SHOUT!
DON'T WHISPER!

You've got pictures and you want people to know about them • **ADVERTISE** them! Shout about them. Yell about them! . . . in every way . . . everywhere • Nothing, except the picture itself, is as important to the success of your show as the advertising you put behind it • And you can't *Whisper!* Not in this noisy, loud and hectic world. You've got to shout . . . out loud . . . with all your might • The answer is **ADVERTISING!** *Display* Advertising! . . . alive . . . scintillating with life, color, drama, to stop them in their tracks . . . to get those extra admissions • You've got the pictures . . . you've got the screen . . . you've got the lobby, the marquee, and the poster stands . . . we've got the advertising goods to put those mediums to work • Don't whisper . . . *Shout* with Standard Accessories . . . Specialty Accessories and Trailers from . . . **NATIONAL SCREEN SERVICE** . . . Prize Baby of the Industry!

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Pride of the Yankees

Bombs over Burma

TRADE PRACTICES:

Arnold and the Court hold Fate of new Sales Plan

Allied proposes to carry Rental Fight to Public

Minnesota anti-Blocks-of-5 Law dies with Appeal Refusal

FIGHT ON RENTALS STIRS INDUSTRY IN ENGLAND

CANADIAN TAX INCREASE CUTS THEATRE RECEIPTS

128 STARS CARRY BURDEN OF HOLLYWOOD ASSIGNMENTS

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MRS. MINIVER IS COMING TO YOUR HOUSE TO STAY!

While the First Lady of Show Business continues to entertain at Radio City Music Hall in New York (*she could go on forever!*) setting a new long-run record of 7 weeks *and still* S. R. O., the pre-release engagements all over America confirm the fact that this show is unique in the annals of the amusement world. When you book it, double your usual time and then clear the decks.

SCRANTON SHOWMANSHIP SELLS "MINIVER"

2-WEEK RUN IN ADVANCE!

An extraordinary announcement regarding an extraordinary motion picture

MRS. MINIVER



FOR THE FIRST TIME IN SCRANTON HISTORY A MOTION PICTURE SO BIG THAT WE HAVE ARRANGED IN ADVANCE TO SHOW IT FOR TWO WEEKS!

An event of historic importance in this city—
The outstanding scoop of our entire career
We are proud to have made it possible—
A TWO WEEK engagement of famed "Mrs. Miniver"
So that all Scranton may see it without delay
Simultaneous with its sensational New York run
Where it is smashing world's amusement records
At renowned Radio City Music Hall in its 7th Big Week
Where more than a million people have seen it already!
"Mrs. Miniver" stands alone among all past triumphs
Voted at the top of the All-Time Ten Best Film List!
The picture 130 million Americans eagerly await!



GREER GARSON
WALTER PIDGEON

Directed by WILLIAM WYLER · Produced by SIDNEY FRANKLIN

MRS. MINIVER

with TERESA WRIGHT · DAME MAY WHITTY · REGINALD OWEN · HENRY TRAVERS
RICHARD NEY · HENRY WILCOXON · Screen Play by Arthur Wimperis, George Froeschel,
James Hilton & Claudine West · A WILLIAM WYLER Production Based on JAN STRUTHER'S
Novel · A METRO-GOLDWYN-MAYER PICTURE · *(A Pre-Release Engagement)*

STARTING FRIDAY · JULY 24TH

NO INCREASE IN PRICES!

STRAND

AMONG THE FIRST TO SEE IT! YOU WILL SEE IT AGAIN AND AGAIN!

EASY TO DUPLICATE!

Set these ads up locally. Use art work from press-book

THE FIRST TIME IN SCRANTON HISTORY A MOTION PICTURE HAS BEEN BOOKED IN ADVANCE FOR TWO WEEKS!



Of course it's famed "Mrs. Miniver"!
The biggest sensation in film annals!
We are proud, we are fortunate to show it
For TWO WEEKS so that all may see it—
To give every man, woman and child in town
The chance to see it without delay—
And they'll see it again and again.
It is a privilege to bring it to you
AT NO ADVANCE IN PRICES!

Simultaneous with its phenomenal Broadway run
At famed Radio City Music Hall!
Imagine! The average picture plays there two weeks
"Mrs. Miniver" is already in its 7th week
Shattering every known record at that theatre!
You will realize when you see it
Why "Mrs. Miniver" is the screen's greatest thrill
Voted by press and public at the top of
The Ten Best Motion Pictures of All Time!

BE AMONG THE FIRST TO SEE IT!

GREER GARSON · WALTER PIDGEON

Directed by WILLIAM WYLER · Produced by SIDNEY FRANKLIN

MRS. MINIVER

with TERESA WRIGHT · DAME MAY WHITTY · REGINALD OWEN · HENRY TRAVERS
RICHARD NEY · HENRY WILCOXON · Screen Play by Arthur Wimperis, George Froeschel,
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Novel · A METRO-GOLDWYN-MAYER PICTURE · *(A Pre-Release Engagement)*

STARTING FRIDAY · JULY 24TH

STRAND



EXHIBITOR'S HANDY HOLDO



R SCHEDULE

SERGEANT YORK"
NGS FOR THE EAGLE"

"THE GAY SISTERS"
"SPY SHIP"



BOXOFFICE says
"Exhibitors have something
to look forward to in – –

THE PIED PIPER



Another BIG one from 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148. No. 3 — July 18, 1942

PRODUCT "SHORTAGE"

MARKED concern over the maintenance of an adequate flow of product to serve the screens is to be observed in various sectors of exhibition. That concern is not to be justified in terms of the total output of the studios, but may perchance be found warranted by the conditions of availability, as they have been, and as they may yet continue unless some effective attentions are applied.

For the larger situations in communities where the audience of a picture is in a practical sense limited only by its drawing power—exemplified most conspicuously by the Music Hall in New York—there is no large problem of product flow. In varying degree of accuracy this is true of a preponderance of metropolitan theatres, all over the map. Large populations encourage extended runs so that the playing time can be covered by relatively few releases.

But in the lesser situations and areas of limited tributary population the demand for change of bill is urgent, immediate. There are some thousands of theatres where the same audience, in effect, must be entertained every week, often twice a week.

JUST now comes to mind a certain little quality theatre in a mountain resort town. The potential audience is limited to the several hundred regular visitors and patrons of the hotels and clubs of the immediate region. It is the experience of this theatre that a strong attraction draws 65 per cent of its attendance on the opening night, 35 per cent the next night; and, as a recent experiment with a forced third day showed, a substantial zero per cent thereafter. The best picture on earth can do no business in that house after the second day. That was, incidentally, proved by the best box office picture on earth, so far.

The exhibitor-owner of that mountain town house has a real product problem. He does business annually with companies A, C and F. The seasonal conditions and his limited playing time do not permit other large contracts. He does find, however, that he has to play too many weak productions, while there are more than enough superior productions in the output of companies B, D, E, and maybe G, to fill the gaps in his quality program. Those pictures, however, are not available to him on any terms because he is not able to buy importantly large blocks of their material and they will accept no spot business from him. The result is that he does not get the material and B, D, E and G get no revenues from that town.

That situation is in some respects rather special, but its significant aspects are representative of conditions which in varying degrees affect many theatres, important in national totals.

There are enough competent pictures to serve all of the screens if a method of sales and distribution can be evolved to deliver them where they are needed, and where they can work.

The problem is as confused as it has been from the beginning and those days when the exhibitor bought programs and franchises. Much of the selling in a large sense continues to be franchise selling. The exhibitor's customers buy pictures.

AND while one turns over these eternal problems, a new essay at a plan for control of distribution and related trade practices, termed the Unity Plan, has been placed before the Department of Justice for consideration.

This is the newest version of the much written and rewritten Unity Plan of the many conferences of representatives of the many and several parties at interest. This one is said to be the last and final rewrite by the lawyers.

For reasons not entirely clear to a great many of the showmen who may expect to be governed by this document, should it get official government and court approvals, the content, until this week, had been held a secret. That came about through the acquiescence of the drafting committee to the demand of one member. Others had suggested that the exhibitors might well be informed of the document sent to Washington, but were over-ruled. Meanwhile, copies of the document were in the hands of sales executives in several regions. At reluctant last, came release late this week.

△ △ △

FOR EXPORT

MR. BOSLEY CROWTHER seems to have had a time of it trying to answer a request from Pearl S. Buck, novelist and president of the East and West Association, for a list of motion pictures to be recommended "to audiences across the Pacific as being really representative of American life". He found some, but not so many; which is not surprising.

Miss Buck is quoted: "Gangster pictures, pictures full of Hollywood ideas of luxury, slapstick comedies and Westerns have done their share to puzzle the East."

It is inevitable that the screen should be found to give its great domestic audience shows built on the appeal of the spectacular, the unusual, exotic. That is the stuff of which shows are made.

The screen of America is not introspective. The American is not typically an introvert. The business of the motion picture has been to show us what we like, not what we are like. We probably know as much about that as we can use, anyway.

A very great deal of what other lands perhaps would like to know about us and our lives are to us utter commonplaces, not the stuff of the thrills, mysteries and amazements we want to buy at the box office.

The war causes to be served, and among them those in which Miss Buck is most interested, create demand for pictures to educate various peoples overseas in the nature and spirit of America. That is a special job for special audiences—and export.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Bioff Sings?

UNHANDCUFFED, carrying a portfolio and accompanied by several deputy sheriffs, Willie Bioff, convicted extortioner, has been seen entering and leaving the federal courthouse building in New York a dozen times in the past few months. Bioff, who was presumably sent to Leavenworth with George E. Browne as a fellow prisoner, has been kept in the federal pen in New York close to the federal grand jury investigating the disposition of IATSE funds, it is reliably reported.

According to informed reports, the former "labor leader" is engaged in disclosing his connections with higher-ups in the gangster world in response to the skillful questioning of U. S. Attorney Matthias F. Correa, the prosecutor who secured Bioff's conviction. Questioned frequently by newspaper reporters as to the reason for Bioff's presence in the federal building, Mr. Correa has steadfastly refused to comment "as a matter of policy."

What is known is that Mr. Correa has refused to allow the film extortion case to die, has kept a federal grand jury sitting on the matter for the seven months since Browne and Bioff's conviction, and has called Chicago labor leaders before it. Bioff is talking, it is said, in an effort to win a reduction of his present 10-year sentence.

Quicker Censors

MOTION pictures entering or leaving the country will pass through censorship and customs with a minimum of delay, under new arrangements worked out between Office of Censorship boards of review and the customs bureau, it was learned this week.

Under the wartime rule pictures are examined by the review boards to see that no military information of value to the enemy leaves the country and that no enemy propaganda enters. The Bureau of Customs retains its normal work of assessing and collecting duties and guarding against the entry of immoral films.

To clear films rapidly, the customs service has arranged to measure films for duty and inspect them for moral content simultaneously with their inspection by the boards of review. A customs representative will be assigned to boards at New York, Los Angeles and Rochester.

No Tax for Uniforms

SOLDIERS and sailors will soon be exempted from paying back part of their salary in federal admission taxes at post theatres. The House of Representatives Wednesday approved legislation lifting the tax on theatres and other amusements operated at U. S. Army and Navy posts and stations. The bill, originally suggested by the War Department, went to the White House for President Roosevelt's approval. He was expected to sign it immediately.

STUDIOS turn to Red Army for war themes and heroes Page 12

UNITY in hands of Arnold and court; text of lawyers' draft Page 13

128 STARS carry burden of Hollywood assignments for new product Page 15

MINNESOTA court ruling kills block booking appeal Page 22

CANADIAN tax increase cuts public spending at box offices Page 23

RENTALS fight stirs conflict between British distributors, theatres Page 24

ELIMINATION of screen credits killed by contract problems Page 27

U. S. hitting Axis directly through films to South America Page 31

ALLIED urges units to take rentals fight to public Page 32

PRC and Warners announce details of production schedules Page 37

STRIKES hit Los Angeles exchanges; threaten studios Page 42

WAR COMPETITION considered factor factor in clearance award Page 49

SERVICE DEPARTMENTS

Asides and Interludes Page 30

Hollywood Scene Page 34

Managers' Round Table Page 55

What the Picture Did for Me Page 53

PRODUCT DIGEST, including Reviews and Release Chart Page 65

New Tax Bill

A SIX-billion dollar tax bill, which would make every employer in the motion picture industry a tax collector, was before the House of Representatives this week for quick passage and transmission to the Senate, where the Finance Committee will wrestle with the measure while Congress takes a brief "fence-building" vacation.

Featuring the bill was an increase from 10 to 15 per cent in the rate on unexposed motion picture and other photographic film and an increase from 10 to 25 per cent on cameras weighing not more than four pounds exclusive of lens and accessories, and lenses, photographic apparatus and equipment.

In dealing with income taxes the Ways and Means Committee reduces the personal exemption and increased the rates, and provided that beginning January 1st, next, employers are to withhold five per cent of each employee's pay, after allowance for marital status and dependents.

The corporation and excess profits taxes also are revised upward, to an extent which is expected to lead the Senate Finance Committee to attempt to rewrite that section of the bill.

No mention is made in the measure of any change in the admission tax, but all branches of the industry will be affected by other levies, including a change in the tax on long-distance telephone calls from five cents for each 50 cents or fraction thereof of the charge to a flat 20 per cent; an increase from six to 10 per cent in the tax on local telephone service; an increase from five to 10 per cent in the tax on railroad and other passage tickets, pullman service, etc., and a new tax of five per cent on freight and express shipments.

The tax on coin-operated amusement devices is to be expanded to take in juke-boxes, but the tax on electric signs is to be abolished because of its low return.

J. Cheever Cowdin, chairman of Universal Pictures, in a statement issued on the eve of Congressional action to further increase taxes on corporations, said there was less danger of creating war millionaires than of impairing the ability of industry to cope with post-war problems under the present tax proposals. Mr. Cowdin, who is also chairman of the National Association of Manufacturers' committee on government finance, described as "absurd and impossible" charges that war manufacturing corporations were making "exorbitant and unconscionable profits."

Genius Trouble

RKO RADIO, which had ousted Orson Welles attaches from its studio a week previously, suspended Pare Lorenz on Monday "because of technical and screenplay difficulties."

Mr. Lorenz had been at work about six months on a film of his own devising known as "Name, Age and Occupation," roaming the continent most of this time, obtaining background material and factual incidents, and returning only recently to the studio to shoot additional footage.

Mr. Lorenz, like Mr. Welles, was given an RKO Radio contract during the regime of George Schaefer as president and Joseph I. Breen as production manager.

It was learned from the studio that Mr. Lorenz' $400,000 budget was exhausted and that he had estimated another $400,000 was needed to complete the film. RKO indicated it had hoped he would return and finish the picture for less money.

Million to Miniver

NICHOLAS M. SCHENCK, president of Loew's; William F. Rodgers, its general sales manager; William Wyler, director; Walter Pidgeon, actor; Greer Garson, actress; Jan Struther, novelist; other MGM executives and members of the New York daily press were to appear on Friday noon, at the Radio City Music Hall studio-office of Gus Eyssell, its managing director, for lunch, and for special plaques.

For MGM's "Mrs. Miniver" on Thursday began its seventh week at that theatre. It is the first film to do so. It is the first picture to gross over $100,000 a week for six weeks.

Miss Garson and Mr. Pidgeon are the film's co-stars; Miss Struther is the author; Mr. Wyler, the director.

Wednesday night it was estimated the picture had been seen at the house by 918,579. MGM said this number represented more people than had ever attended "any motion picture in any theatre in the world." In the sixth week 146,125 persons paid $101,000 to see it.

It added the Hollywood premiere, at the Carthay Circle Theatre, next Wednesday, would be "on an unprecedented scale," as a benefit for the Volunteer Army Canteen Service, and under direct charge of Mrs. Louis B. Mayer.

The Music Hall expected a million persons would have seen the picture before the weekend.

Films and Pretzels

MOTION pictures are supplanting live entertainment in a Philadelphia night club. The floor show this week gave way to 16 mm. films at the Schwartzwald Inn, neighborhood nightspot in the Frankford section. Herman and Fritz Trautz, proprietors of the experiment in combining screen and rathskeller, say the programs will include a full length feature, short subjects, news and comedy reels. The screen show will be presented twice nightly, Tuesdays and Thursdays.

In the Flesh

ARTHUR HORNBLOW'S comment, three weeks ago in New York, that perhaps pictures made without sets, would be better, may soon be tested. The MGM producer was referring to work under the War Production Board order limiting studio expenditure to $5,000 per set.

That producers are not only using less material, and old material, for sets, but also dropping sets for the "real thing," was apparent in New York this week. In that area, director Alfred Hitchcock not only filmed street scenes for his Jack Skirball production, "Shadow of a Doubt," he also hired slum children to play baseball in a background shot.

His camera prowls led him to back alleys near the financial district, Newark tenements and the Jersey meadows where he used the Pulaski Skyway for background by special permission of its guardians, the U. S. Army.

Most of the scenes, involving the Hitchcock chase, were photographed three times, using doubles in small, medium and large sizes. The picture has not yet been cast.

To a New York newspaper reporter, he asserted:

"If you can find the right atmosphere somewhere and film it, why build a set?"

Also travelers to New York this week from the Coast, for location shots on East 52nd Street, were Twentieth Century-Fox's director Irving Pichel, actor Monty Woolley and actress Ida Lupino for "Light of Heart."

Mr. Hitchcock this week carried his cinema technique to *Life* magazine with a scenario, "Have You Heard," on wartime rumors. It was suggested by Stephen Early, the President's secretary, photographed at Hollywood by Eliot Elisofon under the Hitchcock direction. "A simple sexless story," *Life's* caption labeled the six-page picture layout, "it shows how patriotic but talkative Americans pass on information, true or false, until finally deadly damage is done." In picture sequence it traces a rumor's spread from a church sermon, through bar and beauty parlor to the sinking of a ship.

Color Spreads

ALREADY 50 per cent ahead of the calendar year 1941 in its use of color, with 27 features filmed, filming or announced by producers for 1942 as of a fortnight back (MOTION PICTURE HERALD, July 4, Page 12), Hollywood this week announced two more Technicolor productions. Warners on Monday specified color for "This Is the Army," from the Irving Berlin musical, and Columbia announced color for "The Gibson Girl," starring Ginger Rogers.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover, Page 3
"The Pied Piper," 20th-Fox, Pages 6, 33
"Eagle Squadron," Universal, Pages 16, 17
"Men of Texas," Universal, Pages 20, 21
"Beyond the Blue Horizon," Paramount, Pages 35, 36
Product Announcement, PRC, Pages 40, 41
"The Pride of the Yankees," RKO, Page 43
"Enemy Agents Meet Ellery Queen," Columbia, 4th cover

Easing the Burden

INDIANA exhibitor members of the ATO of Indiana, at their mid-summer convention at Lake Wawasee were cheered by news of a decision reached by the state's attorney general to exempt them from paying the state gross income tax on the full receipts from percentage pictures. It was learned that taxes amounting to $250,000 would be rebated to Indiana theatremen, but that in future, distributors would have to make joint returns with exhibitors to avoid the levy. Jacob Weiss, attorney, who made the fight for the showmen, contended that in playing such pictures exhibitors acted only as "agents."

M. A. Rosenberg, president of national Allied, who made his first address to Indiana exhibitors, talked on high film rentals during Thursday's session. Abram Myers, general counsel of Allied, discussed new film buying methods.

Opening day of the convention was devoted to MGM's Exhibitor Forum. For other convention news, see page 32.

Willkie War Tour

WENDELL WILLKIE, chairman of the board of 20th Century-Fox, ex-Republican presidential nominee, and defense counsel for the motion picture industry when it faced Senate charges of "war mongering," may soon be off to the fighting fronts for a first-hand inspection of the war, it was reported in New York this week. Australia, China, Russia and other United Nations may be visited by him. Mr. Willkie has been active in behalf of several war relief groups. If official permission and transportation is secured for the tour he will be the second 20th Century-Fox emissary to fighting fronts. Colonel Darryl F. Zanuck recently returned from a mission to London in behalf of the Signal Corps motion picture program. A Chungking dispatch to the United Press said that the Chinese would welcome a Willkie visit. Said the newspaper *Ta Kung Pao,* it would "signify that Americans both inside and outside the Government are concerned with China's welfare."

Called to Arms

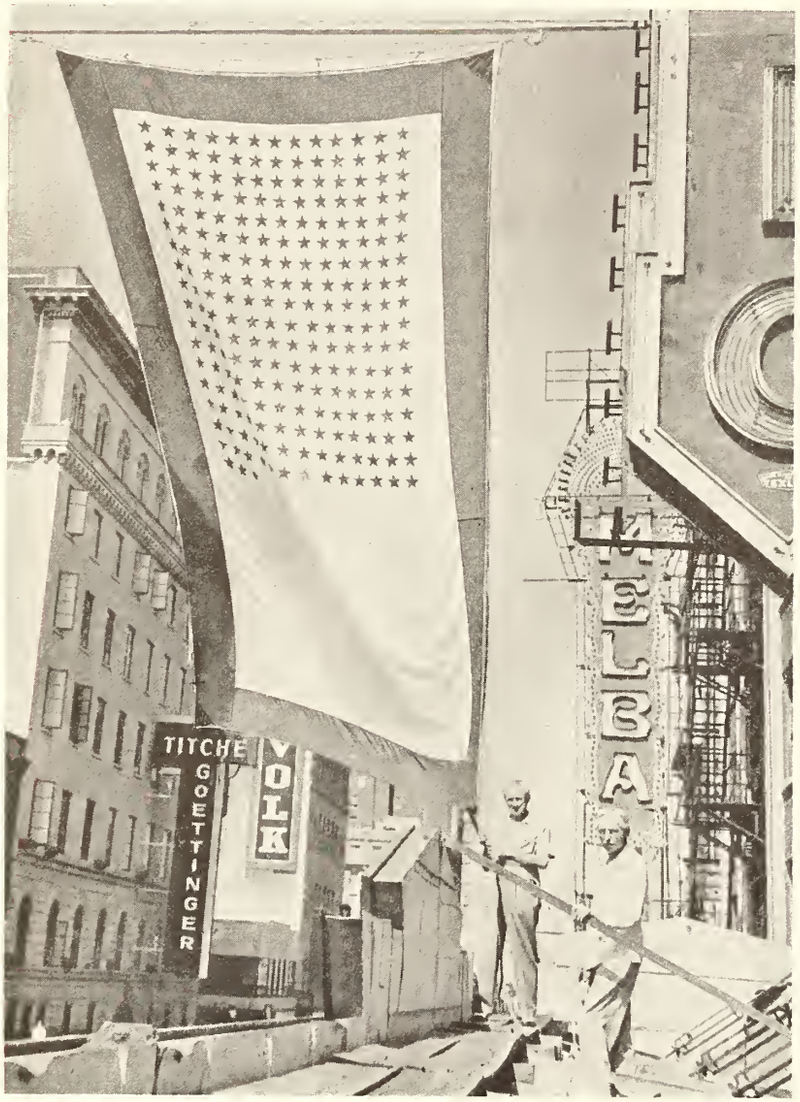
ADD industry executives "actively" in the war: Hal Roach. Next Saturday, the United Artists producer reports to Fort MacArthur, California, as a major in the Signal Corps. From there, he will proceed to the Corp's Photographic Center, Astoria, New York City.

Mr. Roach's reserve commission is 18 years old. He received it for services in the last war.

Production at his studio continues under C. W. Thornton. Fred Guiol has charge of the "Streamliners."

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THIS WEEK the Camera observes:



225 BLUE STARS and one gold mark the service record of Interstate Theatres of Texas. Robert O'Donnell and Karl Hoblitzelle here unfurl the 12 by 20 foot banner for the first time in front of the Majestic theatre in Dallas.

FOR CHINA RELIEF. Herman Gelber, chairman of the Film War Service Council of the Motion Picture Industry Trade Unions and president of Motion Picture Machine Operators Union, Local 306, addresses a noon rally at Times Square in New York to the great good of collections for the relief of the war harried Chinese.



By Metropolitan



AT EASE in the cocktail lounge as in the saddle, Roy Rogers, contender for the Republic post of honor relinquished by Gene Autry for the Army, is entertained at the Baltimore Variety Club. Left to right: Eugene McCurdy, Columbia and Eureka theatres; the star; Lauritz Garman, Garman Circuit, and William Hicks, Hicks Circuit.

BACK FROM THE FRONT. E. S. Gregg, below, vice-president and general manager of the Western Electric Export Corporation, returned this week from a trip to England, said that, while the film industry there was regarded as essential to morale, every member of it was engaged to some extent on war work.





ONCE OVER LIGHTLY. Ralph Talbot, Tulsa, Oklahoma, exhibitor, gets a quick make-up and hair-dress from Martha O'Driscoll and Al Rogell, director, on the set of "Chatterbox" at the Republic Studios.



By Staff Photographer

JONAS ROSENFIELD, JR., is the new president of the Screen Publicists Guild, succeeding Joseph Gould, now in the Army. The Guild received its charter last week as Local 114 of the CIO's United Office and Professional Workers of America.

COLUMBIA is planning to ship duplicate negatives to the Argentine and make prints for South American distribution there, Joseph A. McConville, right, foreign sales manager for the company, told the press this week on his return from a Latin American tour.



By Staff Photographer



By Staff Photographer

TRANSPORTATION difficulties may counter-balance extremely good business in Latin America, according to Morris Goodman, left, Republic foreign manager, who returned to New York last week after four months below the Rio Grande.



AL GALSTON, Los Angeles theatre owner, and Marty Solomon, Monogram exchange manager, with Gale Storm and Lee Bonnell at the Hollywood premiere of Monogram's "She's in the Army".

STUDIOS TURN TO RED ARMY FOR WAR AND HERO THEMES

At Least a Dozen Titles Now in Work Concern Russia's Effort in War

from HOLLYWOOD BUREAU

Hollywood is turning an attentive eye toward Soviet Russia in its quest for new and dramatic story themes and backgrounds.

The Red army and the fierce resistance of the Russian people in their struggles against Nazi invaders have attracted the attention of at least four of the major studios and half a dozen of the top independents have pictures about the Russian front in the offing.

At least a dozen titles now on future production lists at the studios are about the Soviet Republic and its war effort. Several of Hollywood's top producers are speaking enthusiastically these days about the dramatic possibilities of Russian stories or backgrounds which they have under contemplation. Story departments have paid out large sums for titles or scenarios on Russia.

In fact, coast observers report, the new selling season will not be long underway before a new cycle of pictures about Russia will reach theatre screens in sequel to recent productions on Britain, China, the fighting French and other United nations. Kharkov, Sevastopol and Moscow appear likely to compete with the Burma Road, Britain's skies, and Wake Island as settings for screen war drama.

Metro in Lead with Three Pictures Set in Russia

Metro-Goldwyn-Mayer is in the fore of the new interest in Russia with at least three pictures on the Soviets soon to be in work. Not since 1926, when Cecil B. De Mille made "The Volga Boatman," has there been such serious interest in Russia. The new crop of pictures will steer far away from the satire of "Madame X," and "Ninotchka's" gay approach to the Soviet system.

Arthur Hornblow will lead the Metro Russian themes with "Song of the Red Army," an original story now being written under Mr. Hornblow's supervision. In New York two weeks ago he said that the picture would be definitely a "big" production with top casting and budget.

"It will be a vigorous picture, full of color," he said, against a canvas of the Russian peasant's battle against the Nazis and the resistance of the Cossacks in the Ukraine.

"Scorched Earth," another MGM original, will be produced by Joseph Pasternak. Leo Mittler, Victor Trivas and Guy Ender are working on the story. A third, untitled picture, will be set among the winter-bound guerilla fighters.

Mr. Pasternak described "Scorched Earth" as the story of a band of Ukrainian musicians who drop their instruments for guns, burn their town and homes and go forth against the Nazis. "It is the story of all freedom-loving people," he said.

Warners Brothers was one of the first producers to swing to the Russian motif with the purchase of "Mission to Moscow," the book by Joseph E. Davies, former U. S. Ambassador to the Soviet Union. It will be a top picture on the Warner 1942-43 schedule and one of the most important on the Russian theme. Walter Huston has been talked of for the lead. The company is hopeful of repeating the success of its previous ambassadorial scenario, "My Four Years in Germany," produced in 1918 from the diary of Ambassador James W. Gerard.

Erskine Caldwell has been signed to prepare the screenplay.

Twentieth Century-Fox Plans Two with Soviet Theme

Twentieth Century-Fox is also preparing two or more pictures about Russia. Last week it announced the purchase of "Road to Moscow," a new screenplay by Roland Dorgles. It too is about guerilla fighters behind the German lines.

"The Russian Marines," a story of the resistance of the Red Navy and land forces in the Crimea and along the shores of the Black Sea is also in preparation at 20th-Fox. Boris Morros will produce in collaboration with S. P. Eagle. The script is by Walter Reisch.

The Westwood studio, headed by Colonel Darryl F. Zanuck, is also reported considering a revision of "Ski Patrol," a story of the Russo-Finnish war which it purchased in 1941, then shelved. Plans are under consideration to place the ski troop action on the Nazi-Soviet front.

Colonel Zanuck is reported to have visited Moscow recently on a mission for the Army Signal Corps.

Columbia's B. P. Schulberg also has a Soviet locale under consideration. He plans to make "Caviar for the General" from a play by Lou Meltzer. Reportedly, he would like to cast Greta Garbo in the role of the clever Russian woman who outsmarts a Nazi general and sacrifices herself for the Russian cause and her guerilla lover. He promises an honest picture of Soviet life wth the comment: "If we are going to show the Russians fighting to preserve their way of life we must show what kind of life they consider worth preserving."

The picture will have none of the satiric quality of his previous screen mention of Russia, "He Stayed for Breakfast."

MGM already has taken steps to soften the sting of one of its earlier satires on Russia, "Madame X." Harry Kurnitz, who wrote the original foreword, is now at work on a new introduction to explain that the picture's satire was all in fun.

The independents are also working on Russian themes. Eugene Frencke was the first producer to acquire remake rights to a Soviet film, when he purchased "The Girl From Leningrad" from Artkino, the Soviet film agency in the U. S. He has completed the shooting script and will start production soon for release through an undisclosed major. Merle Oberon and Claudette Colbert are mentioned as lead possibilities.

United Artists' partner, Sir Alexander Korda, has been discussing a screen version "War and Peace" the Tolstoy classic of the Napoleonic invasion. It is still under consideration and may be made in cooperation with the Soviet Government and its official film agencies. Mr. Korda is said to feel there is as close a parallel between the Russian fight of 1812 and now as there was between Nelson's navy of "Lady Hamilton" and contemporary British sea fighters.

Mr. Korda and Nichola Napoli, president of Artkino, are said in Hollywood to have arranged also the distribution of "Rout of the Nazis" through UA. It is about the resistance of Moscow last winter. Edward G. Robinson may do the narration.

United Artists has signed Gregor Rabinovitch, European producer, to head a unit which will make "Russian Girl," also based on the "Girl from Leningrad" theme.

Samuel Goldwyn may set his next comedy, to star Bob Hope, in a hotel room overlooking Red Square. Titled "They Got Me Covered," it is the tale of a bumbling American correspondent.

UA's next "World in Action" short release will be "Inside Fighting Russia." The subject is reviewed in the Product Digest this week.

Republic's forthcoming "Nazi Busters," by Murray Acosta, will tell of the U. S. Merchant Marine's convoy service to Russia.

Producers Releasing Corporation lists "Miss M. from Moscow" on its schedule for 1942-43. It will be a George Merrick production.

The King Brothers, independents, are also in the Soviet picture race with "Sevastopol" scheduled for early release. It is an original story by Henry Blankfort about the Russian women's role in the war against Germany.

Many Circuits Now Show Russian Films

comes close on the heels of new interest among circuits and independent theatres in native Russian product distributed here by Artkino. That company is now enjoying the best booking boom in its carreer, according to reports. At least three distributor affiliated circuits have booked Artkino pictures into some of their houses.

RKO, Warner and Paramount houses have played "Our Russian Front," in both short and feature versions, "Guerilla Brigade," "Our Russian Front" and are now considering "This Is the Enemy," "Red Tanks," "Defense of Moscow" and other titles newly received from Russia. Audience interest in the pictures is described as good in the circuit offices.

Mr. Napoli has been in Hollywood for the past two months arranging production details for "Girl From Leningrad," now withdrawn from U. S. circulation in its original Russian form. He has also offered extensive background and news material to the studios for use in their forthcoming productions about the Soviet Union.

Other less definite Russian screen prospects include a film version of Erskine Caldwell's forthcoming book, tentatively called "Vengeance of the Earth" and a John Steinbeck story of Russia in sequel to "The Moon Is Down." William Wyler, director of "Mrs. Miniver," also has been reported as expressing interest in a parallel screen study of a Russian family in war time. Paramount may make a ski troop film, "In the Rear of the Enemy."

U.S. AND COURT HOLD FATE OF UNITY SELLING PLAN

Lawyers' Draft specifies Blocks of 13; Identification Clause strengthened

Details of the United Motion Picture Industry's proposed amendments to the selling provisions of the consent decree were revealed Wednesday night.

The drafting committee of distribution and exhibitor association attorneys released the text in which they embodied selling changes recommended on March 3rd by the "unity" organization conferences. Its incorporation in the consent decree as a formal amendment to Sections III-A, IV-A and VII of the decree is contingent upon approval by the Department of Justice and Judge Henry W. Goddard.

The fate of the unity plan still rested in Washington at midweek with Thurman Arnold, assistant attorney in charge of the anti-trust division, and with Department of Justice attorneys. Mr. Arnold and Robert Wright, head of the film unit of the anti-trust division, were still studying the proposed changes.

Five to be Trade Shown In Blocks of 13 Films

Pictures may be sold in blocks up to 13, under the plan, for release on and after September 1st. Five pictures out of each group of five or more shall be trade shown.

The remaining pictures in the blocks are to be identified, the plan specifies, by announcement of star or feature players, or by a brief story outline or by a reference to a play or published book or story at the time the license is concluded. Distributors may make a corrected announcement in advance of release. Trade shown and identified pictures for each block are to be announced in the trade press.

The amendment reiterates the decree's prohibition against conditioning features on short subjects and provides cancellation on moral, religious or racial grounds. It also permits the sale of special pictures and westerns in blocks of six, identified by star.

Redress through arbitration is offered exhibitors who claim that pictures deviate from the advance identification. They may cancel on this ground by letter to the home office within 21 days after the first exchange city run, or 14 days after notice of availability, whichever comes first. If distributors deny the deviation within five days the case goes to arbitration. The arbitrator, if he finds there was such deviation, may void a license, as it applies to the picture at issue. It may not then be included in another block.

The text worked out by the drafting committee embodies in substance all the changes in the decree recommended by the sales plan agreed upon by the Unity committee of the whole on March 3rd. It does not include the cancellation clauses calculated according to revenue, or the conciliation and arbitration changes recommended by the Unity group.

Austin Keough, general counsel of Paramount, was chairman of the drafting committee.

UMPI's Amendments to the Consent Decree

The following are the proposed amendments to Sections III-A, IV-A and VII to the Consent Decree as they were submitted to the Department of Justice by the United Motion Picture Industry, and released to the press late this week:

SECTION III-A

(a) Except as provided hereafter in subdivision (f) no distributor defendant shall offer for license or license a feature motion picture[1] to be released between September 1, 1942 and August 31, 1943[2] for public exhibition within the United States of America, at which an admission fee is to be charged, until the feature has been announced in the manner herein specified as part of a group, or announced as a special feature[3] if such feature has not been announced as part of a group.

(b) The announcement of features shall be by a notice published in a trade publication having general circulation among exhibitors, which shall state the titles of all features tradeshown or to be tradeshown and the identification, as hereinafter provided, of all features to be identified.

(c) No announcement of a group of features shall include more than thirteen features. If announcement is made of a group of more than five features, five of such features shall be announced as tradeshown features and shall be tradeshown as hereinafter provided, and the remaining features shall be announcel as identified features and identified as hereinafter provided; and if the announcement is made of a group of five or less features, or of a special feature, then all such features or such special feature shall be tradeshown.

(d) Each feature announced as a tradeshown feature shall be tradeshown within each exchange district in which such public exhibition is to be held. Every trade showing shall be preceded by a notice published in a trade publication having general circulation among exhibitors in such exchange district which shall state the title of the feature and the date and the time when and the place where it will be tradeshown.

(e) Each feature announced as an identified feature shall be identified (1) by the star to appear in the feature, or (2) by featured players to appear in the feature, or (3) by a brief outline of the story upon which the feature is based, if an original story, or (4) if the feature is based upon, suggested by or adapted from a play or published book or story, by a reference to such play or published book or story. In the event that an identified feature as produced deviates substantially from the identification thereof contained in the original announcement, a distributor defendant may make a corrected announcement of such feature properly identified in the same manner as hereinabove provided for the making of the original announcement and such corrected announcement shall then be deemed to be the announcement thereof with respect to license agreements thereafter entered into.

(f) The provisions of this section shall have no application to Westerns, foreigns and reissues.

SECTION IV-A

With respect to features listed in any announcement or corrected announcement made by a distributor defendant as provided in Section III-A:

(a) 1. Such features may be offered for license or licensed by such distributor defendant to an exhibitor in such number, combination, group or groups, as such distributor defendant may from time to time determine, provided, however, that (1) no distributor defendant shall offer for license or shall license more than thirteen features in a single group; (2) the offer for license or license of one group of features shall not be conditioned upon the licensing of another feature or group of features; (3) no feature announced as a tradeshown feature shall be offered for license or licensed until it shall have been tradeshown; and (4) no feature announced as an identified feature shall be licensed unless identified in the license agreement and such identification shall be the same as contained in the announcement or corrected announcement.

2. If an exhibitor to whom a feature has been licensed by a distributor defendant claims that there is a deviation between such feature and the identification thereof contained in the license agreement, he may, at his election, cancel such feature from the license agreement by giving written notice to such distributor defendant at its Home Office of his election to cancel such feature, together with a statement of his reasons therefor, within twenty-one days after the conclusion of its first public exhibition in the city wherein is located the exchange out of which the exhibitor is served, or within 14 days after the mailing by such distributor defendant of the first notice of availability, whichever period expires sooner. In such event the license in so far as it relates to the exhibition of such feature shall be deemed canceled unless within five days after receipt of such notice the distributor defendant shall have mailed to the exhibitor a notice in writing of its denial of such claim and of its intention to arbitrate the controversy. The power of the arbitrator in deciding such controversy shall be limited to the making of (1) a finding as to whether or not such feature is a substantial deviation[4] from

(Continued on following page)

[1]All terms used in Sections III-A and IV-A hereof shall have the same meaning as in Sections III and IV of the Consent Decree.

[2]Except that in the case of Twentieth Century-Fox Film Corporation and RKO Radio Pictures, Inc., the provisions of this section shall have application only with respect to features released in the United States between August 1, 1942 and July 31, 1943.

[3]For the purpose of this section a special feature means a feature which for a period of time is exhibited at generally advanced first run admission prices and is licensed under an exhibition contract applicable only thereto, or, a feature distributed by a distributor defendant pursuant to an agreement requiring such feature to be licensed individually by a license applicable only to such feature.

[4]In the case of a substitution of a star for the star, by which a feature is identified in the license agreement, the arbitrator shall find a substantial deviation.

Kuykendall Sees Plan Only As 'First Step'

Edward Kuykendall, national president of the Motion Picture Theatre Owners of America, in a bulletin to the members on Tuesday told them that while the new UMPI sales plan was some improvement over the consent decree requirements and would "fill out until the rest of the decree terminates next year" they should look ahead to a "permanent and genuine solution" of block booking, picture selection and other trade practices.

Appeasement and extended bargaining between distributors and exhibitors in unity conferences, he indicated, is the wrong approach to trade problems. A real solution, he wrote, will only be reached by making a genuine effort to provide reasonable selection of pictures to exhibitors, particularly for theatres in country towns and in last runs in the large cities, now unable to bargain for selective contracts.

"We hope the distributors, all of them, not just the consent decree distributors alone, recognize the need for such action on their part," he said.

Meanwhile, he warned against renewed public controversy over block booking or attempts to solve trade problems before courts or government agencies.

The negotiation of trade practices and competitive and bargaining differences can never be assumed by any unity movement, he said.

The best that can be achieved in this field of conflicting, competitive and frankly selfish interests is to reconcile the divergent demands by negotiation, compromise and agreement on what is fair and just; to redress genuine grievances and prevent injustices, and to regulate our own business ourselves so that the abuses that cause innumerable lawsuits and statutory regulations will be removed before they destroy our business," Mr. Kuykendall wrote.

New Victory Shorts

Paramount has disclosed the names of two of its four new "Victory" short subjects: "A Letter from Bataan," with Susan Hayward and Richard Arlen; and "We Refuse to Die," with Ellen Drew and Barry Sullivan. The latter is about Lidice, Czech town razed by the Germans.

Hungerford with B. & K.

Tom Hungerford, who resigned as district manager for Essaness Theatres several weeks ago, has joined Balaban & Katz and at present is managing their Harding theatre, Chicago.

Seattle Promotions

Charlotte Tabor and Lydia Ramsey, the former of Paramount and the latter of MGM, have been promoted to bookers in their Seattle exchanges. They had been assistants.

Continue Pier Construction

The Galveston steel pleasure pier, which will cost $1,500,000, will continue in construction. It will house a theatre, dance hall, rides.

Lawyers' Draft of New UMPI Selling Plan

(*Continued from preceding page*)

the identification contained in the license agreement; and if the finding be in the affirmative (2) an award cancelling such license in so far as it relates to such feature.

3. No feature for which the license is cancelled pursuant to the provisions of subdivision 2 of Section IV-A or of Section VII of this Decree, or pursuant to any cancellation privilege contained in any license agreement, shall be included within another group subsequently offered to the exhibitor making such cancellation.

4. With respect to Westerns to be released between September 1, 1942 and August 31, 1943[5] for public exhibition within the United States of America, at which an admission fee is to be charged, a distributor defendant may offer for license and license such Westerns without tradeshow or announcement, but shall not offer for license or license more than six Westerns in a single group. Each Western in each group shall be identified in the license agreement by the star appearing therein or by the series of which it is a part. The offer for license or licensing of one group of Westerns shall not be conditioned upon the licensing of another Western or group of Westerns.

5. The provisions of sub-paragraph (a) of this Section and the provisions of sub-paragraph (b) of this Section insofar as they provide for the arbitration of a claimed violation of any provision of said sub-paragraph (a), shall apply only with respect to licenses entered into prior to September 1, 1943 for the exhibition of features released prior to such date and subsequent to August 31, 1942, except that with respect to RKO Radio Pictures, Inc., and Twentieth Century-Fox Film Corporation such provisions shall have application only with respect to licenses entered into prior to August 1, 1943 for the exhibition of features released prior to such date and subsequent to July 31, 1942.

(b) No distributor defendant shall require an exhibitor to license short subjects, newsreels, trailers, or serials (hereinafter collectively referred to as shorts) as a condition of licensing features. No distributor defendant shall require an exhibitor to license reissues, westerns, or foreigns (hereinafter collectively referred to as foreigns) as a condition of licensing other features.

Where a license has been entered into, controversies arising upon a complaint by an exhibitor that the licensing to him of one group of features was conditioned by the distributor upon the licensing of another feature or foreigns of features or the licensing of shorts or foreigns or that a distributor defendant has licensed as part of a group a feature previously cancelled by such exhibitor or that the licensing to him of one group of Westerns was conditioned by the distributor defendant upon the licensing of another Western or group of Westerns shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds thereof, not later than two days after receipt by the exhibitor of the distributor's written approval of the exhibitors' signed application or applications for such features, Westerns, shorts or foreigns. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the licensing of such features was so conditioned or that such cancelled feature was so licensed; and, if the finding be in the affirmative, (2) an award cancelling the license for (or to the extent that it may relate to) such other feature or group of features, or such shorts or foreigns or such previously cancelled feature or such other Western or group of Westerns.

Where no license has been entered into, controversies arising upon a complaint by an exhibitor that a distributor defendant has offered for license to him more than thirteen features in a single group or that the offer of a license to him of one group of features was conditioned upon the licensing of another feature or group of features, or the licensing of shorts or foreigns or that a distributor defendant has offered for license as part of a group a feature previously cancelled by such exhibitor or that a distributor defendant has offered for license to him more than six Westerns in a single group, or that the offer of a license to him of one group of Westerns was conditioned upon the licensing of another Western or group of Westerns, shall be subject to arbitration. An exhibitor shall have no right to assert any claim that an offer so to license such features was so made or conditioned unless he shall have mailed to the distributor at its Home Office a notice in writing of such claim and of the grounds therefor not later than five days after the exhibitor claims the alleged offer was made. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the offer to license such features or Westerns was so made or conditioned; and, if the finding be in the affirmative, (2) an award imposing upon the distributor making such offer a penalty in an amount not to exceed five hundred dollars ($500.00). Such penalty shall be payable into the arbitration fund referred to in subdivision 8 of Section XXII hereof.

SECTION VII

Controversies arising upon the complaint of an exhibitor that a feature licensed to him by a distributor defendant for exhibition in a particular theatre is generally offensive in the localty served by such theatre on moral, religious or racial grounds shall be subject to arbitration. An exhibitor shall have no right to assert any such claim unless written notice of his election to cancel such feature, together with a statement of his reasons therefor, shall have been mailed to the distributor defendant at its Home Office not later than twenty-one days after the conclusion of its first public exhibition in the city wherein is located the exchange out of which the exhibitor is served. In such event the license in so far as it relates to the exhibition of such feature in the theatre specified in the notice shall be deemed cancelled unless within five days after receipt of such notice, the distributor defendant shall have mailed to the exhibitor a notice in writing of its denial of such claim and of its intention to arbitrate the controversy. The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the feature is generally offensive in the locality served by the exhibitor's theatre on moral, religious or racial grounds; and, if the finding be in the affirmative, (2) an award cancelling the license in so far as it relates to the exhibition of such feature in said theatre.

[5]Except that in the case of Twentieth Century-Fox Film Corporation and RKO Radio Pictures, Inc., the provisions of this section shall have application only with respect to Westerns released in the United States between August 1, 1942 and July 31, 1943.

128 MARQUEE PLAYERS HAD 472 ROLES IN SEASON

77 Men Averaged Four Parts Each; 51 Women Had 3-Role Average

from HOLLYWOOD BUREAU

The 128 top name value players of Hollywood have appeared in a total of 472 roles during the season just ending or in pictures which have been filmed or are being filmed for the 1942-43 programs.

Of the 77 men in the 128 marquee names, each has an average of four roles.

Of the 51 women, each has an average of three roles, either in pictures released since the start of the 1941-42 season in September or in pictures finished or in work at present for the new season.

The leading men have been busier than the women, taking a total of 314 roles to the distaff side's 158 in the tabulations.

(The first 10 Stars of Tomorrow and the 15 runners-up in the MOTION PICTURE HERALD's poll of exhibitors last year were not included in this survey. An analysis of their assignments appeared in MOTION PICTURE HERALD of July 4.)

Title of Hollywood's busiest top name player goes to George Sanders, who is in front with 11 roles completed. (For purposes of this survey, assignments now being accomplished are figured as completed.)

In addition to roles on his home lot, 20th Century-Fox, he has worked for Walter Wanger, United Artists, RKO, and M-G-M.

Next in line for the busiest actor laurels is Brian Donlevy, with nine roles completed. In addition to working at Paramount, where he is under contract, he worked at Edward Small-United Artists, Universal, Columbia and M-G-M.

Henry Fonda follows closely with eight roles—at 20th Century-Fox, Warners, RKO and Columbia.

Four Actors Had Seven Roles Each

Four actors are tied for fourth money with seven roles each—Edward Arnold, Gene Autry, Preston Foster, and William Gargan.

The two busiest actresses—Ann Sheridan and Paulette Goddard—have six roles apieces.

On the other hand, six men have six roles each. They are Fred MacMurray, Ray Milland, Chester Morris, Basil Rathbone, John Wayne and Robert Young.

Fifteen men and seven women have five roles each; 18 men and 13 women, four roles each; 15 men and eight women, three roles each; 14 men and 14 women, two roles each; two men and seven women, one role each.

Ninety-nine of the total of 128 already have had a total of 261 roles announced for them as the current season comes to a close and the new one begins. The figures will change from the day to day as the companies announce their new production plans.

But the best laid plans of mice and men, and studios, aft gang haywire. Exigencies of wartime economies, speeding up of the Selective Service procedure, and voluntary enlistments in the armed forces undoubtedly will change many production plans.

Here are the leaders in the number of assignments already announced.

Gene Autry, number six in the Money Making Stars as voted by exhibitors in the MOTION PICTURE HERALD-*Fame* poll as well as number one western star, has nine to do, one of them being "Bells of Capistrano," the second of the two high budget specials for the 1941-'42 season. The others are his six westerns with Smiley Burnette and two high budget specials for the new year.

Ann Sheridan, Bob Hope, Randolph Scott each are announced for seven. Humphrey Bogart, Richard Dix, Judy Garland have six titles each lined up for them. Olivia de Havilland, Errol Flynn, Dorothy Lamour, Edward G. Robinson and Lana Turner are scheduled for five each.

Following is a tabulation of the assignments completed and announced for the 128 players in alphabetical order. Some of the pictures have been released, and some of those finished are on next season's release schedule. As noted previously, roles in pictures now shooting have been listed as "finished" for purposes of this survey.

"JUKE GIRL" ARMY CHOICE IN JUNE

The Warner Bros. picture, "Juke Girl," was the outstanding feature from a box office standpoint during the month of June in War Department theatres, according to the U. S. Army Motion Picture Service. Other box office attractions, in the order named, were: "The Big Shot," "This Gun for Hire," "Broadway," "Syncopation" and "The Magnificent Dope."

A

ABBOTT AND COSTELLO. Finished: "Keep 'Em Flying," "Ride 'Em, Cowboy," "Pardon My Sarong," "Who Done It?", Universal, and "Rio Rita," M-G-M. Announced: "Hold Your Horses," and two more for Universal; possibly one for M-G-M.

BRIAN AHERNE. Finished: "Smilin' Through," M-G-M; "Skylark," Paramount; —"My Sister Eileen," Columbia. Announced: "A Young Girl's Fancy," "Knights Without Armor," "Salute to Sahara," Columbia.

EDDIE ALBERT. Finished: "Treat 'Em Rough," "Eagle Squadron," Universal; "Lady Bodyguard," Paramount. Announced: "Cheyenne," "Ladies' Day," "Bombardier," RKO; "Merton of the Movies," Paramount.

DON AMECHE. Finished: "The Feminine Touch," M-G-M; "Confirm or Deny," "The Magnificent Dope," "Girl Trouble," 20th Century-Fox. Announced: "The Gang's All Here," Columbia.

RICHARD ARLEN. Finished: "Wildcat," "Wrecking Crew," "Torpedo Boat," "Submarine Alert," "Paramount. Announced: "Alaska Highway," "Hell Divers," "Interceptor Command," Paramount.

EDWARD ARNOLD. Finished: "Unholy Partners," "Johnny Eager," "Eyes in the Night," "The War Against Mrs. Hadley," "Design for Scandal," M-G-M; "Nothing But the Truth," Paramount; "All That Money Can Buy," RKO. Announced: One picture for 20th Century-Fox; first titled, "Coney Island."

JEAN ARTHUR. Finished: "The Talk of the Town," Columbia. Announced; "A Young Girl's Fancy," "Wild Is the River," Columbia.

FRED ASTAIRE. Finished: "You Were Never Lovlier," Columbia; "Holiday Inn," Paramount. Announced: Musical with Rita Hayworth, Columbia; "Look Out Below," RKO.

GENE AUTRY. Finished: "Call of the Canyon," outdoor special, and six westerns with Smiley Burnett, Republic. Announced: "Bells of Capistrano," special for 1941-'42 season; six westerns with Burnette, two specials, Republic, for new season.

B

LIONEL BARRYMORE. Finished: "The Man on Americas' Conscience," "Calling Dr. Gillespie," "Lady, Be Good," "Dr. Kildare's Victory," M-G-M.

FREDDIE BARTHOLOMEW. Finished: "Cadets on Parade," Columbia; "A Yank at Eton," M-G-M. Announced: Two at year at Columbia, first of which is "Junior Generals"; "Never Been Kissed," Universal.

WALLACE BEERY. Finished: "The Bugle Sounds," "Jackass Mail," M-G-M. Announced: "Salute to the Marines," M-G-M.

INGRID BERGMAN. Finished: "Dr. Jekyll and Mr. Hyde," M-G-M; "Casablanca," Warners. Announced: "Keys to the Kingdom," "She Walks in Beauty," United Artists.

JOAN BLONDELL. Finished: "Three Girls About Town," Columbia; "Lady for a Night," Republic.

HUMPHREY BOGART. Finished: "The Maltese Falcon," "All Through the Night," "The Big Shot," "Casablanca," Warners. Announced: "Further Adventures of the Maltese Falcon," "Night Freight," "Nobody Lives Forever," "Aloha Means Goodbye," "Forty Whacks," Warners; "Defense Town," Columbia.

CHARLES BOYER. Finished: "Hold Back the Dawn," Paramount; "Appointment for Love," Universal; "Tales of Manhattan," 20th Century-Fox; "The Constant Nymph," Warners. Announced: "Hong Kong," Paramount; "That Night With You," Universal. Boyer has a producer-star contract at Universal.

GEORGE BRENT. Finished: "Twin Beds," "International Lady," United Artists; "Silver Queen," Paramount; "In This Our Life," "The Gay Sisters," Warners. Announced: "You Can't Escape Forever," "Montana," Warners.

JOE E. BROWN. Finished: "Lazy Bones," Republic; "Shut My Big Mouth," "The Daring Young Man," Columbia.

C

BRUCE CABOT. Finished: "Sundown," United Artists; "Wild Bill Hickok Rides," "The Desert Song," Warners; "Pierre of the Plains," M-G-M; "Silver Queen," Paramount. Announced: "Red Harvest," Paramount.

JAMES CAGNEY. Finished: "Captains of the Clouds," "Yankee Doodle Dandy," Warners. Cagney formed his own company with his producer-brother, William, and will release through United Artists.

JUDA CANOVA. Finished: "True to the Army," Paramount; "Lazy Bones," "Sleepytime Gal," Republic. Announced: "Miss Jesse James," Republic.

MADELEINE CARROLL. Finished: "Bahama Passage," "My Favorite Blonde," Paramount. Announced: "Snowball in Hell," Paramount.

CLAUDETTE COLBERT. Finished: "Remember the Day," 20th Century-Fox; "Skylark," "The Palm Beach Story," "No Time for Love," Paramount. Announced: "China Sky," RKO.

RONALD COLMAN. Finished: "My Life with Caroline," RKO; "Random Harvest," M-G-M; "The Talk of the Town," Columbia. An-

(*Continued on page* 18)

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TOP TALENT SCARCITY SEEN

(*Continued from page* 15)

nounced: Howard Hawks picture at RKO; "Jane Eyre," United Artists.

GARY COOPER. Finished: "Sergeant York," Warners; "Ball of Fire," "The Pride of the Yankees," RKO; "For Whom the Bell Tolls," Paramount. Announced: "The Singing and the Gold," Goldwyn.

JOAN CRAWFORD. Finished: "They All Kissed the Bride," Columbia; "Reunion," M-G-M.

BING CROSBY. Finished: "Birth of the Blues," "Holiday Inn," "Happy Go Lucky," "Road to Morocco," "Star Spangled Rhythm," Paramount. Announced: "Road to Moscow," "True to Life," "Dixie," "Manhattan at Midnight," Paramount.

D

BETTE DAVIS. Finished: "The Man Who Came to Dinner," "In This Our Life," "Watch on the Rhine," Warners; "The Little Foxes," RKO. Announced: "The Corn Is Green," "Ethan Frome," "Old Acquaintance," WB.

OLIVIA DE HAVILLAND. Finished: "They Died With Their Boots On," "The Male Animal," "In This Our Life," "The Gay Sisters," Warners; "Hold Back the Dawn," Paramount. Announced: "Knights Without Armor," Columbia; "She Walks in Beauty," United Artists; "Montana," "Miss Willis Goes to War," "Princess O'Rourke," Warners.

MARLENE DIETRICH. Finished: "The Lady Is Willing," Columbia; "The Spoilers," Universal. Announced: "Pittsburgh," Universal; "Hilo Hattie," Columbia.

RICHARD DIX. Finished: "Badlands of Dakota," Universal; "American Empire," "Tombstone (the Town Too Tough to Die)," Paramount. Announced: "Grand Canyon," RKO; "Peace Marshal," "Buckskin Empire," "Where the Grass Grows," "The Gun Master," Paramount; "Eyes of the Underworld," Universal.

BRIAN DONLEVY. Finished: "A Great Man's Lady," "Birth of the Blues," "The Remarkable Andrew," "Wake Island," "The Glass Key," Paramount; "A Gentleman After Dark," United Artists; "South of Tahiti," Universal; "Two Yanks in Trinidad," Columbia; "Men at Sea," M-G-M. Announced: "Dark of the Moon," "Red Harvest," Paramount.

MELVYN DOUGLAS. Finished: "Two Faced Woman," "We Were Dancing," M-G-M; "They All Kissed the Bride," Columbia. Announced: "Miss Grant Takes Richmond" with Rita Hayworth, one with Irene Dunne.

IRENE DUNNE. Finished: "Unfinished Business," "Lady in a Jam," Universal. Announced: "Lady in Ermine," 20th Century-Fox; one picture at Columbia with Melvyn Douglas.

DEANNA DURBIN. Finished: "It Started with Eve," "Forever Yours," Universal. Announced: "Three Smart Girls Join Up," U.

E

NELSON EDDY. Finished: "The Chocolate Soldier," "I Married An Angel," M-G-M. Announced: "Lucky Number," M-G-M.

W. C. FIELDS. Finished: "Never Give a Sucker an Even Break," Universal; "Tales of Manhattan," 20th CenturyFox.

ERROL FLYNN. Finished: "They Died with Their Boots On," "Gentleman Jim," "Desperate Journey," Warners. Announced: "Montana," "Captain Horatio Hornblower," "The Sea Devil," "Moby Dick," "Edge of Darkness," Warners.

F

HENRY FONDA. Finished: "Wild Geese Calling," "Tales of Manhattan," "Rings on Her Fingers," "The Magnificent Dope," "The Ox-Bow Incident," 20th Century-Fox; "The Male Animal," Warners; "The Big Street," RKO; "You Belong to Me," Columbia.

JOAN FONTAINE. Finished: "Suspicion," RKO; "This Above All," 20th Century-Fox; "The Constant Nymph," Warners.

GLENN FORD. Finished: "Go West, Young Lady," "The Adventures of Martin Eden," "The Desperadoes," "Flight Lieutenant," Columbia. Announced: "Salute to Sahara," "City Without Men," Columbia.

PRESTON FOSTER. Finished: "Unfinished Business," Universal; "A Gentleman After Dark," United Artists; "Night in New Orleans," "American Empire" Paramount; "Thunderbirds," "Little Tokyo U. S. A.," "Secret Agent of Japan," 20th Century-Fox. Announced: "Hot Rubber," "Blue Chip Haggerty," 20th-Fox.

KAY FRANCIS. Finished: "Charley's Aunt," 20th Century-Fox; "Always in My Heart," Warners; "The Feminine Touch," M-G-M; "Between Us Girls," Universal. Announced: "Miss Willis Goes to War," Warners.

G

CLARK GABLE. Finished: "Honky Tonk," "Somewhere I'll Find You," M-G-M. Announced: "This Strange Adventure," "Shadows of the Wing," "The Sun Is My Undoing,"

GRETA GARBO. Finished: "Two Faced Woman," M-G-M. Announced: "The Kreutzer Sonata," M-G-M.

JOHN GARFIELD. Finished: "Steel Against the Sky," "Dangerously They Live," "Air Force," Warners; "Tortilla Flat," M-G-M. Announced: "The Patent Leather Kid," "Dangerous Road," Warners.

WILLIAM GARGAN. Finished: "Destination Unknown," "Keep 'Em Flying," "Flying Cadets," "Who Done It?", "Sealed Lips," Universal; "Ellery Queen and the Living Corpse," "A Close Call for Ellery Queen," Columbia.

JUDY GARLAND. Finished: "Babes on Broadway," "For Me and My Gal," M-G-M. Announced: "Presenting Lily Mars," "Very Warm for May," "Girl Crazy," "The Youngest Profession," "Babes in Hollywood," "American Symphony," M-G-M.

GREER GARSON. Finished: "Blossoms in the Dust," "Mrs. Miniver," "Random Harvest," M-G-M.

PAULETTE GODDARD. Finished: "Hold Back the Dawn," "Nothing But the Truth," "Reap the Wild Wind," "The Lady Has Plans," "The Forest Rangers," "Star Spangled Rhythm," Paramount. Announced: "The Crystal Ball," "The Murder Farm," "Red Harvest," Para.

BETTY GRABLE. Finished: "A Yank in the R. A. F.," "Song of the Islands," "Springtime in the Rockies," "I Wake Up Screaming," 20th Century-Fox. Announced: "White Collar Girl," "Strictly Dynamite," 20th Century-Fox.

CARY GRANT. Finished: "Suspicion," "Once Upon a Honeymoon," RKO; "The Talk of the Town," Columbia; "Arsenic and Old Lace," Warners. Announced: One with Rosalind Russell at Columbia; "Arms and the Man," Gabriel Pascal; "Bundles for Freedom," RKO.

H

SONJA HENIE. Finished: "Sun Valley Serenade," "Iceland," 20th Century-Fox. Announced: "Quota Girl," 20th Century-Fox.

KATHARINE HEPBURN. Finished: "Woman of the Year," M-G-M. Announced: "Keeper of the Flame," "American Cavalcade," M-G-M.

BOB HOPE. Finished: "Nothing but the Truth," "Louisiana Purchase," "My Favorite Blonde," "Road to Morocco," "Star Spangled Rhythm," Paramount. Announced: "Amateur Admirals," "The Murder Farm," "Road to Moscow," "Ready Money," "True to Life," "Let's Face It," Paramount; "They Got Me Covered," RKO.

MIRIAM HOPKINS. Finished: "A Gentleman After Dark," United Artists.

JOHN HOWARD. Finished: "Three Girls About Town," "The Man Who Returned to Life," "Submarine Raider," Columbia; "Tragedy at Midnight," Republic; "Isle of Fury,"

WALTER HUSTON. Finished: "All That Money Can Buy," RKO; "Always in My Heart," "Yankee Doodle Dandy," Warners; "Swamp Water," 20th Century-Fox.

K

KAY KYSER. Finished: "Playmates," "My Favorite Spy," RKO.

L

VERONICA LAKE. Finished: "Sullivan's Travels," "This Gun for Hire," "I Married a Witch," "The Glass Key," "Star Spangled Rhythm," Paramount. Announced: "China Pass," "Blonde Venus," "Hong Kong," Para-

HEDY LAMARR. Finished: "H. M. Pulham, Esq.," "Tortilla Flat," "Crossroads," "White Cargo," M-G-M. Announced: "A Gentleman from West Indies," "'Til You Return," "Distant Valley," M-G-M.

DOROTHY LAMOUR. Finished: "Beyond the Blue Horizon," "The Fleet's In," "Road to Morocco," "S. S. Rhythm," Paramount. Announced: "They Got Me Covered," RKO; "Amateur Admirals," "Dark of the Moon," "Galveston," "Sombrero," Paramount.

CAROLE LANDIS. Finished: "Orchestra Wives," "A Gentleman at Heart," "I Wake Up Screaming," 20th Century-Fox. Announced: "Highway to Hell," "Cadet Girl."

PRISCILLA LANE. Finished: "The Male Animal," "Arsenic and Old Lace," "Blues in the Night," Warners; "Saboteur," Universal; "Silver Queen," Paramount. Announced: "The Meanest Man in Town," 20th Century-Fox; "Sweethearts of 1942," Paramount.

CHARLES LAUGHTON. Finished: "It Started with Eve," Universal; "The Tuttles of Tahiti," RKO; "Men at Sea," M-G-M. Announced: "The History of Mr. Polly, and untitled Dudley Nichols-Jean Renoir production, both RKO.

LAUREL AND HARDY. Finished: "Great Guns," "A Haunting We Will Go," 20th-Fox.

PETER LORRE. Finished: "The Maltese Falcon," "All Through the Night," "Arsenic and Old Lace," "Casablanca," Warners; "The Invisible Spy," Universal. Announced: "The Boogie Man Will Get You," Columbia.

MYRNA LOY. Finished: "The Shadow of the Thin Man," M-G-M. Announced: "The Thin Man's Rival," "The Last Time I Saw Paris,"

BELA LUGOSI. Finished: "Spooks Run Wild," "Black Dragon," "The Corpse Vanishes," Monogram; "The Wolf Man," "The Ghost of Frankenstein," Universal. Announced: "The Yellow Menace," Monogram; "House of Mystery," Universal.

IDA LUPINO. Finished: "Ladies in Retirement," Columbia; "Moontide," 20th Century-Fox; "The Hard Way," Warners. Announced: "The Damned Don't Cry," "Night Freight," "The Horn Blows at Midnight," Warners; "The Light of Heart," 20th Century-Fox.

M

JEANETTE MACDONALD. Finished: "Smilin' Through," "I Married An Angel," "Cairo," M-G-M.

FRED MACMURRAY. Finished: "New York Town," "Take a Letter, Darling," "No Time for Love," "The Forest Rangers," "Star Spangled Rhythm," Paramount; "The Lady Is Willing," Columbia. Announced: "Stand By to Die," RKO; "Decoy," Paramount.

FREDRIC MARCH. Finished: "One Foot in Heaven," Warners; "Bedtime Story," Columbia; "I Married a Witch," Paramount. Announced: "The Adventures of Mark Twain," Warners.

HERBERT MARSHALL. Finished: "The Little

(*Continued on following page*)

STAR ASSIGNMENTS FOR YEAR

(Continued from opposite page)

Foxes," RKO; "Kathleen," M-G-M; "Moon and Sixpence," United Artists.

MARY MARTIN. Finished: "New York Town," Birth of the Blues," "Happy Go Lucky," "Star Spangled Rhythm," Paramount. Announced: "Calgary Stampede," Paramount.

RAYMOND MASSEY. Finished: "Arsenic and Old Lace," "Dangerously They Live," "Desperate Journey," Warners; "Reap the Wild Wind," Paramount. Announced: "Ethan Frome," Warners.

VICTOR MATURE. Finished: "Song of the Islands," "I Wake Up Screaming," "My Gal Sal," 20th Century-Fox; "The Shanghai Gesture," United Artists; "Sweet or Hot," RKO. Announced: "White Collar Girl," "Highway to Hell," "Strictly Dynamite," 20th-Fox.

CHARLIE MCCARTHY-EDGAR BERGEN. Finished: "Look Who's Laughing," "Here We Go Again," RKO.

JOEL MCCREA. Finished: "The Palm Beach Story," "Great Without Glory," "A Great Man's Lady," "Sullivan's Travels," Paramount; "Tales of Manhattan," 20th Century-Fox.

VICTOR MCLAGLEN. Finished: "Call Out the Marines," "Powder Town," RKO. Announced: "The Clown," Edward Finney Productions.

RAY MILLAND. Finished: "Skylark," "Reap the Wild Wind," "Are Husbands Necessary?", "The Lady Has Plans," "The Major and the Minor," "Star Spangled Rhythm," Para. Announced: W. Somerset Maugham story with Zorina, "The Crystal Ball," "Lady in the Dark," Para.

THOMAS MITCHELL. Finished: "Song of the Islands," "Tales of Manhattan," "Moontide," "This Above All," "The Black Swan," 20th Century-Fox; "Joan of Paris," RKO; "One Hour of Glory," Warners.

CHESTER MORRIS. Finished. "No Hands on the Clock," "I Live on Danger," "Wrecking Crew," Paramount; "Canal Zone," "Confessions of Boston Blackie," "Boston Blackie Goes Hollywood," Columbia. Announced: "Boston Blackie in Trouble," two more for Paramount.

GEORGE MURPHY. Finished: "The Mayor of 44th Street," "The Navy Comes Through," RKO; "For Me and My Gal," M-G-M. Announced: "Presenting Lily Mars," M-G-M.

N

LLOYD NOLAN. Finished: "Dressed to Kill," "Blue, White and Perfect," 20th Century Fox; "Steel Against the Sky," W.B.; "Buy Me That Town," Para.; "Pierre of the Plains," MGM.

O

JACK OAKIE. Finished: "Navy Blues," Warners; "Song of the Islands," "Iceland," "Rise and Shine," 20th Century-Fox. Announced: "The Gang's All Here," Columbia.

MERLE OBERON. Finished: "Lydia," United Artists. Announced: "War and Peace," United Artists; "Heart of a City," Columbia.

PAT O'BRIEN. Finished: "Two Yanks in Trinidad," "Flight Lieutenant," Columbia; "Broadway," Universal; "The Navy Comes Through," RKO. Announced: "Highway to Hell," "Calling Manila," 20th Century-Fox; "Bombardier," RKO; "Frontier Badman," Univ.

P

WALTER PIDGEON. Finished: "How Green Was My Valley," 20th Century-Fox; "Mrs. Miniver," "Design for Scandal," "White Cargo," M-G-M. Announced: "They Shall Not March Alone," M-G-M.

DICK POWELL. Finished: "Happy Go Lucky," Paramount. Announced: "Very Hot in Haiti," "Calgary Stampede," Paramount.

ELEANOR POWELL. Finished: "Lady Be Good," "Ship Ahoy," MGM.

WILLIAM POWELL. Finished: "Crossroads," "Shadow of the Thin Man," MGM. Announced :"'Til You Return," "The Thin Man's Rival," M-G-M.

TYRONE POWER. Finished: "Yank in the R.A.F.," "Son of Fury," "The Black Swan," "This Above All," 20th Century-Fox. Announced: "The Gift of the Magii," "A Gentleman from Carolina," 20th Century-Fox.

R

GEORGE RAFT. Finished: "Broadway," Universal; "Two Yanks in Trinidad," Columbia. Announced: "Night Freight," "Dangerous Road," Warners.

BASIL RATHBONE. Finished: "International Lady," "Paris Calling," "Fingers at the Window," "Crossroads," M-G-M; "Sherlock Holmes Saves London," "Sherlock Holmes Fights Back," Universal. Announced: "Kim," M-G-M; "Sherlock Holmes in Washington," Universal.

MARTHA RAYE. Finished: "Navy Blues," Warners: "Hellzapoppin'," "Keep 'Em Flying,"

EDWARD G. ROBINSON. Finished: "Unholy Partners," M-G-M; "Tales of Manhattan," 20th Century-Fox; "Larceny, Inc.," Warners. Announced: "The Night Before Christmas," "Deadline," "The Man They Couldn't Kill," "Man from the FBI," Warners.

GINGER ROGERS. Finished: "Roxie Hart," "Tales of Manhattan," 20th Century-Fox; "The Major and the Minor," Paramount; "Once Upon a Honeymoon," RKO. Announced: "Arms and the Man," Gabriel Pascal; "Lady in the Dark," Paramount; untitled David Hempstead production, RKO.

CESAR ROMERO. Finished: "Weekend in Havana," "Springtime in the Rockies," "A Gentleman at Heart," "Tales of Manhattan," 20th Century-Fox. Announced: "The Cisco Kid Rides Again," "Highway to Hell," 20th Century-Fox.

MICKEY ROONEY. Finished: "The Courtship of Andy Hardy," "Andy Hardy Steps Out," "Babes on Broadway," "A Yank at Eton," M-G-M. Announced: "Kim," "Girl Crazy," "Babes in Hollywood," "Andy Hardy Goes to College." M-G-M.

ROSALIND RUSSELL. Finished: "The Feminine Touch," "Design for Scandal," M-G-M; "Take a Letter, Darling," Paramount; "My Sister Eileen," Columbia. Announced: "Stand By to Die," RKO; one with Cary Grant, Columbia.

S

SABU. Finished: "Jungle Book," United Artists; "Arabian Nights," Universal. Announced: "Cobra Woman," "White Savage," Universal.

GEORGE SANDERS. Finished: "Sundown," "Moon and Sixpence," United Artists; "Man Hunt," "Son of Fury," "The Black Swan," 20th Century-Fox; "The Gay Falcon," "A Date with the Falcon," "The Falcon Takes Over," "The Falcon's Brother," "Once Upon a Honeymoon," RKO; "Her Cardboard Lover," M-G-M. Announced: untitled Charles Laughton vehicle at RKO.

MARTHA SCOTT. Finished: "One Foot in Heaven," Warners.

RANDOLPH SCOTT. Finished: "Paris Calling," "The Spoilers," Universal; "Ten Gentlemen from West Point," "Belle Starr," "To the Shores of Tripoli," 20th Century-Fox; "The Desperadoes," Columbia. Announced: "Sioux City," "Crash Dive," 20th Century-Fox; "Pittsburgh," "Frontier Badman," Universal; "China Sky," "Bombardier," RKO.

ANN SHERIDAN. Finished: "Navy Blues," "Kings Row," "The Man Who Came to Dinner," "Juke Girl," "Wings for the Eagle," "George Washington Slept Here," Warners. Announced: "Night Freight," "Mississippi Belle," "Nobody Lives Forever," "Miss Willis Goes to War," "Peter Biddle, Air Warden," "Aloha Means Goodbye," "Edge of Darkness," Warners.

NORMA SHEARER. Finished: "We Were Dancing," "Her Cardboard Lover," M-G-M.

ANNE SHIRLEY. Finished: "Four Jacks and a Jill," "All That Money Can Buy," "Unexpected Uncle," "Mayor of 44th Street," RKO; "Lady Bodyguard," Paramount. Announced: "Modern Merry Widows," "Gwangi," "Bombardier," RKO.

PENNY SINGLETON. Finished: "Go West, Young Lady," "Blondie's Blessed Event," "Blondie Goes to College," "Blondie for Victory," Columbia. Announced: Three "Blondies."

RED SKELTON. "Ship Ahoy," "Panama Hattie," "Whistling in Dixie," "Maisie Gets Her Man," M-G-M. Announced: "How to Win Friends and Influence People," "DuBarry Was a Lady," "Mr. Coed," "I Dood It," M-G-M.

ANN SOTHERN. Finished: "Panama Hattie," "Lady Be Good," "Maisie Gets Her Man," M-G-M. Announced: "DuBarry Was a Lady," "Six Girls in Uniform."

BARBARA STANWYCK. Finished: "A Great Man's Lady," Paramount; "You Belong to Me," Columbia; "Ball of Fire," RKO; "The Gay Sisters," Warners.

T

ROBERT TAYLOR. Finished: "Johnny Eager," "Her Cardboard Lover," "Men at Sea," M-G-M. Announced: "The Gentleman from the West Indies" "Distant Valley," "The Last Time I Saw Paris," M-G-M.

SHIRLEY TEMPLE. Finished: "Kathleen," "Miss Annie Rooney," United Artists.

FRANCHOT TONE. Finished: "The Wife Takes a Flyer," Columbia. Announced: "Skyway to Glory," M-G-M.

SPENCER TRACY. Finished: "Dr. Jekyll and Mr. Hyde," "Woman of the Year," "Tortilla Flat," M-G-M. Announced: "This Strange Adventure," "Keeper of the Flame," "American Cavalcade," M-G-M.

CLAIRE TREVOR. Finished: "Honky Tonk," "Crossroads," M-G-M; "The Adventures of Martin Eden," "The Desperadoes," Columbia; "Street of Chance," Paramount. Announced: "City Without Men," Columbia.

LANA TURNER. Finished: "Dr. Jekyll and Mr. Hyde," "Honky Tonk," "Johnny Eager," "Somewhere I'll Find You," M-G-M. Announced: "They Live by Night," "Nothing Ventured," "Marriage Is a Private Affair," "Flying Blonde," "Seattle," M-G-M.

V

LUPE VELEZ. Finished: "Mexican Spitfire's Baby," "Mexican Spitfire at Sea," "Mexican Spitfire Sees a Ghost," "Mexican Spitfire's Elephant," "Playmates," RKO. Announced: "Ladies' Day," RKO; "Redhead from Rio," Columbia.

JOHN WAYNE. Finished: "Reap the Wild Wind," Paramount; "Lady for a Night," "In Old California," "The Flying Tigers," Republic; "Reunion," M-G-M; "The Spoilers," Universal. Announced: "Make Way for the Commandos," Republic; "Pittsburgh," Universal.

WARREN WILLIAM. Finished: "Wild Geese Calling," 20th Century-Fox; "Wild Bill Hickok Rides," Warners; "The Wolf Man," Universal; "Secrets of the Lone Wolf," "The Lone Wolf in Scotland Yard," Columbia. Announced: "The Lone Wolf Goes to a Party."

JANE WITHERS. Finished: "Young America," "Small Town Deb," 20th Century-Fox. Announced: "Johnny Doughboy," Republic.

LORETTA YOUNG. Finished: "The Men in Her Life," "Bedtime Story," Columbia.

ROBERT YOUNG. Finished: "Married Bachelor," "Lady Be Good," "H. M. Pulham, Esq.," "Joe Smith, American," "Cairo," "Journey for Margaret," M-G-M.

FOR *Great* BOX

MEN OF



Robert Stack of "Eagle Squadron" fame, teamed with lovely Anne Gwynne

Directed by
AY ENRIGHT
who made
"THE SPOILERS"

Original Screen Play
by Harold Shumate
Additional Dialogue
by Richard Brooks
Associate Producer
EORGE WAGGNER

BOX OFFICE ACTION!

HERE IS a story as big as Texas... born of the Southwest's wildest decade ... filled with the courage and heart of immortal Sam Houston!

HERE IS one of the year's greatest casts ... perfectly matched to their dynamic roles... showmanly billed for the utmost in marquee power!

HERE IS thrilling entertainment ... vividly produced ... actionfully directed by the man who made "The Spoilers"—Director Ray Enright!

TEXAS





starring

ROBERT STACK BROD CRAWFORD

and

JACKIE COOPER ANNE GWYNNE

RALPH BELLAMY JANE DARWELL

LEO CARRILLO

JOHN LITEL ADDISON RICHARDS

UNIVERSAL PICTURES

Minnesota Ruling kills Booking Law Appeal

Decision on Unconstitutionality of Blocks-of-Five Ban Is Upheld

A Minnesota county court ruling on Saturday at St. Paul appeared to be the final knell to the hopes of Northwest Allied leaders for the enforcement of a state law directed against the consent decree, and the small block method of selling pictures.

Judge Albin S. Pearson, of the Ramsey County district court, in a brief ruling denied a motion by James F. Lynch, county attorney, for a new trial of the case against the consenting distributors which had tested the anti-decree law's constitutionality. The prosecutor also asked amended findings by the court.

With the denial of the motions, a pending stay of execution of judgment ended and the court entered its judgment clearing Paramount, 20th-Fox, and RKO of violating the state law by selling pictures in blocks-of-five or less. Judge Pearson also signed a restraining order preventing officials from enforcing the anti-decree law. This implements the ruling that the law itself was unconstitutional.

Appeal Seen Unlikely

Although the State may appeal the case within six month, St. Paul film circles considered this action extremely unlikely. They pointed out that the state was without an appropriation to finance such an extended rehearing of the case. Northwest Allied, and other exhibitors who might raise funds to sponsor the appeal have shown little interest in it. Exhibitors in the area are reported to be generally willing to try the blocks-of-twelve formula proposed by the United Motion Picture Industry as a decree amendment.

The Minnesota law was sponsored by Northwest Allied soon after the consent decree was signed. It was passed by the state legislature after an aggressive exhibitor campaign and signed by Governor Harold Stassen in April 1941. It required distributors to offer a full season's product at one time, with a 10 per cent cancellation privilege.

Test Case Sought By Distributors

A civil action by the consenting distributors, and United Artists, which sold pictures singly in the territory, for an injunction to restrain enforcement of the law was dismissed by Judge Hugo Hanft in the spring of 1941.

Thereafter several distributors sought a test case by deliberate violation of the blocks-of-five prohibition, and criminal action was instituted by the Ramsey County prosecutor. Other distributors suspended selling in the state until product shortages became acute, whereupon they were granted relief from the decree selling limit by Judge Goddard in New York district federal court.

The case against the distributors came to trial last winter and on April 14th Judge Pearson found the law unconstitutional. Final judgment was delayed by a 60-day stay to the State and applications for a new trial.

Interstate Show Setting Records

The Interstate Circuit's "College Capers of '42," a stage show conceived and produced by the circuit, has been so successful, according to word from circuit headquarters in Dallas, that it has been decided to stage the show in Dallas. The opening is set for July 25th at the Majestic theatre.

The circuit conceived the idea of the show six months ago and about a month before the colleges and universities closed for the summer, recruited 60 boys and girls and took them to Galveston, where a two-week rehearsal was held. The circuit spent approximately $10,000 on production, costumes, stage sets, etc.

The show opened at the State theatre in Galveston for three days and broke all house records. At the Metropolitan in Houston last week, although the city was practically isolated by floods, it is said to have surpassed the business of any stage attraction in recent years.

The circuit's object in conducting this experiment is two-fold: first, to offer talented undergraduates a summer of practical stage experience, and, second, to create a good will contact with the various educational institutions.

Muto Heads Washington Publicity Committee

The eastern Public Relations Committee will be represented in Washington by a committee of industry leaders there headed by Anthony Muto, of 20th-Fox Movietone newsreel. Glendon Allvine, executive secretary of the eastern group, conferred with Washington distribution and theatre men at a lundcheon meeting on Monday. Arthur De Bra was named representative of the MPPDA on the board and Earl Wingart was appointed assistant to Mr. Allvine.

Other additions to the list of regional contacts organized by the committee include Helen Garrity, Intermountain theatres, Salt Lake City; Allan Sparrow, Loew's Richmond, and Russell A. Boviam of Loew's, Columbus.

Philadelphia Associates Honor Epstein at Dinner

The Motion Picture Associates of Philadelphia honored their retiring president, Ely Epstein of RKO, at a dinner Monday at the Ritz Carlton Hotel in Philadelphia. Over 100 members of the association were present. Saul Krugman of United Artists called the banquet to order. Sam Gross of 20th Century-Fox was toastmaster. Chairman for the dinner was Al Davis, of 20th Century-Fox.

Roy Roswell Curtiss Dies

Roy Roswell Curtiss, Seattle theatre man, died Tuesday in Portland, Oregon, at 55. He was formerly treasurer of the Empress, President and Metropolitan theatres.

Mellett, Lewis Retain Posts In OWI Setup

Lowell Mellett, former Coordinator of Government Films and head of the Office of Government Reports, and William B. Lewis, formerly Coordinator of Government Radio and assistant to Archibald MacLeish as head of the Office of Facts and Figures, will continue in charge of motion pictures and radio, respectively, in the new Office of War Information.

Mr. Mellett will be chief of the Bureau of Motion Pictures and Mr. Lewis head of the Radio Bureau in the domestic branch of the OWI, it was announced by Elmer Davis, director.

A formal outline of the organization of the OWI has been sent to all Government agencies, in which the work of the film and radio sections is outlined, as follows:

The chief of the Bureau of Motion Pictures will serve as the central point of contact between the motion picture industry and Federal officials to the end that the industry, both theatrical and non-theatrical, may make the maximum contribution to keeping the American public fully informed on vital aspects of the war. Official pictures of the Government as a rule will be produced under his direction, but they may be produced by individual departments and agencies after review, clearance and approval of the OWI.

Because radio time is limited, the OWI will review and clear all proposed radio programs sponsored by Federal departments and agencies, whether they bear directly upon war information or not; will allocate available time for such programs, and will serve as the central point of clearance and contact for the broadcasting industry in its relationships with Federal departments and agencies concerning such Government programs. Federal departments and agencies desiring to disseminate information by radio will make the necessary arrangements through the chief of the radio bureau; the chief of the bureau also will be responsible for consulting the appropriate policy officers and subject-matter authorities in arranging final clearance of such programs.

Name Travis Coast WPB Representative

Merwin Travis, chief of the motion picture and photographic unit of the War Production Board, has been assigned to Hollywood by Harold Hopper, head of the production priorities division. Mr. Travis will organize the west coast office established by Mr. Hopper last month with a view to offering speedy action on producers' priority applications. Mr. Travis is expected to designate a permanent Coast agent, returning to Washington after the office is running smoothly.

Army Film Unit Move To Coast Is Unconfirmed

The War Department this week refused to confirm reports widely circulated in Hollywood that the training film activities of the Signal Corps motion picture unit are to be transferred to Hollywood. The Research Council of the Academy of Motion Picture Arts and Science is now producing training films for the Signal Corps. The motion picture unit's headquarters are at Fort Monmouth, N. J., and Astoria, L. I.

CANADIAN TAX INCREASE HITS THEATRE RECEIPTS

Levies on Wage Earners Bring Slump in Gross Pending Readjustment

by W. M. GLADISH
in Toronto

Canada is experiencing an after-budget feeling which, coupled with warm weather, has adversely affected the receipts of theatres generally. The exhibitors escaped an increase in the Federal amusement tax of 20 per cent, but the comment has been that there might as well have been an increase because the theatres went into a slump anyway, due to the general effect of the new tax provisions on salaried and wage-earning persons—which meant practically everybody.

Last year the Dominion Government imposed the new tax on theatre grosses and the exhibitors passed it on to the public in the form of higher admissions. It took some weeks for the patrons to regard the jump with any degree of sympathetic acceptance and receipts suffered appreciably in the meantime.

Income Tax Increased, Expenditures Curtailed

This time, the amusement tax was left alone by there has been a drastic jump in most other Federal levies, with emphasis on many articles of merchandise and services which are called luxuries but have long been regarded as modern-day necessities. Then there has been the steep increase in income taxes with provision for enforced loans to the exchequer to be collected each payday at the source. Many salaries have suddenly been reduced, insofar as the recipients are concerned, by at least 25 per cent, with no opportunities to earn more to make up the difference through the freezing of wages and the stabilizing of jobs under the heading of National Selective Service.

The jolt has been accompanied by the thought that the average person must curtail expenditure because of reduced income—which is just what the Government intended. At the same time, there has been a mass rush to purchase remaining stocks of everyday articles in stores before the new taxes could be clamped on. With one thing or the other, theatre attendance has been curtailed and probably will be down until the public readjusts itself to the new tempo.

Distributors Delaying Release of Big Films

With an era of curtailment thrust upon theatre patrons there is an inclination on the part of distributors to delay the release of important pictures until the public regains its composure, as was the case when the amusement tax became effective 13 months ago. The distributors waited for signs of a public comeback before releasing big films. There has been no objection because the people have been clamoring for all-out effort in the war and it is accepted that stiff taxation is a part of it.

At the same time, there is a new lease of life for dormant Russian films which had been lying in the vaults for all of three years because of official frowns and the disapproval of the press toward anything that might smack of the Soviet. A new blessing was given Russian pictures by the Ontario Board of Motion Picture Censors and this was the signal for private word from the most critical of the press that the same features which had been frowned upon in the days before the Soviet was drawn into the war would now be accorded kind attention. Even the big circuits are now featuring such pictures as "Our Russian Front" and "Our Russian Allies."

In spite of stiff taxes and the temporary reaction of the public, the theatre companies pursue the policy of full cooperation with the Government in war activities. For instance, in "Army Week," which was Canada's first event of the kind and which did not help the box office, the theatres cooperated extensively. There were lobby displays, marquee greetings to the men in uniform, posters, admission price concessions to men in uniform and special advertising in the newspapers befitting the occasion.

ONTARIO WILL BAN DISPLAY LIGHTING

All display lighting in Ontario, including signs and marquee illumination, will be prohibited under an order to be issued by the Power Controller of the Dominion Government not later than October 1st, the Hydro-Electric Commission, Toronto, has revealed.

The ban will be a war measure to conserve power for diversion to essential industries. Under it, interior lighting arrangements also are to be restricted and street lighting will be turned off certain hours nightly.

Projectionist Shortage Is Canadian Problem

by VICTOR SERVICE
in St. John, N. B.

The scarcity of licensed operators is providing a distressing situation for exhibitors in the Eastern Provinces. Particularly, this has become serious in Nova Scotia where, despite the efforts of the exhibitors to assure an adequate supply of apprentices, there has been little cooperation, they maintain, from other sources. The only apparent relief is to admit women to the projection booths, and indications are this must be done.

Operators have been drafted for the armed forces, making it necessary for most of those continuing to work extra time.

One operator has not had a weekday off in three years, being in the booth every day but Sunday. An apprentice, expected to take some burden off him when licensed, enlisted in the air force. If the overworked operator becomes ill or is injured, there is every indication the very busy theatre will have to suspend.

Apprentices in recent years have found it very difficult to get licenses, although exhibitors felt they were well qualified. This discouraged the candidates and narrowed the supply. Some theatre owners contend they are being unjustly penalized because of cooperation on this policy between the board and the union. They have been advocating the introduction of women into apprenticeships, and the establishment and maintenance of a school for projection training. With the closing of the theatres visualized unless bars are dropped, they charge there is no allowance for enlistments, draft, illness, accidents or deaths.

Winnipeg Houses Support War Effort

by ED BAKER
in Winnipeg

This city's theatres cooperated to the utmost during Army Week. Flags, bunting, spotlights, posters, military trailers, all were theatre features.

Special price concessions to those in the armed forces were given during the week, June 29th through July 5th. A reminder that theatres always are willing to cooperate in this type of celebration was issued by A. M. Knowles, secretary of the Manitoba Motion Picture Association. He noted that last year, Winnipeg theatres staged a War Savings Stamps drive, and matinees for the salvage corps; and that free use of theatres is permitted Sundays to entertain the soldiers.

Max Heppner, theatre owner, has two sons in active service: Flying Officer Selwyn Heppner, overseas; and Lieutenant Lyon Heppner, with the Canadian anti-aircraft artillery in the Atlantic Command.

All soldiers, and members of the Canadian Women's Army Corps in uniform were recent guests of the Lyceum Theatre.

The Beacon saluted the soldiers by sounding the Last Post, in conjunction with a stage tableau.

Theatre executives active in contributing to the effectiveness of Army Week were J. Pearson, president of the Manitoba Motion Picture Exhibitors Association; E. Zorn, western manager of the Famous Players Canadian Corporation; R. Hurwitz, supervisor for the S. Weiner theatres; Harry Morton, Mr. Heppner, J. Miles, K. Beach, S. Rosenblatt, R. Bessler, H. Shulman, J. Lacey, N. Miles.

Bicycles Replace Autos in Canada

Bicycles are replacing automobiles and trucks in maintaining contact among theatres, exchanges and supply houses in the Canadian Maritime Provinces, as a result of the rationing of gasoline and tires. Executives and staff members of theatres and exchanges likewise are using bicycles where they previously used autos for short-distance transportation.

Australia Depinet Drive

A 13-week sales drive has been started in Australia and New Zealand by Ralph Doyle, managing director, honoring Ned E. Depinet, president of RKO Radio Pictures.

New Houses in Honduras

The Gallardo Bros., Mexican distributors, will soon open two theatres in Tegucigalpa, capital of Honduras. Both houses will specialize in showings of Mexican films.

FIGHT ON RENTALS STIRS INDUSTRY IN ENGLAND

Distributor Aim Increase in Return, with Revised Booking System Likely

by AUBREY FLANAGAN
in London

The smoke of war, lingering over the battlefields in the Near East, and the urgent mood of this grave and gloomy day, so far have failed to dim the light of domestic battle in the British industry eye. First shots already have been fired and skirmishes made in the new tussle, forecast in these columns, between the British exhibitor and his distributor counterpart. Odds are that a great deal of verbal gunpowder will be exploded, battle cries launched, and energy expended, over the elementary but essential factor of pounds, shillings and pence.

Issue is about to be joined, it would seem, over the whole field of film rentals. Recent hurried and assiduous councils of the Kinematograph Renters' Society have been arranged over this pivotal matter. As this goes across by Clipper, plans are materialized for the K.R.S. to go exhaustively into the whole question of film hire, aiming at a complete cleanup, although not necessarily an elimination, of flat rate rentals, and the obliteration of one-day bookings. The distributors, in short, are bent on Spring cleaning their whole trading machinery, with a view to extracting the reasonable maximum from a market which is, even in the face of the war situation, increasingly fruitful.

The moves so far are in the elementary stage of discussion and planning. The mood none the less is determined. Vis-a-vis this General Staff strategy, the exhibitor, as banded within the C.E.A., is no less determined to concede nothing which will in the remotest way interfere with his currently profitable operations. Gunpowder is most certainly in the air, and the issue will not be joined without heavy artillery fire from either side. Whether the K.R.S. armament will have the requisite armour-piercing power to impel a C.E.A. retreat is extremely dubious.

Not Getting Fair Share, Distributors Contend

The facts emerge, it would seem, out of the considerable increase in the value of the motion picture market. It has already been recorded that a reasonable estimate of last year's trading, a year which included five months of intense and disastrous bombing, showed an increase in British picture house takings of £15,000,000 over the previous 12-month average of £45,000,000. Out of this, it is claimed, distributors are not getting their fair share. They are now bent on getting it.

The prime trouble, state the distributors, is that flat rate bookings, in a considerable number of positions, are not returning them anything like the appropriate share to which they are entitled. Sometimes, it is stated, the rental paid is equivalent to but five per cent of the total receipts. Figures as low as £2 to £5 are being paid for pictures which net well over £100. A system of investigation operated by the K.R.S. secretary, known more facetiously as Frank Hill's Gestapo, has revealed facts about certain situations, irregularities, disproportions and flagrancies which have provoked an even keener spirit of reform among the distributor group.

"We are being robbed unmercifully on flat rates," is the succinct summing up of one distributor.

Just how the change will be evolved, and by what exact process the percentage citadel will be fortified and preserved, it is as yet early to suggest. There are, within the K.R.S., distributors who are not in a position to insist upon percentages. Neither their product nor their market would permit it. It would seem clear that no matter what extension of the percentage system is planned, the distributors do not aim at altering the entire basis of the business, but rather at eliminating as far as possible situations which embarrass them, and widening the potential field of commerce as far as is physically possible.

Although it is an opinion held in the K.R.S. camp that the problem is only soluble individually, that no communal action is necessary, an effort is being made to devise a policy.

As a three-pronged signpost to discussions certain plans have been propounded. They and others will form the basis of future deliberations.

The first aims at a piecemeal approach to the problem, using the K.R.S. information as to specific individual situations.

The second suggests the distributor should grade his films, booking some only on percentage, and the remainder flat, and that he should not deviate from this.

The third aims at a trading system by which the renter would undertake to sell flat only after the booking of certain product on percentage.

All these have dangers within them, particularly the suggestion of grading, a system which was the cause of a K.R.S. retreat in no uncertain disarray some years back.

Exhibitors To Fight for Present Rental System

Naturally the exhibitors will fight to the utmost against any extension of the percentage system, or against any moves which would seem to shake the firm ground upon which they now stand.

They would seem determined, too, upon maintaining the present system of booking dated and second-rate product for Sunday shows, against which, too, the K.R.S. is currently going forth to battle. Once again the distributors, despite their claim that they are acting in the public interest, pleading that the Sunday film patron its not being given a square deal, are more probably considering the matter with an exclusively economic eye, are bent in fact on getting a greater share from the vastly increased Sunday trade which has been the picture house's good fortune during the war years.

Met with an adamantine refusal on the part of the C.E.A. even to discuss the matter, the K.R.S. have made a new strategical move and are bent on tackling the matter on the lines of one-day bookings. Sunday films are, in the vast majority of cases, booked for that day only, at rentals less than very low. The K.R.S. is now set to examine the possibility of eliminating one-day bookings entirely. Although not all the distributors are in favour of the idea it has considerable support and may well be tried by members of the K.R.S.

Theatres Cite Public Support on Sundays

It is the exhibitor's insistence that the public's continued patronage of the Sunday picture house is the most potent argument against the distributor's plea of public itnerest. The facts probably are that the public will pay to see films on a Sunday no matter what they may be although the odds are that they would pay more and in greater numbers for current product. In Manchester, a recently created Sunday market, picture houses show the same films on both Saturdays and Sundays.

On the economic ground, while distributors protest that one-day bookings, such as obtain for Sunday films, entail a great amount of unnecessary work and expense, the exhibitors claim that with big audiences and low rentals for Sunday they can make up what they don't gain, thanks to distributor practice, during the rest of the week.

In both cases, in that of film rentals generally and percentage versus flat, and in that of Sunday trading, it would seem to be a mere matter of who is going to get most out of the till. The exhibitor is determined to retain his share and the distributor bent on increasing his extraction. The problem can hardly be solved without high politics being embroiled. Out of that the battle will be joined.

BRITISH THEATRES TO CUT ELECTRICITY

Under a voluntary agreement, British theatres will use 25 per cent less electricity during the forthcoming year. The reduction will be the exhibitors' contribution to the Board of Trade's fuel economy campaign, and the board has been so advised by the Cinematograph Exhibitors Association.

Bucquet to London

Harold Bucquet, MGM director, is en route to London where he will direct "Sabotage Agent" which will mark Robert Donat's first screen appearance since "Goodbye, Mr. Chips." Mr. Bucquet has just directed "The War Against Mrs. Hadley." In London he will join Irving Asher, who will produce the new war film and who has been in London for several months arranging preliminary phases for the shooting of this production.

Chinese Envoy to Coast

T. Y. Lo, delegate of the Chinese Government Military Commission to this country, has left New York for Hollywood after having arranged for Lend-Lease assistance for China's national motion picture propaganda movement.

Paramount Signs Cordova

Arturo de Cordova, ranking Mexican film star, has been signed for a featured role in Paramount's "For Whom the Bells Toll," and has been given a six-year contract.

Reissue "Beachcomber"

"The Beachcomber," starring Charles Laughton and Elsa Lanchester, will be reissued by Paramount on July 24th, it was announced.

LEGAL NOTICE OF

TRADE SHOWINGS OF WARNER BROS.' GREATEST HIT

James Cagney

in

"YANKEE DOODLE DANDY"

(1942-43)

CITY	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Warner Scr. Rm.	79 No. Pearl St.	Monday, 7/27	1:00 P.M.
Atlanta	RKO Scr. Rm.	191 Walton St. N.W.	Monday, 7/27	2:30 P.M.
Boston	20th Cent-Fox Scr. Rm.	105 Broadway	Monday, 7/20	10:00 A.M.
Buffalo	20th Cent.-Fox Scr. Rm.	290 Franklin St.	Monday, 7/27	2:00 P.M.
Charlotte	20th Cent.-Fox Scr. Rm.	308 S. Church St.	Monday, 7/27	2:15 P.M.
Chicago	Warner Scr. Rm.	1307 S. Wabash Ave.	Monday, 7/27	10:30 A.M.
Cincinnati	RKO Scr. Rm.	Palace Th. Bldg. E. 6 St.	Monday, 7/20	11:00 A.M.
Cleveland	Warner Scr. Rm.	2300 Payne Ave.	Monday, 7/27	2:00 P.M.
Dallas	20th Cent.-Fox Scr. Rm.	1803 Wood St.	Monday, 7/27	1:30 P.M.
Denver	Paramount Scr. Rm.	21st & Stout Sts.	Monday, 7/27	8:00 P.M.
Des Moines	20th Cent.-Fox Scr. Rm.	1300 High St.	Monday, 7/27	1:00 P.M.
Detroit	Film Exch. Bldg.	2310 Cass St.	Monday, 7/27	7:30 P.M.
Indianapolis	Hamilton Theatre	2116 E. 10 St.	Monday, 7/20	1:00 P.M.
Kansas City	Paramount Scr. Rm.	1802 Wyandotte St.	Monday, 7/27	10:30 A.M.
Los Angeles	Warner Exch. Scr. Rm.	2025 S. Vermont Ave.	Monday, 7/27	2:00 P.M.
Memphis	Paramount Scr. Rm.	362 S. Second St.	Monday, 7/27	9:30 A.M.
Milwaukee	Warner Th. Scr. Rm.	212 W. Wisconsin Ave.	Monday, 7/27	1:30 P.M.
Minneapolis	20th Cent.-Fox Scr. Rm.	1015 Currie Ave.	Monday, 7/27	2:00 P.M.
New Haven	Warner Thea. Proj. Rm.	70 College St.	Monday, 7/27	2:30 P.M.
New Orleans	20th Cent.-Fox Scr. Rm.	200 S. Liberty St.	Monday, 7/27	1:30 P.M.
New York	Home Office	321 W. 44th St.	Monday, 7/27	2:30 P.M.
Oklahoma	20th Cent.-Fox Scr. Rm.	10 N. Lee Ave.	Monday, 7/27	1:30 P.M.
Omaha	20th Cent.-Fox Scr. Rm.	1502 Davenport St.	Monday, 7/27	2:00 P.M.
Philadelphia	Vine St. Scr. Rm.	1220 Vine St.	Monday, 7/27	11:00 A.M.
Pittsburgh	20th Cent.-Fox Scr. Rm.	1715 Blvd. of Allies	Monday, 7/27	2:00 P.M.
Portland	Star Preview Rm.	925 N.W. 19th Ave.	Monday, 7/27	2:00 P.M.
Salt Lake	20th Cent.-Fox Scr. Rm.	216 E. 1st South St.	Monday, 7/27	2:00 P.M.
San Francisco	Republic Scr. Rm.	221 Golden Gate Ave.	Monday, 7/27	10:30 A.M.
Seattle	Jewel Box Scr. Rm.	2318 Second Ave.	Monday, 7/27	2:00 P.M.
St. Louis	S'Renco Scr. Rm.	3143 Olive St.	Monday, 7/27	1:00 P.M.
Washington	Earle Thea. Bldg.	13th & E. Sts. N.W.	Monday, 7/27	10:30 A.M.

WARNER BROS.

Exhibitors Add RubberMatinees to War Effort

More "scrap rubber matinees," conducted by exhibitors throughout the country to stimulate the salvage campaign launched several weeks ago by President Roosevelt, were reported this week by showmen in the field.

At the Commercial Theatre, Chicago, last Wednesday, a rubber salvage show was given in the morning for children up to 12 years of age. Engraved pen and pencil sets were presented to the boy and girl contributing the largest amount of rubber.

Some 2,700 children turned in more than a ton of rubber at the first rubber matinee held in the territory at Warner's Stanley, in Camden, N. J., last week. Similar shows in behalf of the salvage drive are being conducted by the circuit's Lyric in Camden and Stanley in Atlantic City.

Approximately 5,000 pounds of scrap rubber were collected by more than 1,200 children and adults who attended the special matinee held July 3rd at Birmingham's Alabama theatre. A minimum of two pounds of rubber for each person was the admission price. According to Francis Falkenberg, theatre manager, a 12-year-old girl, Dickie Bell, contributed the largest amount of rubber—675 pounds of scrap. She appeared at the theatre in a truck and four ushers were required to unload her haul, it was reported.

The Ritz theatre, Indianapolis, announced this week it was contributing all of its rubber matting and flooring to the local scrap pile. The floor space where rubber was used will be carpeted, it was said.

Civilian Defense Projects Pressed

Industry activity in civilian defense and air raid precaution continues unabated at this seventh month of war. William L. Taub, Washington defense executive, was in Hollywood this week for conferences with motion picture leaders on defense measures.

At a special meeting of exhibitors and distributors in Pittsburgh last Thursday, cooperation with the program of War Activities Committee in the Western Pennsylvania area was accelerated. The group met at the office of Moe Silver, district co-chairman of the committee. Efficiency of the local organization will be increased and theatres not now participating in WAC's activities will be visited individually by a specially designated committee, it was decided.

On the solicitation committee are: Mr. Silver and M. A. Rosenberg, Allied president, co-chairmen; Ira Cohn, Pete Dana, Sam Fineberg, Mark Goldman, Herbert Greenblatt, David Kimelman, Arthur Levy, Mort Magill, John J. Maloney, F. D. Moore, Ben Amdur, James G. Palmer, Martin C. Burnett, Harry Feinstein, Joseph Feldman, Archie Fineman, Manuel Greenwald, William Finkel, Dr. C. E. Herman, Kenneth Hoel, Perry S. Nathan, J. K. Robertson, Gabe Rubin and Ben Steerman.

A. H. Blank, chairman of the War Activities Committee for Iowa, announced last week that Iowa is the first state in which exhibitors are enrolled 100 per cent in the industry's war effort. Mr. Blank reported 10 Iowa exhibitors who had not been participating, last Thursday had pledged their full cooperation.

Fred Wehrenberg and Harry C. Arthur were named co-chairman of the permanent WAC group for St. Louis last Thursday. The announcement followed a meeting in that city the previous day at which 500 exhibitors heard Francis S. Harmon, WAC coordinator, declare that motion picture film is almost the chemical equivalent of gun powder and that every care should be used in handling it so as to avoid waste in materials directly necessary in warfare. Mr. Harmon also cautioned that worn-out projection parts which cause wear on film should be replaced at once as it is easier to get parts than it is to obtain film, he said.

AIR RAID SIREN IN DETROIT HOUSE

Eastown Theatre, in Detroit, is the first motion picture house in that area to install its own air raid siren as a contribution to community defense measures, it was reported this week. The theatre is operated by the Wisper & Westman Circuit. Altec Service Company is installing four large directional horns on the roof of the theatre.

The siren can be heard for about three miles and will give warnings to a population estimated at 250,000 within the area. It will be under direct control of the city's air raid defense system.

Chicago Employees Get Handbook

Employees of all Chicago theatres this week received copies of a theatre defense handbook, 3,000 of which are being distributed throughout the area. Elmer Immerman, of Balaban & Katz; G. J. Singer, Warner theatres; G. E. Miller, Essanees circuit and Abe Cohen of the Shubert circuit, are on the committee which was in charge of preparing the defense manual for film house personnel.

The first "dusk to dawn" blackout in Baltimore was held on Wednesday, with exhibitors reported prepared for the event. Downtown first-run houses pooled their resources and combined their newspaper advertisements a day or two prior to the blackout, emphasizing the fact that they would be open for business as usual during the test.

Theatre managers and staffs met last week in the Fargo Theatre, Fargo, N. D., for a conference called by civilian defense authorities. According to Walter Dunkelberger, chief projectionist at the Isis theatre in Fargo and officer in charge of morale units for the Cass County Civilian Emergency Council, this was "the first move on the part of any business enterprise in this territory to assume full responsibility for share in OCD work. We think their efforts should be held up as an example for others in the industry to follow," Mr. Dunkelberger declared.

He reported that Ed Kraus, manager of the Fargo, and city manager for Minnesota Amusement Company, offered to accept full responsibility for rigid enforcement of OCD emergency regulations and also offered to send staff members to air raid warden training units, thus releasing present wardens to serve in other sectors.

For the first time since May 15th, exhibitors in Oregon and Washington who use fuel oil to operate cooling systems, received an unrestricted supply of oil last Friday. Because of an improved transportation situation, the War Production Board which had been enforcing a 50 per cent reduction in fuel oil deliveries to consumers in the two Northwestern states, lifted the ban and authorized delivery of all oil desired for heating or cooling.

Reel Cooperation With Censors Is Praised

Captain George Ernest, administrative officer in charge of reviewing films in New York, this week paid tribute to the close cooperation afforded the Government by the newsreels.

The New York office reviews newsreels, commercial shorts, and organized industry shorts produced in the East. A Los Angeles board reviews the product of the organized industry. Only film for export comes under the board's scrutiny.

"Of the thousands of feet we have reviewed since we began, the first week of June, we have had to eliminate an exceedingly small amount," Captain Ernest said. "The newsreels, with which we are primarily concerned, are working so closely with us that there's been no trouble at all."

Two examiners, who with three board members are on call 24 hours daily, "handle the reviewing nicely," Captain Ernest said. He pointed out that the 24-hour call is because of the need of shipping newsreels promptly.

"They can call us up any hour, and we'll be right there. We do our best not to delay them; we realize the importance of timeliness," he asserted.

Captain Ernest also noted the board "does not like to use the scissors." It has a sense of proportion, he commented. "If a film should turn up that has a great many scenes conveying military knowledge, we would return it, rather than ruin it," he added.

Films passing the scrutiny of the New York board are shipped mainly to Latin-America and to England. They are seen in newsreel, commercial, and customers' projection rooms.

Captain Ernest is administrative officer of the board, whose other members are Richard R. Smith, former book publisher, chairman; and Perry Arnold, formerly of the Associated Press.

The Los Angeles board is headed by Watterson Rothacker, former vice-president of Quigley Publications.

Information "Valuable To Enemy" Is Defined

The Office of Censorship, in establishing reviewing boards in Los Angeles and New York for films intended for other countries, laid down a basic principle to guide the boards: "Will this material be of value to the enemy?"

It then specified, as follows:

"Classes of information prohibited for export in photographic form unless approved by appropriate government agencies having supervision over the subjects include all aerial or detailed close-up views of war production plants, docks, shipyards, railroad terminals, dams, power plants, storage tanks, reservoirs, radio towers, arsenals, munitions dumps, forts and all other military installations, including air fields and military depots. Detailed close-up shots of all air fields, cities or terrain showing distinguishing buldings or landmarks in relation to each other or to the general landscape, and detailed pictures of new-type planes, tanks or guns also are prohibited.

"Photographs of identifiable beaches and coastlines of such a character as to aid an enemy landing party on any seacoast of the United States or American territory come within the ban. This restriction does not apply to conventional beach views." Other classes of prohibited pictorial information for export include movements of land, air or sea forces and merchant ships, when the identification, origin or destination is indicated; detailed views of military or naval equipment and activities, or movements of ships in coastal waters.

SCREEN CREDIT CUTS KILLED BY CONTRACT PROBLEMS

Film Conservation Group Cites Sales Importance Despite Actor Approval

Elimination of screen credits recommended by the Hollywood Flm Conservation Committee some weeks ago as an annual saving of 10,000,000 feet of film stock, went into the discard at Hollywood Tuesday night. The meeting of the voluntary economy organization decided that difficulties of adjusting contractual stipulations outweighed in importance the saving which could be effected.

Earlier in the week the Screen Actors Guild had been one of the first talent organizations which agreed to accept the proposal if other guilds did likewise.

A spokesman for the committee said the tabling of the recommendation was not due to opposition from any guild but was based on a general agreement that the screening of credits possesses a measure of sales value.

The meeting Tuesday discussed a variety of suggestions for technological economies in studios and laboratories. The decision to release full-length reels instead of gauging the length so that projector change-overs occur at advantageous points in story or dialogue was described as a minor saving which would add up to a major economy.

The Screen Actors' official publication, issued Monday, in supporting the suggestion, declared, "Although actors have the most to lose through such deletions, since theirs is the identity with which audiences are most concerned, they have indicated a willingness to accept the the recommendation if all other credits are similarly cut."

At a meeting of the Conservation Committee in Hollywood last week, the Actors together with the Writers and Directors guilds, asked for additional time in which to consider the credit elimination plan. Other suggestions proposed by the committee included pre-editing by producers, writers and directors of all scripts before productions start in order to eliminate unnecessary shooting; the interchange of studio stock material and reduction in stills.

The film industry will be forced to reduce its use of raw stock 20 to 50 per cent, the Motion Picture Theatre Owners of America believes. The organization's bulletin, issued Tuesday to members, stressed that the reduction will probably be in release prints, which, it said, accounted for 95 per cent of the raw stock manufactured, Hollywood using the other 5 per cent.

Kuykendall Suggests Cut in Duals as Saving

Ed Kuykendall, MPTOA president, further suggested in the letter to members that the elimination of double features "may be worth considering" as a solution to the conservation problem. "If double features were eliminated it would at the same time be necessary to prohibit theatres from giving more daily performances than they now do."

Action on the proposal to reduce the amount of raw stock consumed in the manufacture of screen trailers is continuing in New York, it was reported this week. At least one major company has volunteered to make a 20 per cent cut in total footage used for its trailers, it is understood. Reductions suggested by other distributors are said to range upwards from five per cent.

Meanwhile, distributors and film carriers in the Washington exchange area met Monday with members of the Washington office of the MPPDA to discuss ways and means of complying with recent regulations of the Office of Defense Transportation, designed to reduce truck mileage.

Carriers Weigh Transport Problems

Several possible methods of saving mileage were discussed at the conference, including cooperation between truck lines to avoid duplication of service and the elimination of special trips and call-backs.

A special committee, with John Allen, MGM branch manager, as chairman, was appointed to consider the problem and the various suggestions offered and to report back with a definite conservation plan.

The need for meeting promptly the requirements of the Office of Defense Transportation was stressed at the meeting.

Last week, as reported in MOTION PICTURE HERALD, ODT officials instructed all common carriers of film and other delivery services using trucks, tires and gasoline, to pare at least 25 per cent from their weekly itineraries.

Following the order, industry executives met to discuss ways and means of effecting the cut. In Des Moines, over the weekend, exhibitor representatives and officials of the three local film trucking firms met with branch managers and bookers of the 20th Century-Fox exchange to map plans for rearranging film deliveries and pickups. Leo F. Wolcott of Eldora and Will Eddy of Indianola, Ia., represented exhibitors.

It is believed that the required mileage savings expected of film carriers can be accomplished by combining duplicate runs, by readjustment of exhibitors' bookings where they are out of line with other local exhibitors and by taking out of circulation for one or two days a week trucks that now operate every night except Sunday.

C. R. Allen, Cleveland ODT field manager, who has final jurisdiction over 26 Northern Ohio counties and Erie County, Pa., last Thursday issued the following statement concerning road regulations covering return loads extended to July 15th:

"The 25-mile radius regulations have been in effect in their entirety since July 1st including 25 per cent mileage reduction and one daily delivery. In my opinion, any film truck making two daily deliveries, as some are allegedly doing, are operating in violation of the ODT official order, with driver and film shippers equally responsible for such violations." Mr. Allen further declared he would deny any special applications asked by distributors and would grant no special privileges to the motion picture industry.

Says Industry Asks Exemption

According to the Cleveland ODT official, the industry is claiming exemption of ODT ruling under the U. S. Code No. 383 which applies to handling inflammable and dangerous articles.

An appeal from distributors, exhibitors and carriers of Michigan, meanwhile, for relief on the enforcement of ODT rulings on film deliveries was carried to Washington last week by David Newman, attorney for Cooperative Theatres of Michigan.

In the current bulletin of Motion Picture Theatre Owners of America Edward A. Kuykendall, president, discusses the ODT regulations on film deliveries and points out that the ruling "does *not* require or ask that film trucks or trucks that carry nothing but film, either over the highways or in the city, cut their mileage or reduce their present service in any way, other than to eliminate unnecessary waste by proper care and maintenance of equipment."

Main Burden to Fall on Exhibitor

Concerning conservation of raw film stock, Mr. Kuykendall says: "There is reason to believe the industry faces a cut of from 20 to 50 per cent in the raw stock it can get under priorities. Cutting the number of prints will reduce the distributor's print costs but will delay the liquidation of his exhibition contracts and the returns on his pictures. But again," the MPTOA president asserts, "the main and ultimate burden and hardship is on the exhibitor, particularly the subsequent run theatres and country town and last run exhibitors."

Mr. Kuykendall considers the possibility "if double features were prohibited to save film it would be necessary at the same time to prohibit the theatres from giving more performances per day than they do now. This would really cut the use of film, would reduce the theatres' hours of operation and operating expense but would enable the theatre to accommodate just as big an attendance as now, but with a two-hour show instead of a four-hour performance. Maybe this is worth considering," he concludes, "as it would present a chance to get rid of double features everywhere. . . ."

"SELFISH INTERESTS" BALK EQUIPMENT POOL

Efforts of the Federal Communications Commission to establish an equipment pool from which broadcasters could secure repair and maintenance parts not procurable elsewhere have been delayed by "selfish interests" within the industry, it was charged Monday by Chairman James L. Fly.

Mr. Fly did not elaborate upon his assertion that difficulty was being encountered in securing 100 per cent cooperation.

'Cinema Palace' Formula Refurbished for Roxy

A. J. Balaban To Carry Out Idea of Complete Entertainment at Theatre

A "new" Roxy Theatre will blossom on New York's White Way, with the coming to its helm of A. J. Balaban, founder of the Balaban and Katz circuit. So that showman promised in New York this week, where he was in last-minute contract negotiations. He is a brother of Barney Balaban, president of Paramount, and John, president of Balaban and Katz.

The "new" house will also reinstitute showmanship in a Broadway sector where for years theatres have remained static in policy, Mr. Balaban asserted.

He commented that the Paramount has its type of patron; the Music Hall, others; the Strand, the Capitol, the State, all have steady patrons made by their steady policies. There have been no innovation of late.

Specifically, shortly after his contract is signed, Mr. Balaban will close the Roxy for a week. It will reopen with a refurbished lobby rotunda—special curtains, different decorations, a "class" orchestra, selected and placed, and governed with showmanship. The theatre orchestra will be in a different location. Where, he had not decided. It will be enlarged, revamped. Paul Ash, its director, will again be "glamorized." Showmanship, Mr. Balaban's guiding principle, will be applied also to this orchestra, in every detail; placement, dress, deportment, music, emphasis, personnel. Finally, the reopening will bring a different stage show. It will be more expensive. The acts will be selected for quality; there will be "class" acts to draw patrons who habitually have shunned the Roxy because its acts have been merely vaudeville. On "ordinary" acts, care and money will be expended.

These are but a few of the plans set for the Roxy, the name of which may even be changed, perhaps to "The New Roxy."

But it is all contingent upon pictures, Mr. Balaban emphasized.

No 20th-Fox Films For Music Hall

"I must have big pictures," he said; "I must have all 20th-Fox pictures. After all, this is a 20th-Fox house. I will be working for them. I will be trying to make their big house a bigger house; a worthy first run show window on Broadway; the type of theatre every other company has.

"And I cannot allow 20th-Fox pictures to be booked, for instance, into the Music Hall, a block away—competing with me.

"There are no miracle men in this business," he continued, "and while I know what I am about to do will bring the company longer runs, and hundreds of thousands of dollars more in returns from their pictures, thus justifying the additional expense, I cannot do it without cooperation from the company and its studio."

Mr. Balaban said last week he understood he had the pledge of cooperation from the company.

Of the new Roxy policy, he said, in referring to its competitors, that it would not ape them. "We are merely going to combine the best in all policies," he remarked.

"You might refer to it as a 'more distinguished' Paramount policy; a 'more lively' Music Hall policy. You could refer to it that way, although it is not precisely our manner of approaching the problem. What we are essentially doing is critically examining our patrons, and asking ourselves what they want, why there are not more of them, what types attend, what types do not attend.

"We are going to try to achieve, as nearly as possible, a universally appealing program. Other houses draw types of patrons. We want *all* types, and do not think it impossible to get them. There is no reason why the young and the old, the city family and suburbanites, the married and the transients, should not be able to find in our shows novelty, liveliness, and quality."

Mr. Balaban's directorship is to bring him $1,000 per week, against 10 per cent of the net profits. The deal was first talked about two years ago; it is only lately Mr. Balaban considered it.

It is to be recalled that 20th-Fox is currently headed by Spyros Skouras, for years the country's major theatre operator.

Mr. Balaban has never "retired" from the film industry, a belief general in the east. Although he disposed of his Balaban and Katz and Paramount holdings, he has remained an operator of theatres, which currently are the Esquire, Chicago; the Libertyville, near Chicago; the Coed, Champaign, Ill.; the Melrose Park, Melrose Park, Ill.

He has long dreamed of an "amusement center," wherein would be all "proved" entertainment. For some months he had been dickering for the Civic Center, Chicago. With his present New York interest, that dream is transferred.

Lately, Mr. Balaban has been aiding the U.S.O. Camp Shows, Inc., with Abe Lastvogel.



By Staff Photographer

A. J. BALABAN

Roxy Opened in 1927; Rothafel Its Director

William Fox opened the 5,886-seat Roxy theatre in New York, March, 1927. Its managing director was the late showman, S. L. (Roxy) Rothafel. Its musical director was Erno Rapee. Its policy was elaborate stage shows, a large orchestra playing "classical" music, and good pictures.

Mr. Rothafel and Mr. Fox soon disagreed; and the former departed, becoming managing director of the Radio City Music Hall and Center Theatre, in 1931, when they opened.

After Roxy's departure, the Roxy continued as a Fox property until 1932, when receivers took over, and Fanchon and Marco assumed direction. Twentieth Century-Fox, the reorganized film company, acquired the theatre from the receivers about five years ago.

Balaban Subject of Biography Shortly

A. J. Balaban, 53-year-old showman, will be publicized nationally shortly by the publication of "Continuous Performance," his life story, written by his wife, Carrie. Putnam is the publisher. September 1st is the publication date.

The biography, written in the first person, as "told to his wife, by A. J. Balaban," covers in essence the motion picture industry, both in the number of people of importance who appear, and in time; for Mr. Balaban started more than 30 years ago, in the Kedzie Avenue, Chicago, nickelodeon theatre, founding not only a chain of theatres, but a type of entertainment.

There will be two editions: one, autographed, at $10; the other, for general circulation, at $3.50.

Chilean Film Unit Organized

A new motion picture producing company, initially capitalized at 9,000,000 pesos, was recently organized in Chile, according to the United States Department of Commerce. The Fomento Corporation is reported to have invested 4,000,000 pesos in the enterprise, the remainder having been supplied by private capital.

The new company, Chilefilms, will absorb the Instituto de Cinematografia Educativa of the University of Chile, which is now in charge of making newsreels to record important governmental functions. The Institute has a library of approximately 200 documentary and educational films, as well as cameras and a developing laboratory. Chilefilms is expected to purchase additional equipment in the United States and in Argentina.

Present plans call for the construction of a number of buildings, including two insulated studios. Twenty thousand square meters of land surrounding the studios will be available for outdoor photography.

The Department also reports the opening of a modern theatre, the Astoria, in Colon, Canal Zone, as the result of a great increase in motion picture attendance in that city. First run pictures produced in the United States are being shown, and members of the armed forces are admitted at special rates. The theatre has 1,178 orchestra, and 214 balcony seats.

Liggett Supervisor

Jules E. "Sonny" Liggett has been named sales supervisor of the New York exchange of Universal. Sam Finkel is now New York City salesman, and Harold Dudoff upstate and Long Island salesman.

Reappoint McFall

W. O. McFall, former field supervisor for Warners' checking service, has been reappointed in his territory, Minneapolis and Milwaukee. The checking service, reinstated several months ago, is having many additions.

Relax Boston Law

Boston is to have Sunday legitimate shows for the first time. The opening move was made by Police Commissioner Timility who permitted two theatres to stage special benefit performances, followed by the lifting of the ban.

EXTRA SUMMER REVENUE!

Put FitzPatrick Traveltalks to work for you!

All the subjects mentioned are available for immediate booking at your M-G-M exchange.



(Above) **LOBBY DISPLAY** Inexpensive to make up locally

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Here's a new way to travel—the FitzPatrick way... with no traffic cops to worry about, no flats to fix, no tips, no extras, and not even a cinder in the eye! Relax in the cool comfort of a deep-cushioned theatre chair and let this fascinating panorama of far-away places unfold before your eyes—see and know our Good Neighbors to the South... visit breath-taking beauty spots in the U. S. A.—people and places in Canada and Alaska... wonders of Nature from the sun-drenched Tropics to the Frozen North!

HERE'S THE INVITING ITINERARY

Don't Miss A Week Of It!

Week of Aug. 4	WEST POINT ON THE HUDSON HISTORIC MARYLAND
Week of Aug. 11	HAITI, LAND OF DARK MAJESTY EXOTIC MEXICO
Week of Aug. 18	MINNESOTA, LAND OF PLENTY GLACIER PARK and WATERTON LAKES
Week of Aug. 25	ALLURING ALASKA LAND OF THE QUINTUPLETS

(Right) **TRAVEL TICKET** Easy to duplicate for your theatre

(Left) **HERALD** Set it up locally to fit your schedule



No Gas? No Tires? Then Here's the Ticket!

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CRITERION THEATRE'S

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EVERY WEEK DURING AUG.

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All Aboard for this inviting itinerary:

WEEK Aug. 4 — *See U. S. Military and Naval Academies!*
WEST POINT on the HUDSON
HISTORIC MARYLAND

WEEK Aug. 11 — *See and Know Our Good Neighbors*
EXOTIC MEXICO
HAITI, Land of Dark Majesty

WEEK Aug. 18 — *See Wonders of Nature in U. S. A.*
MINNESOTA, Land of Plenty
GLACIER PARK & Waterton Lakes

WEEK Aug. 25 — *See the Quints and the Eskimos*
ALLURING ALASKA
Land of the QUINTUPLETS

DON'T MISS A WEEK DURING AUGUST

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Toughest transportation nut put up to any Hollywood studio in years is that being mulled today by William Guthrie, head of Warner Brothers' location department. His problem is to get a camera crew into Russia to film backgrounds for use in "Mission to Moscow," filmization of the book by Joseph E. Davies, former U. S. Ambassador to the Soviet.

Five routes thus far are under consideration by Guthrie. And none of them offers any Cook's tour for the crew that draws the hazardous assignment. They are:

1. Pan-American Clipper to Natal, Brazil, thence to Africa by bomber ferry, thence into Russia through Iran.
2. Direct flight from an Alaskan base to Siberia.
3. Bomber ferry to England, to join a British convoy to Murmansk.
4. American convoy from New York direct to Murmansk.
5. Military plane to China, thence into Russia by plane or over the caravan route through Mongolia.

▽

The CBS "Listening Post," at headquarters in New York, is a center of interest to those whose business takes them past the glass-enclosed room where foreign broadcasts are recorded. Lord Haw Haw, British-accented lie-spouting Nazi propagandist, is a steady favorite because of his entertainingly obvious exaggerations, but a Jap announcer from Tokyo stole the spotlight the other day when he "disclosed" that a shot fired at Oregon's Pacific coast had struck the Yankee Stadium!

▽

Many years ago, when Ernie Adams was a famous musical comedy star on Broadway, he and Miller Huggins, late N. Y. Yankees' manager, were pals.

Huggins always used to tell Ernie Adams that he'd love to trade jobs with him and Adams always insisted that he'd give anything to be Miller Huggins.

Time marches on!

When Samuel Goldwyn began "The Pride of the Yankees," based on the life of Lou Gehrig, his casting director searched for a man to play Huggins.

He happened to pick—Ernie Adams, now a Hollywood character actor.

▽

Indianapolis Rotarians got an inkling of what a many-sided affair the movie business is, when Arthur W. Baker, manager of the Circle Theatre there, gave them an address on "Everybody's Hobby," at the club's luncheon, the other day.

He set the club members to thinking that the show business is much more complicated than the more prosaic trades when he asked them: "What would you do if you had to make a product to satisfy your sons and your daughters, your wife and your mother-in-law, and the folks next door, not to mention Europe and Asia, South America, Africa and Australia?"

▽

The longest word in the English language is "pneumancultramicroscopicsilicovolcanokoniosia.' We have the word of twelve-year-old Richard Earnhart, of Paso, Texas, for that one. But it's not in our editorial-room dictionary. Our edition is of those little two-thousand, six-hundred and twenty-page versions, with only 400,000 words in it. Anyway, pneumancultramicroscopicsilicovolcanokoniosia is a disease.

▽

Clark Gable isn't Clark Gable at all. He's Bill Gable.

Gertrude Merriam, associate editor of Motion Picture Herald's Round Table department, does not confuse easily, having stood ground around the Broadway sector now for a couple of decades, or more. She's confused now, though, since one of Frank Walker's letter carriers placed the following letter on her Round Table desk, the other morning:

"Gentlemen:

"Please send me the book 'Harmony in Marriage.' After inquiring at several different book stores, I was given your address. I am enclosing seventy-five cents to cover the cost of the book, so please ship the book to me at the earliest possible date.

"Your prompt assistance will be appreciated, as I am quite anxious to have this educational book.

"Sincerely yours,
(Signed) "Mrs. ....."

▽

Some unusual props, made in Hollywood for motion pictures, have gone into the national rubber reserve pile. The items:

One pure rubber python, 40 feet long, a foot thick, weighing 300 pounds; two half-pythons used for film close-ups, each 20 feet long, totaling 300 pounds together; two rubber cobras, 15 feet long, weighing 25 pounds each.

The Alexander Korda Studios turned over the rubber pythons and cobras; they were used in Korda's "The Jungle Book," for close shots too dangerous to permit the use of live reptiles.

While the large python was worth only $3.00 as rubber scrap, at the government's price of a penny a pound, it cost $8,000 to build for movie use, because of the mechanical devices installed to make it writhe like the real thing.

▽

When it comes to helping win the war, exhibitors of Hartford, Conn., are entirely willing to forget all boxoffice rivalries and that is standing United. Every theatre in town—from the "A's" to the "Z's"—is cooperating. Each night every manager in town gathers at some one theatre. The Treasury Department furnishes a speaker, who appears on the theatre stage, makes a plea and introduces each manager. The visiting showmen then—amid a lot of friendly clowning—work the aisles, taking bond orders. The first night, at the Allyn theatre, in ten minutes, $2,000 in bonds were sold. Some $35,000 in extra bond sales per week will be developed, it is expected.

▽

Headline in Film Daily, New York:
FATS AND GREASE RALLY IN
SUSSMAN'S ADELPHI, CHICAGO

▽

We've often heard the quote: "The lion and the lamb lie down together," but F. K. Haskell writes from out on the Pacific Northwest that down on Oregon's Columbia River, the skunks and the cats lie down together. He says the skunks venture forth in the early dusk, waving their plumy tails, and often the cats and the skunks gambol together. The little house cats even visit their odoriferous neighbors. We were thinking the same thing—What shall the harvest be?

▽

India has nothing on southern Oregon. When motor trouble developed as a circus cavalcade was riding over the Siskiyous, last week, one of the big trucks stalled near the summit. An elephant was brought out and pushed the truck up over the grade. Even the Elephant knows the language—and Elephants don't forget: 'The Show Must Go On!'

And the while Donald Nelson shouts from Washington to save and conserve and salvage metals and materials for guns and tanks and planes, there rests atop Yammy's Restaurant, hard by Rockefeller Center, New York, a large and aging electric sign, unused, advising all to "Make Your Bus Reservations Here to the World's Fair"—it being two years, now, since Flushing Meadows gave up the ghost of Grover Whalen's "World of Tomorrow."

Apparently, no one has thought of taking down that big chunk of metal, or, more possibly, no one cares. Not even William Fox, one time cinema tycoon, of Fox Films, who owns the property.

▽

Radio singer and Hollywood actress Gertrude Niesen sends along her biography for the International Motion Picture Almanac, 1942-43 edition, with the notation: "Singer. Born on the high seas."

▽

Nine-hundred-thousand paid admissions to Metro's "Mrs. Miniver" had been counted at the Music Hall at Rockefeller Center, in New York, up to Wednesday night, as the picture turned into its seventh week, still a-blazing. Nine-hundred thousand persons attending a single movie theatre in but six weeks! That's more persons than in any of the states of Arizona, Wyoming, Vermont, Delaware, or the District of Columbia, Utah, South Dakota, Idaho, Maine, Rhode Island, North Dakota, Montana, Nevada, New Hampshire, or New Mexico.

▽

Milton Bacon, conductor of the "God's Country" program on the Columbia networks, dug deeply into the folklore of famed Laramie, Wyoming, last Saturday morning, and brought up the story about Gambler White Sweed's death, and about how, on the night of the departing, his gambler friends in that gambling country of its day, sat up at the wake and 'cut-in' the corpse for each hand of poker they played. Sweed 'won' enough to pay for his own funeral.

▽

A perennial came again, last Sunday, to The Plaza, beneath our thirtieth floor window at Rockefeller Center.

For the eight time in as many years Rockefeller Plaza, the north-south street bisecting the development, was closed for one day to pedestrian as well as vehicular travel to prevent its becoming public property.

With its barricades of rope and its uniformed guards, the street was a target for camera enthusiasts. Countless photographs were taken by sight-seers. An oft-repeated comment, according to the guards, was that the old saw about small towns rolling up their sidewalks is a canard but in New York it is not.

From Forty-eighth to Fifty-first Street, in compliance with an agreement with Columbia University, owner of the site, Rockefeller Center officials roped off the way at 6 A.M. yesterday. At 6 P.M. the barricades were removed and Columbia's adherence to Resolution No. 67 of the Board of Estimate and Apportionment of the City of New York, adopted December 15, 1933, was legally executed.

▽

Writers are constantly being told that a preposition is a bad thing to end a sentence with. Consider, then, the case of little Johnny, sick in bed, who said to his mother: "What did you want to bring that book I didn't want to be read to out of up for?"

U. S. TO HIT AXIS DIRECTLY IN FILMS TO AMERICAS

Revised Inter-American Affairs Setup Calls for Factual Counter-attack

The U. S. Government soon will be naming its enemies by name on South American screens, and pointing out, without indirection, the threat they hold to the entire Western Hemisphere.

The program of the films division of the Coordinator of Inter-American Affairs, drastically reshaped since Pearl Harbor, soon will be answering Axis motion picture propaganda with a direct factual counter-attack. This will be directed through both the commercial screen and special non-theatrical outlets in South America.

To do this the motion picture division, now under the direction of Francis Alstock, has enlisted the talents of a score of top Hollywood screen writers. It will produce their scripts at major studios through the Motion Picture Society for the Americas and the Research Council of the Academy of Motion Picture Arts and Sciences.

Cameras will start rolling within a few weeks, the motion picture division said, at several major studios. The Government will contract for the production of its scripts on a cost-plus basis. Generally, studios will receive an allowance of approximately 20 per cent over actual negative cost to pay for studio overhead and supervision of production on these special Government short subjects.

The completed pictures, according to Mr. Alstock, will be available in most instances to established distributors for commercial circulation to theatres in Latin America, and possibly this country. Also they will be shown in South America in 16 mm Spanish and Portuguese versions through the distribution system which the Coordinator has set up in cooperation with the State Department and local South American committees.

Titles Show Departure From Cultural Themes

With such titles as "Hitler's Plans for the Americas," "Italy Is Sorry," "If Hitler Should Die," "Army Nurse," "What Are Heroes Made Of," and screen reports on the Army, Navy and air might of the United States, the new screen fare of the Coordinator's office is a sharp departure from its previous selections of pictures for "cultural interchange" with the other American republics.

Pictures on public health, agriculture, medicine, dentistry and educational subjects are still included on the Coordinator's film program but they are in a less conspicuous place. Subject matter currently in preparation is considerably stronger propaganda than the reels on cows, molecules and basketball which were first sent southward.

The U. S. emphasis, from the latest lists of titles made available from the Coordinator's office, appears to have shifted towards a greater recognition of the production abilities of the established motion picture industry. There are fewer titles prepared from commercial or industrial film files or from the screen product of U. S. agencies.

Health and medical or dental films now exhibit, consistently, the approval and active cooperation of such bodies as the American Medical Association, dental associations, U. S. Public Health Service, Pan American Sanitary Commission and other non-commercial organizations.

Shipments of films processed with Spanish and Portuguese sound tracks have lagged since December as the film division continued its reorientation. They have consisted principally of scientific and medical pictures sent in response to South American requests, several educational pictures and Spanish and Portuguese versions of MGM's "Main Street on the March" and reels on the Gilbert and Marshall Islands attack, South America's admirals, "Power and the Land," "This Amazing America" and "Unseen Worlds," on microscopy.

"Nominal" Fees for Writers of Scripts

The "ideological" reels which will soon go into production were written by Hollywood writers under the direction of Kenneth MacGowan and Philip Dunne. The writers received what are described as "nominal" fees for their scripts. Among the titles now ready are:

WHAT ARE HEROES MADE OF, by Robert Lees and Fred Rinaldo; about American war heroes.

NOBEL PRIZE WINNERS IN EXILE, by Edmund Dorfmann and Paul Alley; to be produced by Mr. Dorfmann.

ARMY NURSE, by Jane Murfin.

FREEDOM OF THE PRESS, by Arthur Sheekman; the U. S. free press contrasted with Axis-controlled mouthpieces.

NAZI BIOGRAPHIES, by Tess Slesinger and Frank Davis; on Germany's "gangster" rulers.

ITALY IS SORRY, by Arthur Sheekman.

EDUCATION FOR SLAUGHTER, by Guy Endore. Axis youth training and ideals.

VOICE OF FREEDOM, Anthony Viller and Allen Rivkin; the secret free radio stations still in Europe.

UNDERGROUND, by Maurice Rapf and Richard Collins.

HITLER'S PLANS FOR THE AMERICAS, Mary McCall and Howard Dimsdale.

AMERICA IS NOT IMPERIALISTIC, by Dalton Trumbo.

IF HITLER SHOULD DIE, David Herz and Lars Moen.

CARDINAL INNITZER OF VIENNA, also NAZIS AND POLISH CATHOLICS and NAZIS AND CATHOLIC YOUTH by Joel Sayre.

WAR OF NERVES, by Gene Towne, describing Axis propaganda methods.

About two dozen more titles describing various aspects of the United States armed forces are also in preparation to follow such earlier shipments as "Airacobra," "Tanks," "Bomber" and "Eyes of the Navy." These include:

VICTORY FOR THE AMERICAS, to be made by Paramount for the Coordinator.

Five are to be produced in California by the Motion Picture Society for the Americas in cooperation with the Army and Navy air services and other official sources. These are "The Catalina," "Ticket to Tokio" (on the Consolidated B-25 used by General Doolittle), "Pursuit Ships," "Heavy Bombers" and "Aircraft Carrier."

VICTORY IN THE AIR, from a Universal production about the Curtiss-Wrigbt aircraft company.

SUBMARINES, produced by the Coordinator in cooperation with tbe U. S. Navy.

TO THE LAST MAN, a compilation of news pictures on the draft to be made by the Coordinator and Museum of Modern Art Film Library.

SOLDIERS AND SAILORS OF THE USA, a combination of several Warner sbort subjects.

OUR SEVEN OCEAN NAVY, a compilation by the Museum of Modern Art.

NORTH AMERICAN CADETS, from Columbia shorts on the U. S. service schools.

THE TANKS ARE HERE, WOMEN IN DEFENSE and LAKE CARRIER from the Office of Emergency Management film unit.

WINNING YOUR WINGS, Warner short for the Army Air Corps, starring James Stewart.

A MILLION PILOTS, produced by Alvin Gordon; about the Civil Aeronautics Autbority training and air patrol program.

AN ARMY OF SPECIALISTS, produced by Dwight Davis and Gordon Knox for the Coordinator.

PATROL BOMBER and COMBAT CARS, edited by Philip Dunne from existing footage.

ACTION, produced by the Coordinator and Federal Works Agency; wartime mobilization of tbe Government.

WATCH OUR ARMY GROW, produced by Anson Bond.

CAVALCADE OF AVIATION, a Universal short subject.

SONS OF AMERICA, by Gordon Knox (formerly "Conquistadores"), describes the air corps training of New Mexico's Spanish-Indian descendants.

A CHARTER FOR THE AMERICAS, the eight points for hemisphere solidarity proposed by Cordell Hull.

LA CAPITAL, LIBERTAD and LEST WE FORGET, color pictures of Washington, D. C., by Louise Branch and Frances Payne.

Other titles less directly concerned with the war effort include:

LATIN AMERICAN GROUND CREWS, by tbe U. S. Army air corps and Bob Lord depicting U. S. training for Latin American air technicians.

THE PEOPLE SING, by Charles Freeman, American folksongs.

RATIONING IN AMERICA, by Herbert Kerkow.

SPORTS LINK THE AMERICAS and U. S. WOMEN AT WAR produced by Berman and Stebbins, New York, documentary producers.

THE U. S. AND THE PHILLIPINES, written by Finis Farr.

PAN AMERICA BAZAAR, produced by Cinelab for R. H. Macy.

INTERNATIONAL HOUSE, the story of inter-American student exchange filmed for the Coordinator by Willard Pictures.

NORTH AMERICAN PAINTERS, Spot Film Productions, Inc., for the Coordinator. Contemporary artists at work.

THE TOOLS OF MAN, produced by the Film Center. Shows that mechanization makes jobs, does not destroy them.

A CHILD WENT FORTH, produced by Jo Losey, on progressive education.

BUFFALO, CITY OF GOOD NEIGHBORS, Buffalo Chamber of Commerce.

EVANDER CHILDS HIGH SCHOOL, by Willard Pictures for the Coordindator, to show a modern U. S. high school.

I'VE GOT A NEW JOB NOW, Documentary Films, Inc. The relocation of workers in war industry.

BACH FUGUE IN G MINOR, musical short, taken from Stowkowski's appearances in Paramount's "Big Broadcast of 1937."

Among medical and scientific films now in preparation by the Coordinator are three educational pictures animated by Walt Disney in cooperation with the Surgeon General. They are "Malaria," "Sanitation" and "Body Protection Against Diseases."

KNOW FOR SURE, produced by the Coordinator for the U. S. Public Health Service. On venereal disease, educational, for men only.

ENEMY X, educational film on cancer.

DAY AFTER DAY, bome nursing care filmed at the Henry Street Settlement House in New York.

SYPHILIS and DIAGNOSTIC PROCEDURES IN TUBERCULOSIS, prepared for professional audiences in cooperation with U. S. medical societies.

Ten subjects on agriculture adopted from tbe films of the U. S. Department of Agriculture. Titles include "The Home Place," Harvests for Tomorrow," "Terracing in the Northeast," "The White Fringed Beetle," "Do Unto Animals," "Grass and Farm Chemurgy," "The Cicada," "Grassboppers" and "Screw Worms."

MEXICAN SIX-MONTH GROSS $3,500,000

Mexican theatres grossed $3,500,000 during the first six months of 1942, according to Treasury Department estimates. The figure, considered large for Mexico, compares with $315,000 for the country's legitimate theatres. Attendance was off from January to May because of public uncertainty as to the war situation, but increased price scales compensated for lowered attendance figures.

ENLIST PUBLIC ON RENTALS EASTERN ALLIED URGES

Regional Directors Advise Units to Evolve Plan for Publicity on Fight

Exhibitors may answer increasing distributor demands for advanced admissions with a direct appeal to the public, the Eastern Regional Conference of National Allied warned last week following a meeting at New Haven. The session, held in conjunction with the convention of Connecticut Allied on June 8th devoted a large portion of its discussion to film rentals and demands for special terms and admission scales on top pictures.

A resolution passed by the regional directors of the associations represented recommended that "each Allied unit evolve a plan to take the story of the distributors' demands for increased admission prices direct to the public."

Trailers, newspaper advertising, publicity and local "educational" campaigns were among the methods of telling their case recommended to the New Haven delegates.

Action on the suggested public appeal, and other aspects of the rental situation was postponed until the next regional conference. This will be held at Philadelphia early in September.

Meanwhile the executive committee of National Allied issued a call for a mid-summer meeting of the national Board of Directors on July 22nd at Pittsburgh. The meetings, which are expected to last two days, will be held at the William Penn.

A notice to directors, sent from the Allied headquarters in Washington by Abram Myers, general counsel, listed rental problems at the head of the five point program suggested for the Pittsburgh meeting.

Among the problems which the executive committee felt "warranted the early attention of the board" were:

"(a) extraordinary prices and terms demanded for outstanding productions this season.

"(b) Prospect of still further increases next season.

"(c) Curtailment of film delivery service.

"(d) Handling of priorities without reference to the exhibitors.

"(e) Ignoring of UMPI in connection with setting up various public relations groups and other violations of the Chicago pact."

The committee also listed discussion of the "nuisance ailments" recently cited by M. A. Rosenberg, national president of Allied. In particular it referred to blind checking and admission price increases.

Better Showmanship Urged at Forums

Warning that the industry faced in wartime the stiffest competition and the most difficult times it has ever encountered, Henderson Richey, exhibitor relations executive for MGM, told the Exhibitors' Forum held by the company at Milwaukee on Monday that the theatreman must use his merchandising skill to the utmost in behalf of both the war effort and the industry.

"With well-known stars heeding the call of this emergency, it is going to become the job of the showmen of America to merchandise new faces and new personalities," Mr. Richey told the 300 Wisconsin and Northern Illinois exhibitors at the forum.

This job of selling the stars of tomorrow, and keeping box office receipts up, is only one of the many selling jobs exhibitors face, he said. Rations, print reductions, less product, and transportation woes will tax exhibitors' ingenuity, he said.

"It appears to be that our job ahead is, taking into consideration all of the handicaps, all of the restrictions, to use the tools at hand to improve our present methods of merchandising, and so bring into play that ingenuity and showmanship upon which was builded the success of our business," Mr. Richey asserted.

Other Milwaukee speakers included Mayor John L. John, who said the industry had proved its indispensable status; Arthur F. Hall, national advertising manager of the Milwaukee *Journal;* William R. Ferguson, Samuel Shirley of MGM; Edward Salzberg, Bluefield, W. Va., exhibitor and Seymour Morris, publicity head for the Schine circuit.

DONATES THEATRE FOR WAR SERVICE

The Ewing Theatre in Bloomington, Ill., has been donated, fully equipped, by Mrs. Roma Ewing, for the use of the Mid-West Motive Trades Institute, for the instruction of Government students, for the duration of the war. The theatre will be used every day except Saturday. Members of the local operators' union have donated their services for the showing of the Government films.

Indiana Owners in Two Day Session

Associated Theatre Owners of Indiana held its fifth annual mid-summer convention at Lake Wawasee from Tuesday through Wednesday. The session drew many important figures in the industry. One hundred fifty showmen attended.

President Roy E. Harrold introduced a schedule of speakers including Francis S. Harmon, New York, head of the War Activities Committee; Si H. Fabian, executive vice-chairman and treasurer of the committee, Arthur Mayer, member of the committee, and Abram F. Myers, general counsel and chairman of the board of National Allied.

Speakers at a Metro-Goldwyn-Mayer exhibitors' forum at the convention were H. M. Richey, exhibitor relations contact for Loew's; and the following Metro executives: J. E. Flynn, Chicago, division sales manager; Harris P. Wolfberg, St. Louis, district manager, and Foster B. Gauker, Indianapolis branch manager. Mr. Harrold and Don B. Rossiter, executive secretary of ATOI, also were scheduled speakers, as was Don G. Hayes, advertising manager of the Indianapolis *Star.*

Among those who attended were M. A. Rosenberg, president of national Allied; Jack Kirsch, Allied of Illinois; Ray Branch, Allied of Michigan; Bill Ainsworth, president; Harry Perlewitz, business manager, and Augie Berkholtz, director, all of ITPA of Wisconsin; Pete Wood, secretary of ITO of Ohio; David Palfreyman, New York, MPPDA; Charles Boasberg, Cleveland manager for RKO; Claude F. Lee, public relations representative of Paramount, and Pete Rosian, Cincinnati, manager for Universal. Mr. Kirsch and Mr. Palfreyman also addressed the gathering.

Stamp Committees Meet in Jersey

A luncheon meeting for North Jersey war bond and stamp committees was held at the Newark Athletic Club Tuesday under the auspices of Harry Lowenstein of Allied of New Jersey and Don Jacocks of the Warner exchange. Si Fabian for the War Activities Committee and Commissioner John E. Manning of the Bureau of Internal Revenue, spoke on the theatre stamp sales.

New Jersey Allied will conduct a river outing to Bear Mountain on July 28th. The group will lunch at the Bear Mountain Inn.

The Pacific Coast Conference of Independent Theatre Owners has again deferred plans for its annual convention pending a final decision on the Unity sales plan and the working out of coast transportation difficulties. Robert Poole, executive secretary, indicated that the meeting might not be held until Autumn, or a gathering of regional representatives might be substituted.

5 Chicago Managers Win Warner Awards

Robert Busch of the Jeffery Theatre; Irving Lipnick, Shore; Eli Arkin, Avalon; Steve Fitzgerald, Stratford, and Ervin Sedlack, Frolic Theatre, all Chicago, were the five Warner managers named winners for the third quarter in the company's quarterly merit awards.

Awards are based on consistent economy, efficiency and showmanship. The manager having the largest number of points at the end of the final quarter will be given a trip to New York and a bonus check. Arkin is the only manager so far to win two citations.

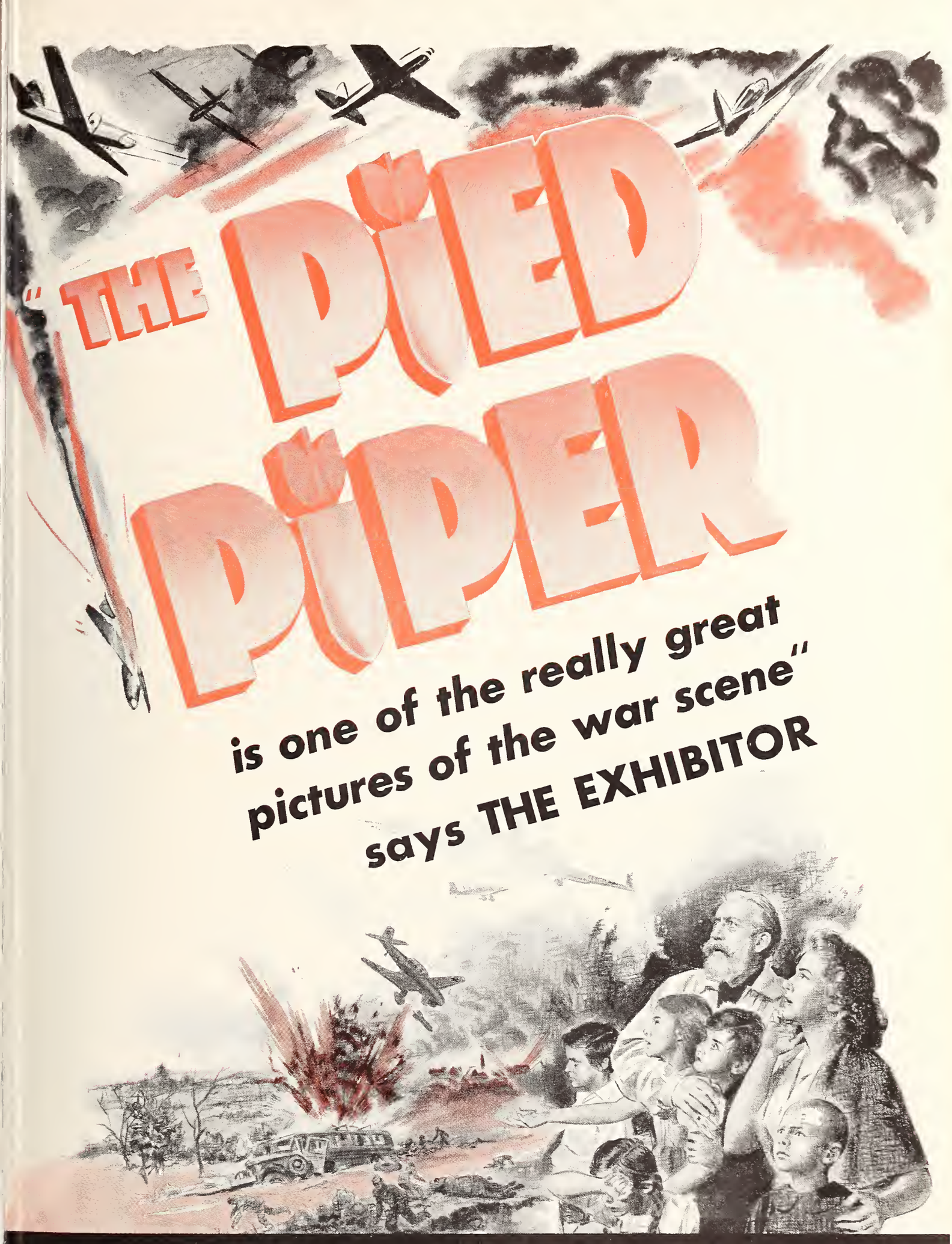
Philadelphia Film Row Affected by Project

Approximately half of Philadelphia's "Film Row" will be forced to move as a result of a decision by the city and State Highway Department to begin work immediately on the widening of Vine Street.

Condemnation of property will affect only occupants of buildings on the south side of the street. They will seek new locations nearby. It was expected that the project, authorized last year, would not be begun until after the war.

Berkowitz Promoted

Al Berkowitz has been promoted to the booking department at the Warner exchange in Indianapolis.



"THE PIED PIPER

is one of the really great pictures of the war scene" says THE EXHIBITOR

Another BIG one from 20th Century-Fox

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

Victory Committee Reports Progress

Seven hundred and twenty-three film players donated 3,198 appearances to the nation's need during the past six months and journeyed 788,895 miles to avail themselves of the privilege.

The foregoing statistics are among those revealed in the Hollywood Victory Committee's report for the first half of 1942, delivered to Colonel Marvin Young, aide to Brigadier-General F. H. Osborn, who arrived in Hollywood from Washington last weekend.

The mileage, negotiated by plane, train, automobile, bus and motorcycle, is equivalent to some 31 circlings of the globe at the equator and is rated no more than a good start on the total distance to be covered by the end of the year.

Points of appearance have included Navy and Marine Corps bases, Army posts and military installations throughout America, Alaska, the islands of the Caribbean, not to mention battleships, and cities of all sizes from border to border and coast to coast.

Purposes of the appearance have been the entertainment of the troops, the selling of war bonds, including the Canadian, and the stimulation of contributions to the Red Cross, the Infantile Paralysis campaign, the Army and Navy Relief funds, the British, Russian, Chinese and Dutch relief rallies, singly and collectively, and a wide range of charitable causes.

Estimated Audience Is 35,000,000

No figure representing the number of persons played to has been hazarded, but the estimate of 35,000,000 as the number who will be contacted by the 30 players now touring 120 cities supplies basis for computation.

Neither is there a figure to represent the average daily activity, but it is revealed that on a recent Saturday a network broadcast was in progress in Navy interest from San Diego while a leading actress was making an appearance in Washington, D. C., and eight others were entertaining the Coast Guard at an unrevealed base. At the same time 11 players were furnishing entertainment at an Infantry camp, 10 were performing for the Artillery, four were making radio transcriptions in a Hollywood studio and six were on bondselling tours. That night a variety show and a Treasury Department program went out over the air.

In submitting his report on the organization's half-year, H. V. C. Chairman Kenneth Thomson said, "The sole purpose of the Victory Committee is to serve as a clearing house for all requests for free star appearances, so that the greatest good for America's war effort can come out of Hollywood's great talent pool, which is so eager to serve.

"The committee itself is a cross-section of motion pictures and radio, its 50 members representing every branch of those two industries in Hollywood. All of Hollywood has guaranteed the committee its complete cooperation. Practically every name personality has signed a pledge to consider charity or patriotic appearances only when they are approved by the Victory Committee.

"Hundreds of requests monthly clear through our offices, many of them for a series of appearances. All are given full and sympathetic consideration, and we have approved practically 50 per cent of the requests received. As a general practice, we approve only those requests from national government agencies, and from such national organizations as the USO, Community Chest, Red Cross, Navy Relief Society, Army Emergency Relief, Russian War Relief and China War Relief, in addition to such important requests of a local nature as can be approved without too great a drain on the talent pool available.

"The stars of Hollywood have served eagerly. They have gone wherever we have asked them to go, have worked unbelievably long hours, have endured actual hardships gladly, with the restrictions of time and endurance the only limits to their efforts."

▽

What to do publicity-wise about a reopening of a picture which everything conceivable has been done about the first time around was demonstrated by the Los Angeles *Daily News* recently when "Sergeant York" came back to town to start again its way through the mill from first-run on down. The *Daily News* reprinted its original review in full under an italic line giving date of first publication.

Autry Swaps Mounts

Gene Autry saddled old Champ for the last time, for the duration, and rode into "Bells of Capistrano" at the close of a week which witnessed the start of 17 features and raised the production level to 56. On completion of the picture the cowboy star whom exhibitors voted fourth among Money-Making Stars of the screen year before last and sixth last year will swap his horse for a plane, reporting August 1st for duty as a non-commissioned officer in the Air Corps. Autry's enlistment cancels out eight pictures he was to make for Republic's 1942-43 schedule. "Bells of Capistrano", like "Call of the Canyon" and "Stardust on the Sage", which are completed but unreleased, is a 1941-42 commitment.

The week's activity, by titles:

COMPLETED

Columbia
Boston Blackie Goes Hollywood

MGM
White Cargo
Random Harvest

PRC
Tomorrow We Live *

Republic
Old Homestead

Universal
Off the Beaten Track

STARTED

Columbia
Fighting Buckaroo
Shall I Tell 'Em?
Boogie Man Will Get You

Goldwyn
They Got Me Covered

Monogram
Man and Devil

PRC
Silent Men
Law and Order

Paramount
Leather Burners

Republic
Shadows on the Sage
Bells of Capistrano

Roach
Nazty Nuisance

20th Century-Fox
Buried Alive
My Friend Flicka

Universal
House of Mystery
Riders of San Joaquin

Warner
Adventures of Mark Twain
Princess O'Rourke

SHOOTING

Columbia
Daring Young Man
Desperadoes
You Were Never Lovelier
My Sister Eileen

MGM
Clear for Action
Gambler's Choice
Man On America's Conscience
Whistling in Dixie
Journey for Margaret
Reunion

Monogram
Police Bullets

Paramount
For Whom the Bell Tolls
Star Spangled Rhythm
No Time for Love

Republic
King of the Mounties
Ice-Capades Revue
Chatterbox

RKO Radio
Falcon's Brother
Once Upon a Honeymoon
Sweet or Hot
Name, Age and Occupation
Here We Go Again
The Navy Comes Through

20th Century-Fox
He Hired the Boss **
That Other Woman
China Girl
Manila Calling
Springtime in the Rockies
Ox-Box Incident

Universal
Mug Town
Arabian Nights
Between Us Girls
Forever Yours

Warner
Watch on the Rhine
Gentleman Jim
Casablanca
You Can't Escape Forever
Air Force
Desert Song

* Formerly "I'll Be There"
** Formerly "$10 Raise"


There's Cask in this Clinch...
...and we're Cinching it for you!

Aimed right at YOUR BOX-OFFICE



"Beyond the Blue Horizon" packs all the tested boxoffice appeal of "Aloma"—**PLUS** new laughs, from the comedy team of Walter Abel and Jack Haley . . . **PLUS** new heart-throbs for the gals from blond Richard Denning; Tall, Tan and Terrific in Technicolor . . . **PLUS** new thrills, in the most breathless jungle chase ever filmed, as a maddened rogue elephant runs amok!

It's sheer boxoffice—and aimed at **YOUR** boxoffice by one of the slickest national campaigns ever put behind a picture; full-color ads in comic pages and LOOK magazine—where they'll hit readers who seek thrills . . . color . . . romance . . . laughs . . . escapism!

Comic Sections in 24 Cities will carry this smashing four-color, half-page ad! Where possible, Paramount will credit LOCAL playdates in the ad. Strong selling for all dates; EXTRA selling for first-runs!



28,000,000 Readers Will See This Ad! In full, blazing color! It means every one of 28,000,000 American Weekly Magazine readers in 20 cities is a pre-sold ticket buyer!



Look's 8 Million Readers Will See This! Full-page, full-color! Breaking in the July 28th issue, just in time to pre-sell for YOUR dates!



Paramount Presents

"BEYOND THE BLUE HORIZON"

IN TECHNICOLOR

starring **DOROTHY LAMOUR** with **Richard Denning**
Jack Haley • Patricia Morison • Walter Abel
Helen Gilbert • Elizabeth Patterson
Directed by ALFRED SANTELL • Screen Play by Frank Butler



Paramount Pictures

WARNERS LIST 38 THIS YEAR; PRC PLANNING 42 FEATURES

Five Regional Meets Set by PRC, While WB Will Hold Six Local Parleys

Product announcements for this season and next were made this week by Producers Releasing Corp. and Warner Bros. PRC has set 42 pictures for 1942-43. Eleven of 24 features previously announced are set as to cast, six are already completed or in production, and six more are to go into production before the new season officially opens.

Warners announced that its release schedule for the current season will total 38, including 35 new features, two reissues and "Target for Tonight," the British documentary. The Warner schedule is reported to be the smallest numerically in the company's history.

Leon Fromkess, vice-president in charge of production of PRC, declared this week that the company will maintain its record of 100 per cent delivery "as promised," and that the program will be budgeted at higher figures than heretofore.

In summarizing the new product, O. Henry Briggs, president of PRC, said, "Our program is well-balanced. The product is keyed to pure entertainment. Our problem is identical with that of the exhibitor," he declared, "to conform as closely as possible to the trends of the times by providing entertainment that dramatizes realistically the events that are paramount in the world today, and at the same time provide a sufficient quota of pictures that will prove diverting and maintain the public morale."

Of the 42 PRC productions announced, six are listed as V-Specials, as follows: "A Night for Crime," starring Glenda Farrell, with Lyle Talbot, Lina Basquette and Ralph Sanford; "The Lady From Chungking," starring Anna May Wong; "Fury of the Jungle," starring Buster Crabbe; "The Yanks Are Coming," with Henry King and his orchestra and Jackie Heller; "Queen of Burlesque" and "Corregidor."

18 Westerns Are On PRC Schedule

In the second group are the Pacemakers, of which there are 10, as follows: "The Devil's Sister," starring Anna May Wong; "Tomorrow We Live," with Ricardo Cortez and Jean Parker; "Queen of Broadway," starring Rochelle Hudson; "Dead Men Walk" and "The Black Raven," both starring George Zucco; "Raiders of the Pacific," "Boys of the Road," "Secrets of a Co-Ed" and "Madagascar."

In the Spitfire group are eight: "Baby Face Morgan," with Robert Armstrong, Richard Cromwell, Mary Carlisle and Chick Chandler; "Permit to Kill," "Atlantic Wolf Pack," "The Ghost and the Guest," "Prison Ship," "Miss M. from Moscow," "Among the Missing," "Alaska Outpost."

The 18 Westerns are: six Adventures of "Billy the Kid," starring Buster Crabbe with Al (Fuzzy) St. John; six Lone Riders, starring Bob Livingston, with Smoky Moore and Don Barclay; six Texas Rangers, with Art Davis, Tex O'Brien and Al St. John.

First of a series of five regional sales meetings of PRC will be held in New York this Sunday, July 19th, and Monday, July 20th. Arthur Greenblatt, vice-president in charge of sales, will preside. Franchise holders, branch managers and salesmen from New York, Boston, New Haven, Philadelphia, Albany, Buffalo and Washington will attend.

Mr. Greenblatt announced that subsequent regional meetings will follow in Chicago, July 25th-27th; Atlanta, August 1st-3rd; Dallas, August 8th-10th, and San Francisco, August 15th-17th. Leo J. McCarthy, assistant sales manager in charge of the Western division, will accompany Mr. Greenblatt to the Chicago and San Francisco conferences.

FOUR FEATURES END WARNER '41-'42 LIST

Four releases between now and September 1st will complete Warner Bros. current season schedule of 38 pictures, according to a company announcement issued in New York this week. They are: "Wings for the Eagle," scheduled for release July 18th; "Escape from Crime," July 25th; "Gay Sisters," August 1st, and "Spy Ship," August 15th. There is no August 8th release.

Warners Plan Six Regionals

Ben Kalmenson, general sales manager for Warner Bros., presiding at a three-day district managers' meeting at the home office last week announced that the company will hold six regional meetings this year instead of the customary national sales convention.

The meetings will be conducted by Mr. Kalmenson as follows:

Eastern and Metropolitan districts, headed by Sam Lefkowitz and Norman Ayers, respectively, and including the New York, Albany, Boston, Buffalo and New Haven branches, July 23rd-24th in Boston.

Central and Mid-Atlantic, Harry Seed and Robert Smeltzer, including Cincinnati, Cleveland, Detroit, Pittsburgh, Philadelphia and Washington, D. C., July 27th-28th in Pittsburgh.

Midwest and Prairie, William S. Shartin and Hall Walsh, including Chicago, Indianapolis, Milwaukee, Minneapolis, Des Moines, Kansas City, Omaha and St. Louis, July 30th-31st in Chicago.

Southern, Ralph L. McCoy, including Atlanta, Charlotte, Dallas, Memphis, New Orleans, Oklahoma City, August 3rd-4th in Memphis.

West Coast, Henry Herbel, including Denver, Los Angeles, Portland, Salt Lake City, San Francisco, and Seattle, August 10th-11th in San Francisco.

Canadian, Wolfe Cohen, latter part of August.

Home office executives who will attend the regional conferences include Joseph Bernhard, Roy Haines, Norman H. Moray, Arthur Sachson, A. W. Schwalberg and Mort Blumenstock, S. Charles Einfeld also will come east from the coast for the meetings.

Particular attention to localities affected by war conditions will be stressed at the conferences, in addition to discussion of new season sales policies. Winners of the recently completed annual sales drive also will be announced, and the prizes presented to the respective district managers, branch managers, bookers, salesmen and others participating in the sales campaign. Award money in the amount of $25,000 will be distributed.

At last Thursday's session of the home office district meetings, Mr. Kalmenson assured managers that promotions from the ranks would continue to be the company policy.

Joseph Bernhard, vice-president and general manager, discussed production aims and sales possibilities for the coming season. He pointed out that under war conditions, people are getting a maximum of pleasure out of motion pictures and that exhibitors generally seem to be inclined toward maximum playing time. Sam Schneider also addressed the meeting, dealing specifically with financial matters as they pertain to current conditions. The sessions continued on Friday and the meeting concluded Saturday.

W. Stewart MacDonald, assistant treasurer, presided at the three-day conference of Warner Bros. theatre contact managers and field supervisors at the Hotel Lincoln, which was addressed by Mr. Bernard, Harry M. Kalmine, assistant general manager of Warner Theatres; Leonard Schlesinger, James M. Brennan, Harry Goldberg and other home office executives. A golf tournament was held Sunday at the Westchester Biltmore Country Club.

Gilham and Reagan View New Product

Robert Gillham, director of publicity and advertising for Paramount, and Charles Reagan, assistant to Neil Agnew, sales manager, are in Hollywood this week looking at product completed for the new season. They arrived on the west coast last Thursday and are expected to return to New York by the end of this week.

"Meanest Man" Again Set

Twenty-four hours after indefinitely postponing the picture, 20th Century-Fox placed "The Meanest Man in the World," Jack Benny-Priscilla Lane vehicle, back on its schedule, to start Monday with Sidney Lanfield directing and William Perlberg producing. Script difficulties were adjusted at a conference among Mr. Benny, Darryl F. Zanuck, William Goetz and Mr. Perlberg.

Cowdin on Coast

J. Cheever Cowdin, chairman of the board of Universal, is on the coast to discuss taxes and Government finance with Southern California executives and industrialists.

Army Promotes Meredith

Private Burgess Meredith has been promoted to second lieutenant in the Army Air Corps. He will be assigned as assistant public relations officer at Flying Training Command headquarters, Fort Worth, Tex.

RKO Signs Simone Simon

RKO Radio has signed Simone Simon for a top role in "The Cat People," the nature of which is being kept secret by the studio.

Universal Sets Serial

Universal will produce a 15 chapter serial based on the Flying Cadets, and has signed Morgan B. Cox to write the stories.

U.S. Product Facing Opposition in India

U.A., Paramount Managers Here Cite Import Cut, Finance Restrictions

That the Government of India is less than friendly to American film companies was the opinion expressed Tuesday by the sales managers there of two companies, Paramount and United Artists. The men, arrived in New York Monday, and interviewed separately, agreed Tuesday that the 50 per cent slash in American film imports, arbitrarily imposed, and the Indian Government's action in financial matters, made the situation difficult.

Frank Kennebeck, the Paramount manager, commented on the Indian refusal to allow transmission to America of more than 50 per cent of remittable income. He explained that "remittable income" is that remaining after deduction of expenses. However, he noted, the 50 per cent remaining was not allowed to be touched by the Americans.

Carlos Moore, United Artists' representative, also assailed the Indian import restrictions, and he remarked that endeavors to place American film agents on the "essential" list, as were other American industrial representatives, failed.

Both agreed the reasons lay in the Indian Government's newly exercised independence, motivated by frustrated nationalism; and by the corollary desire to build the native Indian film industry, which by now has become a serious threat to American pictures.

Of 1,300 theatres, 900 play Indian films exclusively. Another 100 split their playing time. Only 300 can be claimed as definite "possibilities" for American pictures.

The Americans found reassuring the position of these 300 houses, however, since they are in key cities. Additionally, both reported tremendous business—not despite the war, but because of it; for war activities and increasing numbers of troops have caused theatres to be crowded. Mr. Kennebeck estimated business at 15 per cent above normal when he left on May 21st.

No Business Reported in Burma Since December

He added, of Burma, that there had been no business reported there since December 23rd. Twelve prints were lost to the Japanese, and presumably they may be showing them, he asserted.

Conditions in India are really "wartime conditions"; there is no "fooling" about the blackouts; they are "complete," the men agreed. The gasoline rationing is more severe than ours, they noted—three gallons per month.

However, effects of the latter on theatres are slight, Mr. Moore reassured, because automobiles were almost exclusively the prerogative of wealthier Britons. Rubber is plentiful, it was noted.

Transportation difficulties were besetting American exchanges during May, the men agreed. Shipments were delayed. Those that normally took one month, took two and three. Priorities had to be obtained on railroads. Mr. Kennebeck told of receiving 48 telegrams from exhibitors in one day complaining because they had not received prints.

However, the UA and Paramount executives both said they had no print shortage. Backlogs were built by both. Mr. Moore estimated he left sufficient prints to carry on for one year. Mr. Kennebeck said he left eight films as a reserve.

On the Indian antipathy to American financial and cultural arrangements, both men agreed that the Indian Government had seriously crippled the rapidly growing, and in some respects able, Indian film industry, by commandeering all raw stock in India, for "propaganda" purposes, and for training the Indian Army.

Cutting of Allotments May Cripple Industry

Although they did not know the statistics of the situation, and were not able to say how much would be released to the many Indian film companies, they noted the enormous length of such films, some running to 16 reels and more, and also immensely popular because of their length. Slashing of film allotments, in a country at war and dependent upon imported raw stock, is certain to cripple the Indian industry, the two men felt.

Of the 50 per cent restriction on imported American films, it was remarked this was based upon what the Indians called a "typical year," that which ended August 31, 1939; that is, the amount allowed is 50 per cent of that imported during that year. However, Mr. Moore complained that the year chosen was particularly bad for the American companies.

Mr. Kennebeck said that before he left the Indian Government was allowing a 12 per cent increase in imports of second prints.

This October 31st, one million rupees will have been "frozen" in India, Mr. Kennebeck estimated. The blocking law went into effect October 31st, 1941. The one million rupees is approximately $333,000.

Admissions in Indian theatres run from two cents to 75 cents, depending on the class of patronage and theatres, of which there are many. All soldiers are admitted at half price. In many of the theatres, there are no seats; and, after running a five-hour native show for a native audience, a hose is turned on the floor where they sat, and a new audience is allowed in.

There are three shows daily, in the key city houses, upon which the American film companies base their estimates on how a picture will fare. The last show is at 11:30, dictated by the late eating habits of the country, it was added.

Both offices were based at Bombay. Paramount closed its Calcutta office, Mr. Kennebeck's explanation being that at the time the Japanese appeared ready to walk in from Burma. United Artists' office there remained open, Mr. Moore asserted. The companies moved their films in both cities to safe places outside.

Mr. Kennebeck, an Omaha native, was to stay in New York this week, then join his family there.

Mr. Moore awaited the arrival from Latin America of Walter Gould, United Artists foreign sales manager.

India Is Seen as Post-War Mart

If the United Nations can keep the Japanese out of India, that country will emerge as one of the richest nations in the world for the motion picture industry after the war, according to Alanson Tyrrell, Indian representative for the RCA Manufacturing Co., Camden, N. J., who has been stranded here since the outbreak the war.

India, he said, has more motion picture producing studios than Hollywood. Just now, according to advices that RCA has received, picture business is more "as usual" in India than any other place in the world. RCA does a big business in Photophone recording and reproducing equipment, as well as theatre supplies, in India, where theatres, like the masses, can't be counted accurately. Of the many studios in India, 20 are RCA-equipped. Native made pictures are at a new high, due to their quality and quantity, while American and British motion pictures have fallen off 40 per cent, according to Mr. Tyrrell.

"More and more theatres are being given over to native pictures in India," he said. "Good pictures sometimes run a full year or more in one theatre, playing to packed houses. That's because everybody in town will see the picture before its run is out—and there are a lot of people."

Bombay itself has about 20 theatres, he said. Pictures themselves run long. Double features, if anybody in India ever heard of them, are not necessary. "Go to one showing of one picture and you'll stay the afternoon," said Mr. Tyrrell. "The people of India take their religion seriously and everything is tied up with religion, even the films. That's where the Axis may capitalize on something unless the United Nations are careful. Axis propaganda of all kinds is being pumped into India and that sort of thing may get into the films. And if so, a grown-up medium will tell hordes of easily-persuaded people."

Columbia Signs Goldsmith

Columbia has signed I. Goldsmith, one time producer and distributor in Europe and recently a producer in England, to a producer's term contract. His first will be "Women Alone," story of American women left behind by men in the armed forces.

New Dull Contract

Orville O. Dull, for the last two years head of a production unit at Metro-Goldwyn-Mayer with Robert Z. Leonard, has been given a new contract.

Named Story Editor

Mrs. Florence Strauss, who was story editor for the old First National Pictures and Fox Film, has been named Eastern story editor for Edward Small Productions.

Editing "The Outlaw"

Cliff Broughton, Howard Hughes' production manager, Faye Bunny, head cutter, and two sound engineers, are in New York from the Coast to complete final cutting of "The Outlaw," in work since December, 1940.

Circuit 'Reap' Deals Closed

Paramount has closed deals with both the Skouras and Century circuits in New York for exhibition of "Reap the Wild Wind" at advanced prices, Neil F. Agnew, vice-president in charge of distribution, announced this week.

The picture previously had been sold to Loew's New York Metropolitan circuit, also at advanced prices. Paramount's current season deals with the three circuits were delayed for months, due to inability to agree on terms, with the result that a number of early season blocks were sold away from Skouras and Century.

Deals for all remaining available Paramount product, however, were closed with Skouras and Century circuits recently, and full product deals were closed with Loew's several months ago.

Open Talent Booking Office in Pittsburgh

Aimed at establishing mutual booking clients between Pittsburgh and agencies in New York, Chicago, Cleveland and Columbus, diamond broker Irwin Eiseman and Margaret McLaughlin, have established a booking office in Pittsburgh.

The new company intends to import acts for Pittsburgh clubs and theatres and book local talent in other cities. Miss McLaughlin is the daughter of the late talent agent Clair McLaughlin. Mr. Eiseman has been active in amateur theatrical circles as a producer-director.

Buys Warner Property

Nashville, Tenn. court records reveal that Tony Sudekum, president of the Crescent Amusement Company, has completed the purchase from Warner Pictures, Inc., of the Warner Building at an estimated price of $125,000. Mr. Sudekum expects to complete the theatre on the first floor when Government regulations will permit.

Arthur Hungerford in Navy

Arthur Hungerford, formerly in charge of motion pictures for the television department of the National Broadcasting Company, is now in the U. S. Navy. He is currently assigned to training at Harvard University, with the rank of Lieutenant, J. G., in the supply corps.

Francis Scott Key Film

Republic plans to produce a film based on the life of Francis Scott Key, author of "The Star-Spangled Banner." The picture, which will be titled "Conquer We Must," will deal with the personal life of the composer rather than the war of 1812.

Altec Signs Circuit

Altec announces the signing of renewal agreements for service on the 15 theatres of the E. M. Loew Circuit. The contract also includes repair and replacement service on the entire group of theatres. L. J. Hacking negotiated for Altec.

Nilson at Orpheum

Fred Nilson has been appointed assistant to Manager Don Geddes at the Orpheum theatre in Seattle by Herbert Sobottka, new city manager of Hamrick-Evergreen circuit houses. Mr. Nilson for many seasons has been connected with the local office of National Screen Service.

20th-Fox Signs Miller

Glenn Miller and his band have been signed by 20th Century-Fox to a contract calling for an unspecified number of pictures a year. The pact provides that the band's film work shall take precedence over personal appearances.

Menser Is Elected NBC Vice-President

Clarence L. Menser, national program manager for the National Broadcasting Company, has been elected vice-president in charge of programs.

Mr. Menser joincd NBC in 1929 as a director, after teaching at several colleges, and was sent to Chicago two years later to organize the network's Chicago production department. In 1939 he became manager of the Chicago office of the Gardner Advertising Agency but returned to NBC in December, 1940, as national production manager and became national program manager in December, 1941. In addition to originating programs, Mr. Menser sponsored several technical innovations which improved tonal depth in broadcasting.

Discuss Chicago Anti-Dual Drive

The Chicago double feature situation and the efforts of Illinois Allied to eliminate duals was discussed with home office distribution and circuit officials in New York last week by Jack Kirsch, president of Allied of Illinois.

Before returning to Chicago, Mr. Kirsch said that nothing tangible had resulted from the discussions and that he would resume them in New York soon. He said Illinois Allied would continue its efforts to eliminate duals.

Mr. Kirsch said that the Chicago first runs were playing two "A" pictures on the same program and by the time the pictures reached the subsequent runs they were finished.

News of the Services

The Tri-State circuit, Des Moines, will devote one issue each month of its weekly intertheatre newspaper, *The Broadcaster,* to news of its former employes now in the armed services. Names and addresses of the men will be listed and excerpts from their letters will be printed.

"Bambi" Comic Strip

King Features Syndicate will run a "Bambi" comic strip in 100 newspapers, beginning Sunday, based on Walt Disney's production of Felix Salten's book, "Bambi." The comic strip, appearing in Sunday newspapers all over the country, will run six months.

Set Power Picture

Twentieth Century-Fox will star Tyrone Power in "Crash Dive," to be filmed in color with the cooperation of the Navy. Director Archie Mayo will take a company to the Connecticut submarine school for location work.

Robert Nelson Married

Robert Nelson, for many years connected with Hamrick-Evergreen Theatres, Seattle, in the auditing department, was married last week to Grayce Ruth Breamer in the Presbyterian Church at Renton, Wash.

Honor NBC Service Men

Six National Broadcasting Company stations Saturday were to honor their men serving or killed in the armed forces, with special ceremonies at 2:30 P.M. Flags were to be dedicated.

Selig to Boston

Al Selig, RKO Philadelphia exchange exploiteer, has been transferred to Boston. Harry Reiners, who had been in Boston, replaces Mr. Selig in Philadelphia.

Joseph Clemmons Dies in Texas

Joseph Clemmons, founder and retired president of the Jefferson Amusement Company and East Texas Theatres, Inc., died suddenly at Beaumont, Tex., of a heart attack, on July 11th, at the age of 54 years. Mr. Clemmons became ill at his home near Woodville, Tex., and died at St. Therese Hospital in Beaumont.

Born in Marshall, Tex., Mr. Clemmons came to Beaumont in 1906 to take a job at a soda fountain. He started in show business with his brother, Theo Clemmons, treasurer of the Kyle theatre. Observing the decline of the legitimate stage, the two brothers opened the Imperial theatre in Beaumont. It was that city's second motion picture house.

In 1918, Mr. Clemmons formed a partnership with the late Sol Gordon and named his firm the Jefferson Amusement Company. At his retirement in 1939 after 21 years as head of the Jefferson and the East Texas company, the firm operated over 70 theatres in the Southwest. He was a member of the company's directorate up to the time of his death.

He was married in 1913 to Urla Land, and leaves four sons, Tom and Joe, Jr., both of Orange, Tex.; Gordon and Bruce. Mrs. Clemmons also had three brothers, Tom Clemmons, Orange, who is with the Jefferson company; Morris Clemmons of Port Arthur and Robert H. Clemmons, Dallas.

He was president of many of Beaumont's civic organizations. Three times president of the Chamber of Commerce, he was also a Rotarian officer; past president of the Young Men's Business Club, South Texas State Fair Association and Round Table Club.

Elman Forms New Company

Henri Elman, owner of the Capitol and the Producers Releasing Corporation exchanges in Chicago and former Chicago Monogram franchise holder, heads a group which is organizing a producing company to be known as Premier Pictures, Inc.

The new company plans the production of 32 to 42 westerns and features for release during the 1942-'43 season through territorial franchise holders. Mr. Elman returned to Chicago last week from New York where, he said, financial arrangements were completed. Production will be in Hollywood, he announced.

Mr. Elman said that production personnel and talent have been engaged but names cannot be revealed at this time because of contractual obligations with other companies. Fitelson and Mayers of New York are attorneys for the company.

Drive Against Obscenity Started in Los Angeles

A drive against obscene stage and film shows in Los Angeles has been launched by the Police Commission, which refused a license to the Main St. Follies theatre, burlesque house. The commission will meet weekly to consider license applications under a recent ordinance which empowers it to refuse permits to objectionable shows.

Mexican Film Banned

The Federal Film Censoring and Supervisory Department in Mexico has banned the exhibition of Mexican film, "Aguila Rojo" ("Red Eagle") as immoral.

YOUR VICTORY PROGRAM FOR 1942-1943

6 V-SPECIALS

GLENDA Farrell IN "A NIGHT FOR CRIME"

WITH LYLE TALBOT



THRILL-PACKED Drama of the Mecca of the Movies, that streaks from Sunset Boulevard to Reno in a blaze of action!

The 'Inside Story' of studio life, written by Jimmy Starr, famous Hollywood columnist, starring lovely GLENDA FARRELL in her greatest role.

MURDER-MYSTERY IN A HOLLYWOOD BLACKOUT!

Anna May WONG

CHINA'S FIRST LADY OF THE SCREEN!



in "LADY FROM CHUNGKING"

HEROIC CHINA at death-grips with the Beasts of Nippon — with ANNA MAY WONG in an unforgettable portrayal of China's most heroic lady. A story written by the headlines of today — as Tokyo strikes at the heart of China!

Buster CRABBE IN "Fury OF THE JUNGLE"



A STARK DRAMA of unbelievable courage — packed with explosive action and savage thrills — written by the Jungle itself in a living Hell of Horror! Life's tragedies in the raw, with Buster Crabbe battling the man-eating jungle beasts of a primitive wilderness to save a sarong-clad beauty!



AMERICA ON THE MARCH! The Musical-Comedy Exploitation Special of the Year! The thrill of martial music and patriotic songs, composed by Lew Pollock and Tony Stern, with Henry King and his orchestra, Jackie Heller and a distinguished cast. Packed with excitement and laughs!

THE YANKS ARE COMING

HENRY KING and His Orchestra • JACKIE HELLER

Balance of Cast to be Announced

THE EPIC OF THE WORLD WAR!

MEN of bronze and steel — of indomitable spirit — who *never* surrendered! Deeds that will live as long as our history shall be read! A page of epic heroism!

THE DRAMA of undefeated souls — told in a mighty picture that stirs the heart and fires the imagination. CORREGIDOR!



CORREGIDOR

AN EXPLOITATION SPECIAL FOR THE MILLIONS!

LIFE on the loose! High-jinks in high-gear! A sensational story based on the actual experiences of a famous foot-lights favorite. It takes you behind the scenes and turns the spotlight on the real life of a 'Bur-le-que Queen. A glamorous star in the role.



Queen of BURLESQUE

P.R.C.

10 PACEMAKERS ★ 8 SPITFIRES

ANNA MAY WONG in
"THE DEVIL'S SISTER"

ROCHELLE HUDSON IN
"QUEEN OF BROADWAY"

GEORGE ZUCCO IN
"DEAD MEN WALK"

FRANK ALBERTSON IN
"SILENT MEN"

RICARDO CORTEZ
and JEAN PARKER in
"TOMORROW WE LIVE"

GEORGE ZUCCO IN
"THE BLACK RAVEN"

"SECRETS OF A CO-ED"

"RAIDERS OF THE PACIFIC"

"BOYS OF THE ROAD"

"MADAGASCAR"

"BABY-FACE MORGAN"
WITH MARY CARLISLE • RICHARD CROMWELL
ROBERT ARMSTRONG • CHICK CHANDLER • WARREN HYMER
CHARLES JUDELS • VINCE BARNETT • RALPH HAROLDE

"PERMIT TO KILL"

"ATLANTIC WOLF PACK"

"THE GHOST AND THE GUEST"

"PRISON SHIP"

"MISS 'M' FROM MOSCOW"

"AMONG THE MISSING"

"ALASKA OUTPOST"

18 WESTERNS



6
ADVENTURES
OF
BILLY THE KID
STARRING
BUSTER CRABBE
WITH
AL (Fuzzy) ST. JOHN



6
THE
LONE RIDER
STARRING
BOB LIVINGSTON
WITH
SMOKY MOORE
AND DON BARCLAY



6
TEXAS RANGERS
WITH
ART DAVIS
TEX O'BRIEN
AL (Fuzzy) ST. JOHN

PRODUCERS RELEASING CORPORATION

NEW STUDIO TIEUP LOOMS IN EXCHANGE STRIKE

Networks In Dispute with AFM on Recording Ban; SPG Gets CIO Charter

The major studios, which have weathered many strike threats, are faced with another, in the country's eighth month of war. The strike of office workers at five Los Angeles exchanges has developed into a potential threat of a studio tieup.

The Screen Office Employees Guild, which called out workers last week in the exchanges of Paramount, United Artists, RKO, Columbia and MGM, met Monday night to lay the groundwork for a studio strike, in which other unions presumably would be enlisted, under the aegis of the Conference of American Federation of Labor Studio Unions.

Late Tuesday pickets were withdrawn by the office guild from five exchanges on Los Angeles' film row as a truce was called pending further discussions with distributors. Guild leaders were to meet Thursday evening with E. J. Mannix of MGM and Pat Casey, distributors' representatives.

The conference embraces painters, office employees, scenic artists, machinists, cartoonists, and the IATSE laboratory technicians' union, totaling about 7,000 workers.

The exchange strike resulted from an impasse over contract negotiations. The studio strike was threatened if companies hire "strike-breakers" in the exchanges.

Paul Watkins, attorney representing the exchanges, last week asserted the "guild appeared unable to recognize operating and financial problems of the exchanges. It issued an ultimatum to which the exchanges would not conform, and the strike followed. It is extremely unfortunate, particularly in view of the pledges by leaders of the American Federation of Labor, that their disputes would be settled through orderly processes, and not by strike."

From New York and negotiating for the exchanges were J. S. McLeod, MGM; A. W. Schwalberg, Warners; C. J. Scollard, Paramount.

The office workers' union has been seeking a contract embodying minimum wages, union shop, sick leave guarantees, vacations with pay, severance pay, classification of workers by duties. The wage increases asked were said to represent 40 per cent to the companies.

Ban on Recordings Hits Broadcasters

In another field—radio—this week there was brewing a finish fight between the powerful American Federation of Musicians and the broadcasters. Essentially concerning the edict by James Caesar Petrillo, musicians' union chief, that members make no more transcriptions of recordings after July 31st, it developed ramifications this week that pointed the way to a possible national strike against radio.

The Minneapolis-St. Paul musicians' local is in stalemated negotiations with station KSTP there, a National Broadcasting Company affiliate; and it was believed Mr. Petrillo might use the dispute as a lever in whatever counteraction broadcasters may take against his recording edict.

The AFM may order all late-hour NBC network dance programs off the air, to aid its Minneapolis local. The action probably would force the network to cease servicing that affiliate, and therefore make it come to terms with the union.

The National Association of Broadcasters' board met in Chicago Tuesday and Wednesday. What action they contemplated against Mr. Petrillo's ban on record manufacture was not disclosed before the meeting.

An interested visitor to Chicago, those two days was Mr. Petrillo, who left New York headquarters Sunday.

The musicians' chief came before the general public prominently last week by banning the Saturday afternoon broadcasts over NBC of the high school orchestra from the National Music Camp at Interlochen, Mich.

The broadcasts had been held every summer for 12 years. The first concert this season was scheduled last Saturday, NBC notified the camp's director Friday evening, that it had been cancelled.

Reportedly, Mr. Petrillo objected because the musicians were not professional. Press opinion on the Petrillo moves was reflected last week by the Chicago *Sun*, saying: "Your way is no way to run a union, Mr. Petrillo. You're right back where other men were when they threw rocks at reapers."

Publicists Guild Gets CIO Charter

The Screen Publicists Guild, New York, on Thursday, July 9th, received a charter from the CIO's United Office and Professional Workers of America, as Local 114.

It also elected Jonas Rosenfield, Jr., of 20th Century-Fox, its president, succeeding Joseph Gould, now in the Army. Lewis Merrill, president of the UOPWA, presented the charter to the guild, remarking: "We can all achieve our own objectives, and serve our country best, by doing them together."

Another speaker was Saul Mills, secretary-treasurer of the C. I. O. Greater New York Industrial Union Council, which the Guild joined this week.

306-Empire Merger Talks Broken Off

Negotiations for amalgamation of Local 306, New York projectionists' union, and the Empire State Motion Picture Operators' Union, its rival, were broken off last week by the latter's board.

The negotiations have been carried on intermittently for years, and were recently resumed under the sponsorship of the State Labor Relations Board.

Empire board members charged Local 306 attempted negotiations with the Century circuit during the labor board conferences. Century is the Empire union's largest situation. It was also felt the labor board should rule on two Empire complaints, that its members were discharged and replaced by local 306 men. The instances cited were the Center, Long Island City, and the Yorktown, mid-Manhattan.

The withdrawal of Empire from merger negotiations brought a rejoinder late last week from Herman Gelber, Local 306 president, one of whose election platform planks had been the settlement of the Empire-306 dispute.

He said: "Despite the difficulty of the negotiations, we carried them through to a point where we saw success in the offing. From the action of Empire we can only conclude that it is not a free agent and that it is still being dictated to by certain exhibitors who have always claimed that they own the union. It is these exhibitors who are interested in preventing the merger for their selfish ends."

Readers Guild Plea For Transfer Denied

The Screen Readers Guild application to the National Labor Relations Board, that its certification as collective bargaining agent for readers in the New York offices of the majors, be transferred to the CIO's Screen Office and Professional Employees Guild, was denied last week by the board, which commented that the readers' union failed to prove that a majority of the readers in the offices either participated in, or voted on, the negotiations which resulted in affiliation of the union with the CIO.

David Golden, president of the SRG before it was dissolved so that its members might join the CIO's SOPEG, said Monday he would attempt to obtain a rehearing before the NLRB. Mr. Golden is temporary chairman and organizer for the SOPEG.

The latter last week asked NLRB recognition as the bargainer for clerical workers at the 20th Century-Fox New York exchange.

David Grapes was elected president and business manager of the York, Pennsylvania, theatre employees union, Local BM-118. Other officers are: Edward Casey, vice-president; Jeanette Hibner, secretary; R. P. Reamer, treasurer, and Marguerite Elicker, financial secretary. The union voted to purchase a $500 war bond.

Pittsburgh Club To Hold Legion Day

American Legion Day will be observed August 9th at Camp O'Connell by Variety Tent One, Pittsburgh, C. C. Kellenberg has announced. Supervised by Rev. Lawrence A. O'Connell and Rev. E. W. Harkins, the camp in 1941 served 1,100 boys and girls of 17 nationalities. Buildings at Camp O'Connell, including the Harry Kalmine Recreation Hall now being erected, cost more than $25,000. Operating costs for the 10-week season exceed $7,500, which is provided by the Variety Club.

Paramount Signs Clair

Rene Clair has been signed to a term contract by Paramount following completion of his first directorial assignment for the company on "I Married a Witch."

Fabian Leases House

Fabian Theatres has taken a long-term lease on the new Hy-Way Theatre, Fair Lawn, N. J. The house, completed recently, has 1,200 seats. Berk and Krumgold handled the deal.

Warner Exchange Transfer

Kenneth Laird was named office manager of the Warner exchange in Oklahoma City this week following transfer from Charlotte, N. C., where he was a booker.

Norwich Bans Carnivals

The city of Norwich, Conn., largest city in eastern Conecticut, has banned carnivals from the city.

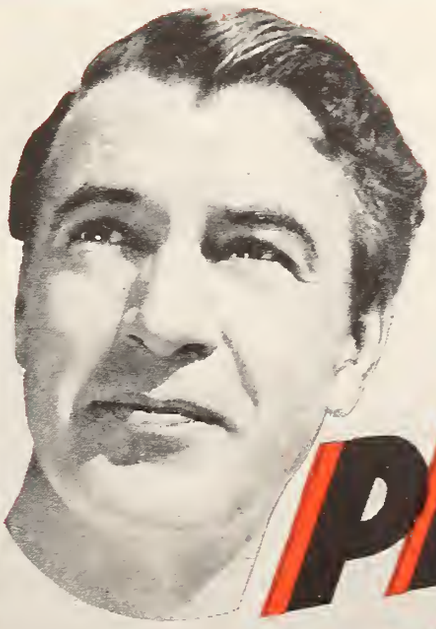
Spurrell to Assist Sheffield

Rene Spurrell, formerly with Sheffield Exchange at Butte, has been named assistant to J. T. Sheffield of Sheffield-Republic in Seattle.

THE GREAT AMERICAN STORY

WALTER WINCHELL says:

"Samuel Goldwyn couldn't have given the youth of America a finer gift, nor to the sweethearts of America a finer love story."



THE PRIDE OF THE YANKEES

DISTRIBUTED BY RKO-RAD

Average War Bond Sale $854 Monthly

WAC Asks Speed on June Returns; Loew's Seen Reaching $1,000,000

Average sale of War Bonds is running over $854 per theatre per month, it is reported. Of the 15,000 theatres participating in the industry's War Bond and Stamp drive, 4,900 reported June sales of $4,183,268 as of Monday, according to the War Activities Committee, national headquarters for the campaign.

WAC officials urged all exhibitors to rush their June reports to headquarters so that a complete record may be sent to Washington.

Loew's theatres expected to hit the $1,000,000 mark on Tuesday, the company reported last Saturday, on the basis of totals already recorded for bond and stamp sales. To stimulate the campaign on Tuesday night Loew's houses gave as a "bonus" to every purchaser of a $25 bond or more a courtesy ticket to the next attraction at each theatre. For the first five weeks of the drive, ending July 1st, the circuit reported total sales of $772,757, of which $426,000 was in bonds and the remainder in stamps.

The circuit last week was designated an official issuing agent for War Bonds, Series E, by the Federal Reserve Bank, and has stocked $250,000 of bonds of various denominations, according to a company announcement. The move followed appointment last month by the Federal Reserve of Skouras Theatres, the first film houses to become bond issuing agents. Sales at 66 Skouras theatres rose to more than $125,000 weekly, it was said, when immediate bond delivery rather than pledges was made available to patrons.

Pittsfield War Bond Show Nets $190,000

At the reopening of the Capitol Theatre in Pittsfield, Mass., last week, a war bond "premiere" brought $190,000 in bonds. Two divan tickets were given with the purchase of each $1,000 bond and the house was scaled down to balcony seats with $25 bond purchases. The Capitol is operated by Western Massachusetts Theatres, Inc., of which Nathan Goldstein is president.

Last Thursday night in Jersey City, the Skouras theatres held a city-wide rally in cooperation with the local Treasury Department office to stimulate war bond sales. Lowell Thomas was the principal speaker at the rally, held in Journal Square in front of the Skouras State. A gala parade featuring representatives of 28 United Nations followed the rally. City officials, veterans' groups, the local press and other organizations participated in the event.

Tri-States circuit, Des Moines, announced this week sale of $42,000 in bonds and stamps in 50 theatres of the circuit during the first four weeks of the drive.

Hartford theatres sold $135,622 in bonds and stamps during the May 31st-July 5th period. In the first three weeks of the campaign, 30 Rochester houses sold $14,491 in bonds and stamps, according to Jay Golden and Lester Pollock, co-chairmen of the local drive. Downtown theatres accounted for $12,391 of the total.

Nearly $200,000 in bonds were sold in a three-way tieup conducted by the Orpheum Theatre, San Francisco, station KQW and the San Francisco *Chronicle* last week in connection with the preview of Universal's "Eagle Squadron." A feature of the program was a KQW lobby quiz of producer Walter Wanger, director Arthur Lubin, and players Leif Erickson, Evelyn Ankers and Margaret Hayes.

Members of the Better Films Council of Sheboygan, Wis., and the Mariner Girl Scouts of that city sold $1,381.85 in bonds and stamps during June in the Sheboygan Rex and Majestic, local Warner theatres.

Si Fabian and John E. Manning, State Commissioner of Internal Revenue, on Tuesday spoke on the subject of promoting war bond sales at a luncheon meeting of New Jersey Allied, at the Newark Athletic Club, Newark. Harry H. Lowenstein presided.

Local 751, Treasurers and Ticket Sellers Union of the International Alliance of Theatrical Stage Employees, purchased $2,500 worth of war bonds through the American Theatre Wing War Service, it was announced this week in New York by Antoinette Perry, chairman of the Wing board of directors.

BUFFALO HOUSES TO PUSH VICTORY FILMS

Representatives of more than 400 theatres in the Buffalo area pledged that they would present a Victory Film at every show, at a meeting at the Buffalo Variety Club, addressed by Harry Brandt of the War Activities Committee. Brandt cited the "poor record" of the local industry in prosecuting the war effort in theatres, and called attention to the responsibility of the film trade in the war situation.

Army-Navy Fund Hits $2,077,900

More than 12,000 theatres raised $2,077,900 in collections for the Army and Navy Emergency Relief Fund in the industry's recent campaign, it was reported this week in New York by Nicholas M. Schenck, national chairman. This total surpasses any money-collection drive ever made in the motion picture theatres of the country, it was said. The next highest figure was recorded for the 1942 Infantile Paralysis Fund, which reached a total of $1,450,000.

When E. A. Schiller, treasurer for Southern California theatres on the Army-Navy drive, sent in a check for $149,900, the fund's total went over the $2,000,000 mark.

Mr. Schenck said that several hundred theatres still have failed to report their collections and he urged that they do so at once as the fund cannot be dispersed until all checks are in. It is expected that the final total will be close to $2,250,000.

Walter Winchell donated to the Navy Relief Fund the $5,000 he received for making a trailer for "Tales of Manhattan," the 20th Century-Fox film, it was reported in New York last week.

A check for $1,120 was presented to Navy Relief last Wednesday by the Columbian Club, social organization of Columbia Pictures. Seth Raisler, president, presented the check to Lieut. Comdr. John H. Auerbach of the Third Naval District, at the home office. The money represented net proceeds of the club's 12th annual dinner dance, arranged in cooperation with Rear Admiral Adolphus Andrews, Lieut. Comdr. Auerbach and other Naval officers.

Times Square Rally For China Relief

Several thousand persons, including many home office employees of film companies, attended the noon rally for United China Relief last Thursday in New York's Times Square. The rally was sponsored by the Film War Service Council, composed of local film industry unions.

James G. Blaine, chairman of Civilian Defense Volunteers of New York and treasurer of United China Relief, was the principal speaker. He declared that China has helped the United Nations by immobilizing Japan, and said "we are fighting for a fundamental issue, the freedom of man." Herman Gelber, chairman of the Council and president of Local 306, also spoke. Among the entertainers who appeared was Eddie Matthews of the cast of "Porgy and Bess."

Must Avoid Waste of Film, Harmon Tells Exhibitors

Motion picture film is almost the chemical equivalent of gunpowder and should be handled with every possible care to avoid waste of materials directly useful in warfare, Francis S. Harmon, executive vice-chairman of the War Activities Committee, told 500 St. Louis exhibitors and theatre employees at a meeting last week.

Worn-out parts in projection machine which are causing unnecessary wear on film should be replaced at once, Harmon said, as it is easier to get materials for those parts than for film.

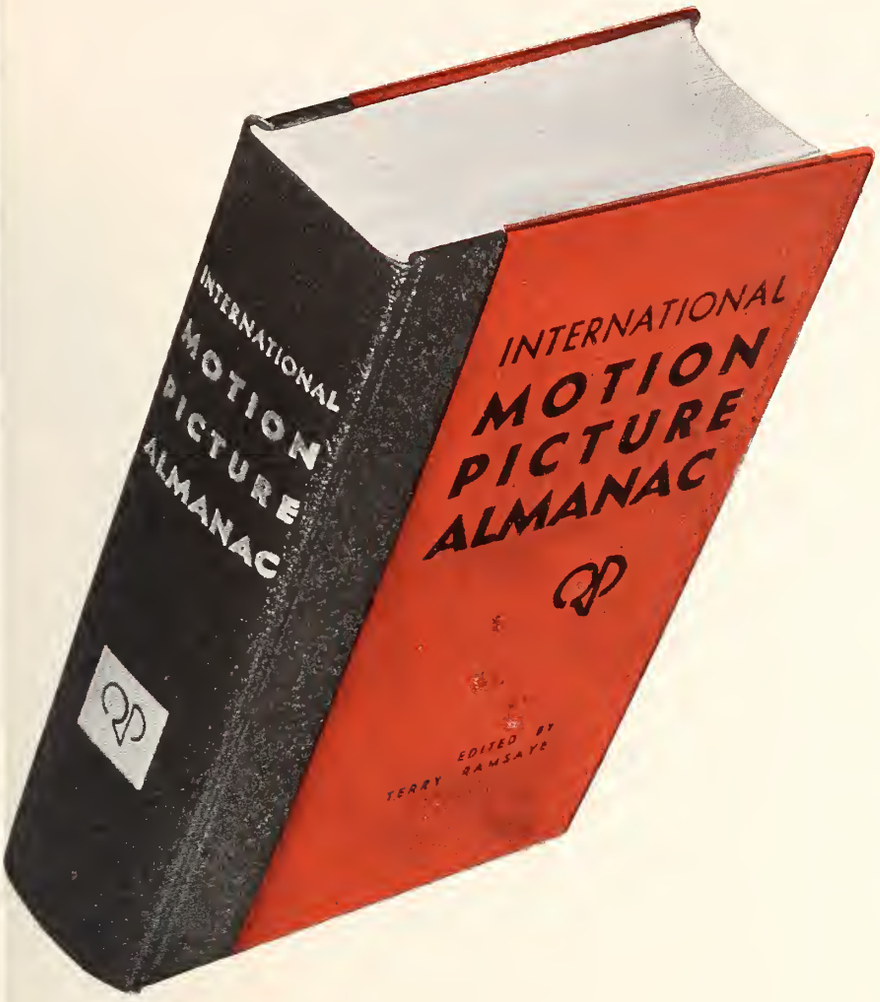
War Show Draws 292,486 in Week

More than $161,000 was paid by 292,486 persons to the Army War Show in its six-day stand at the Pitt Stadium, Pittsburgh, with $5,900 paid by more than 23,500 visitors to the show's static exhibit of paraphernalia, armaments and trophies at Ruskin Field there. Attendance and gross figures in Pittsburgh exceeded the show's previous marks in Baltimore and Philadelphia.

Crowds attracted to Pittsburgh by the War Show helped theatre attendance. Downtown at the Stanley, Tommy Dorsey and his orchestra drew $34,500, second-highest gross in the theatre's history. Loew's Penn, with "Juke Girl," grossed an above-average $17,500.

Film Men In Drive

Mayor Maurice J. Tobin of Boston has appointed Harry McDonald, RKO Theatres divisional manager to head the theatre committee on the drive for United States Navy enlistments. The drive will continue through July. Martin J. Mullin of the M & P Theatres, Harold Stoneman of the Interstate Theatres Corporation, and Howard Burkhardt of Loew's Theatres, have been named by Mayor Tobin to assist Mr. McDonald.



The 1942-43 International Motion Picture Almanac will be out when the new show year begins . . . the book of facts about the motion picture industry . . . a summary of the "picture year" of 1941-42 . . . full information about the season of 1942-43. Now in preparation.

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UA Executives Conferring on Product Plans

While rumors ranging from establishment of its own production company to formation of a talent pool and to outright purchase of a studio property swept Hollywood, United Artists executives and owners postponed until late this week continuation of conferences which opened last week Friday at Pickfair. Up to midweek no official declarations had eventuated and responsible parties refrained by agreement from indicating the trend of discussions.

Prior to the opening of the meetings last week it is known that company executives arriving from New York had consulted individually with contributor producers regarding possibilities of an early start on productions which have been pledged. Although Hunt Stromberg is down for four pictures to be delivered during the coming year and David O. Selznick has been mentioned as hopeful of delivering two, no cameras have been actually turning on feature product for UA release for several weeks.

Among the difficulties reported confronting Mr. Stromberg, William and James Cagney and others pledged to deliver product to UA is the scarcity of star talent formerly available in the open market but now, in most cases, obtainable only on a loan basis, with the major studios turning down cash offers in favor of trade deals which give them the use of talent controlled by other plants. General knowledge of this condition has given rise to the rumors of UA plans to create a talent pool but individual UA personalities unofficially deny any such project is under consideration.

Basis of the other rumors mentioned above is the continuing although officially unconfirmed understanding that independent producers in the UA group, in common with others, are delaying the start of production until presidential and treasury tax recommendations placing ceilings on individual incomes have attained finalistic disposal.

Some independents have pointed out informally that the making of a half million dollar bank loan for production of a film from which a maximum of say $25,000 can be retained as profit is not a prospect conducting to production of more than one picture a year, nor hurrying with that one. The talk of starting a production company and of buying a studio property is believed to have stemmed from this line of reasoning.

Mayer Heads Columbia Studio Publicity

Howard J. Mayer, Chicago publicity and newspaper man, has been appointed Columbia studio publicity director, succeeding Lance Heath, resigned.

Seattle Golf August 6

The annual picnic of the Northwest Film Club, Seattle, will be held this year on August 6th at Lake Wilderness. Plans are now being made for the event, which will include an afternoon session of competitive sports, followed by dinner and an evening of dancing and entertainment.

Actors Equity Orders Vote on Free Shows

The Actors Equity council this week ordered a secret ballot taken when a producer requests a cast to contribute its services for a benefit performance.

The new order, it was said, resulted from charges filed against Maurice Evans in connection with a benefit performance of "Macbeth." Equity members are not required to appear without pay unless they consent to do so and a majority of the company must consent before any appearance without compensation. In the Evans case five members of the "Macbeth" company claimed that the producer brought pressure to bear to induce their consent.

Nazis Operating in Ukraine

A new company to operate the motion picture theatres in the Ukraine has recently been formed by the Reich Commissariat. The United States Department of Commerce reports that this information is gathered from the German press.

The new organization, to be known as Ukraine-Filmgesellschaft (Ukrainian Film Company), will function as a subsidiary of the Zentrale Filmgesellschaft Ost (Central Film Company for the East) and will manage all the property of the former Soviet industry, it is stated.

At present approximately 50 motion picture theatres are giving performances in that area. It is said that the films to be furnished by the new Nazi company will have Ukrainian subtitles.

No Ad Postage Increase

The House Ways and Means Committee has abandoned its plan to incorporate increased postage rates for advertising and circular (third class) mail in the new tax bill which it is to submit to the House. Plans for increased postage on second class mail (publications) also were dropped. Apprised by Postmaster General Frank C. Walker that new postage schedules could not be prepared before next January, the committee voted to turn the proposal over to the House Post Office Committee for consideration when new rates are submitted.

Shift Warner Managers

The following changes have been made by Warner Bros. Theatres in the Philadelphia territory: Harry C. Olmsted, manager of the Capitol, York, Pa., goes to the Warner, Reading, succeeding William B. Huffman, who was transferred to the Warner, Atlantic City. Gilbert Fradeneck, manager of the Rialto, York, becomes manager of the Capitol there. Lou Colontuono, assistant manager of the Logan in Philadelphia, goes to the first run Fox in a similar capacity.

Sees Ohio Fairs Active

Former Ohio Governor Myers Y. Cooper, Cincinnati, honorary president of the Ohio Fair Managers' Association, estimates that "more than 80" of the 92 Ohio fairs will be held this year, despite suggestions for elimination by Joseph B. Eastman, Federal Director of Transportation. The fairs will yield the Government "probably $1,000,000 in Federal taxes on gate receipts," Mr. Cooper declared.

Peeler in Ad Post

P. P. Peeler has been appointed manager of the Florida theatre and will handle the advertising of the Florida State Circuit theatres in St. Petersburg. He succeeds Walter Tremor, transferred to Atlanta.

Successor to Autry Sought

Republic is searching for a successor to Gene Autry, cowboy star, who has enlisted in the Army Air Corps and will report August 1st for induction as a non-commissioned officer. The studio began its search three weeks ago, as soon as it was known that Autry planned to enlist.

James R. Grainger, Republic president, was not prepared this week to make any announcement concerning what effect the enlistment would have on the new season's program. It is known, however, that the star's absence from the studio for the duration deprived the production schedule of four western specials and four program pictures.

Republic has ready for release an Autry special. "The Call of the Canyon," and a program western, "Stardust on the Sage." Another Autry special, "The Bells of Capistrano," is now in production.

Meanwhile, the studio has been giving more attention to its other cowboy star, Roy Rogers. Now in his fourth year at Republic, Rogers has been making eight singing westerns a year for the studio. This year the company designated two of his future yearly quota as specials, which is the same arrangement under which Autry has been working.

Rogers, who is 29 years old, is classified as 3A. He is married and has an adopted child. Other dependents are his mother and father.

Autry, meanwhile, has sold his rodeo stock to the Lightning C Ranch of Dublin, Tex., and with the presentation of his own rodeo at Soldiers Field, Chicago, this month will leave the rodeo field as a producer.

The future activity of Smiley Burnette, Autry's comedy associate, was said to be in doubt at the studio.

Chicago Club Meets

The second anniversary luncheon and final meeting of the season of the Reelfellows Club of Chicago was held at the Congress Hotel there last week. A family picnic for members will be held July 26th and meetings will be resumed in the Fall.

Sabottka Promoted

Herbert Sabottka, who has managed a number of theatres for the Hamrick-Evergreen circuit, has returned to the home office in Seattle, and it is understood he will be city manager there for the circuit.

Tschauder Heads Club

Max Tschauder, president of the Springfield Theatres Association, Springfield, Ill., and city manager there for Frisina Amusement Company, has been elected president of the Springfield Lions Club.

Gradess Promoted

Milt Gradess has been promoted to head of the poster and advertising accessories division of the Universal exchange in Philadelphia. He succeeds George Finkelstein, who resigned to enter a defense industry.

Commonwealth Acquires

The Commonwealth Amusement Corporation has taken over the Youngclaus interests in the Lyric and Sterling theatres, Superior, Nebraska. The circuit's Victory Theatre, Eudora, Kansas, opened last week, with Fred Lawn managing.

Johnson Buys Out Knuth

Ed Johnson, Spokane, has bought out Jake Knuth, his partner in the Motor-In Theatre, on the Seattle-Tacoma highway. Mr. Knuth is reported opening another house.

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MOTION PICTURE HERALD

41-House Opening on "Pride of Yankees"

Navy Relief To Benefit by "Holiday Inn" Premiere; Tests Set for "Dandy"

Setting a mark for the "unusual" in world premieres, Samuel Goldwyn's film biography of Lou Gehrig, "The Pride of the Yankees," opened Wednesday night simultaneously at the Astor Theatre on Broadway and in 40 RKO theatres in the five boroughs of New York, Yonkers, Mount Vernon, New Rochelle, White Plains and Newark, N. J. On the basis of advanced seat sales, at $1.10 per ticket, RKO estimated over 100,000 attendance at the one-night engagements in circuit houses. The film stars Gary Cooper in the role of baseball's Iron Man. A review of the Goldwyn production appears on page 781 of Product Digest.

Mr. Goldwyn arrived in New York over the weekend from Hollywood and was among the film industry leaders, social and civic celebrities who attended the Astor debut of the film Wednesday night.

Others who were to be present were: Mrs. Eleanor Gehrig; Lou Gehrig's former teammates of the Yankee Baseball Club; Norma Shearer, William Randolph Hearst, Jr., Lillian Hellman, Mrs. Samuel Goldwyn, James J. Walker, Babe Ruth, Robert Ripley, Herbert Bayard Swope, William Rhinelander Stewart, Albert Lasker, James A. Farley, William Paley, Wendell Willkie, Simone Simon, Sonja Henie.

Myrna Loy, Mrs. Douglas Fairbanks, Sr., Dan Topping, Ed Barrow, Horace Stoneham, Larry MacPhail, Ed Ruppert, John Houseman, Mrs. Irving Berlin, Mrs. Danny Kaye, Paul Gallico, Bernard Gimbel, Dr. George Gallup, Arthur Hays Sulzberger, Mrs. William Averill Harriman, Roy Disney, Mr. and Mrs. Henry Luce, Ford Frick, Floyd Odlum, David Sarnoff.

Similar $1.10 reserve seat previews are scheduled within a few weeks for other key cites, RKO announced this week. In New Orleans, Boston and Columbus, the preview showings will be held simultaneously in two major theatres. Other spots where the film will receive advance buildup are Des Moines, Salt Lake City, Baltimore, Omaha, Providence, Washington, Chicago, Kansas City, Denver, Rochester, Syracuse, Buffalo and Trenton.

"Holiday Inn" Press Committee Named

A publicity committee for the Navy Relief benefit premiere of Paramount's new Irving Berlin musical, "Holiday Inn," at the Paramount theatre, New York, August 4th, was named last Friday by Jules Stein, chairman of the arrangements committee. The film co-stars Bing Crosby and Fred Astaire. For the benefit performance only, the theatre will be on a reserved seat policy.

Press committee members are: Bosley Crowther, Howard Barnes, Kate Cameron, Edith Werner, Eileen Creelman, Irene Thirer, G. E. Blackford, Pauline Williams, Louise Levitas, Herb Cohen, Edgar Price, Danton Walker, Louis Sobol, Leonard Lyons, Ed Sullivan and Dorothy Kilgallen.

Mr. Stein also announced the following appointments to the ticket committee: Martin Block, Richard Gilbert, Abel Green, Leonard Joy, Cecil Hackett, Oscar Hammerstein, John Hertz, Jr., Harold Lafounte, Neville Miller, William S. Paley, John Robert Powers, Emanuel Sachs, James Sauter, Donald Shaw, Calvin Swanson, Rocco Vocco, Frank Walker, David Werblin and Mark Woods.

A general administrative committee will be announced later.

"Yankee Doodle" Set For Advance Tests

Test engagements at advanced admission prices for "Yankee Doodle Dandy," have been scheduled by Warner Bros. for its own theatres during the first two weeks of August. Ben Kalmenson, general sales manager, announced the plan last Saturday. The tests will determine the final sales policy and advertising campaign phases for the film, it was said.

The engagements will be at $1.10 evenings and 75 cents matinees, tax included, with shows on a continuous basis. They will be held in Philadelphia, August 5th or 13th; Hollywood, Hartford and New Haven, August 12th; Albany, August 13th; Memphis, Charleston, W. Va., Akron and Youngstown, August 14th, and Cleveland, August 15th. The picture will be tradeshown July 27th. It is now in its seventh week at the Hollywood theatre, New York.

Weiner with Paramount

Louis Weiner, former publicity agent for picture stars in Hollywood, was appointed district advertising representative for Paramount in Philadelphia, it was announced by Earle W. Sweigert, Paramount district manager there. He will share with William Brooker the field advertising, publicity and exploitation responsibilities of the Philadelphia, Washington and Pittsburgh branches. Mr. Weiner replaces James Furman, who came here from Hollywood about a half year ago, and now goes to Atlanta, Ga., to handle the Atlanta district for Paramount.

Litman Heads Group

Al Litman, manager of the Ambassador Theatre, was elected president of the Theatre Managers' Benevolent Association in Philadelphia for the 1942-43 term. Other officers for the newly-organized group include: Jack Litto, manager of the Eureka Theatre, vice-president; Stanley Spoehrs, Lennox Theatre, treasurer, and Dave Weinstein, Cedar Theatre, secretary.

Goldwyn Signs Preminger

Samuel Goldwyn has engaged Dr. Otto L. Preminger, actor and director in the Broadway theatre, to play an important role in support of Bob Hope and Dorothy Lamour in "They Got Me Covered," to go into production for RKO Radio release.

Harrison District Manager

Edward Harrison, manager of the Court Square theatre, Springfield, Mass., has been appointed district manager of E. M. Loew Theatres. Mr. Harrison will supervise houses in Worcester, Springfield and North Adams, Mass., and Hartford.

Columbia Signs Howard

Columbia has signed Leslie Howard to appear with Rosalind Russell and Brian Aherne in "My Sister Eileen."

ALL-STAR "TALES" TO PLAY MUSIC HALL

"Tales of Manhattan," 20th Century-Fox's all-star film, will be the first 20th Century-Fox feature to play Radio City Music Hall since May, 1937, when "This Is My Affair" was presented, it was announced this week by the theatre management.

Following the engagement of "Mrs. Miniver," the MGM record-breaking picture at the Music Hall, which probably will remain for an eighth week, the next attractions will be: "Bambi," Walt Disney's cartoon feature, released by RKO; "Talk of the Town," Columbia film starring Jean Arthur, Cary Grant and Ronald Coleman, and "Tales of Manhattan," 20th-Fox.

Peskay To Represent Small in the East

Edward Peskay, eastern representative for Hal Roach, will represent Edward Small Productions in a similar capacity. His duties for Mr. Small will in no way affect his relation with Mr. Roach. Jack Schlaifer previously represented Mr. Small in the east.

Mr. Peskay has been in the industry for many years. At one time he was an exhibitor in Missouri, and later affiliated with Warner Bros. Theatres and Skouras in New York. He was general sales manager for Grand National Pictures and also an exhibitor in the east.

"Hunger" to Chicago

"Hidden Hunger," the Federal Security Agency short subject starring Walter Brennan, will open in Chicago July 24th at the Esquire theatre. The two reel film, which is being presented as a part of the National Nutrition Program, has just complete a four-week run at the Little Carnegie Playhouse in New York. The film is also playing at the Little theatre in Washington, and was to have opened at the Tele-News theatre in Cleveland Friday.

Arneel Entering Army

Eugene Arneel, member of the editorial staff of *Motion Picture Daily* for the last four years, enters the Army Friday. Mr. Arneel, who joined Quigley Publications as an office worker a year before he became a member of the *Daily* staff, was tendered a farewell party by office associates at the Hotel Astor Roof, New York, a week ago Thursday.

Matthews in Post

Cinecolor, Inc., has opened a New York office at 729 Seventh Ave., with Robert Matthews in charge. "Ravaged Earth," feature photographed in Shanghai in color, by Mark L. Moody, has just been completed by the Cinecolor process and is now being prepared for distribution.

Manages Seattle House

Don Beckman has been appointed manager of the Egyptian theatre, Evergreen State's key house in the University district here. He was formerly with the poster division of National Screen Service. He succeeds Carl Mahne, who has been advanced to the position of assistant to Al Rosenberg, manager of Washington State houses.

WAR 'COMPETITION' FACTOR IN CLEARANCE DISMISSAL

Arbitrator Urges 'Permanent Clearance' for the Duration in Los Angeles

War became a direct factor in a motion picture arbitration award for the first time this week when H. Eugene Breitenbach dismissed the sixth Los Angeles case, a clearance action by Sidney Pink and Joseph Moritz for the Century theatre, third run Los Angeles house.

Citing present and probable future competitive effects of blackouts, tire and gas rationing, and impending reductions in the number of prints, Mr. Breitenbach asserted that to reduce the Century's clearance behind the Manchester theatre would be unfair and unreasonable and would result in excessive demand for prints 21 days after first run. For the duration, "permanent clearance should be established and operated, subject to the vicissitudes of war," he wrote.

The Century's request for a reduction from 35 cent availability, 35 days after first run, to 40 cent availability 21 days after first run was dismissed. Costs were divided among the complainant, the five defending distributors and the Manchester, Figueroa and Strand theatres, intervenors.

In addition to the war factor and the burden on distributors which a clearance reduction would impose, the arbitrator found that the competition between the Century and Manchester and the earlier run Figueroa and Strand was sufficient to justify protection.

Public transportation is sufficient to maintain this competition even in the face of wartime auto curtailments, he added. At the same time this transportation difficulty adds to the problems of distributors in shuttling prints over the extensive Los Angeles area. A reduction for the Century, he wrote, would prompt theatres in the citys 20 other clearance zones to seek similar relief, greatly overtaxing the supply of 15 prints already serving more than 20 theatres on 21-day availability.

"Multiply the Los Angeles problem by the number of similar key city problems throughout the country, and it appears that the resulting increase in print cost alone would be prohibitive," the arbitrator wrote.

"Moreover, it is common knowledge that the war-time restrictions on critical materials, such as film, may drastically limit the number of prints which each distributor may be allowed to make, and may render essential the curtailment of the number of simultaneous showings. The solution of the print problem would not be rendered less difficult by the advancement of playing positions in any situation not absolutely necessary.

"The emergency blackouts may require persons to stay closer to their homes. Although the evidence does not clearly disclose that such a trend already exists, in any event, the inconvenience of not being able to see motion pictures close at hand and at the earliest date possible, is a very slight sacrifice in time of war. The problem presented by this proceeding at any rate is the establishment of a policy for permanent clearance that will be fair and just to all parties," Mr. Breitenbach concluded.

BUYS THEATRE, COMPLAINT ENDS

The specific run complaint of the Liberty Operating Company, operator of the Liberty, Akron, Ohio, against Loew's, Paramount, Twentieth Century-Fox and Warner Brothers ended in a satisfactory denouement last week. The Liberty was purchased by owners of the Highland theatre which figured as the intervenor in the case. The complaint was withdrawn from the Cleveland arbitration board by all parties concerned "without prejudice" to renew it, according to announcement on Monday by the American Arbitration Association.

The Liberty had claimed that it formerly had first-run product for the West Side of Akron until the Highland was built and that films then went to the Highland first. The Liberty sought to have its former schedule restored.

Representing the Highland were Meyer Fine and P. E. Essick. Robert C. Menches acted for the Liberty. A new corporation for the theatre will be formed, it was said.

San Francisco

The Cerrito theatre, in El Cerrito, Calif., won a declaration of maximum reasonable clearance in the fifth San Francisco case on July 6th from Murray Draper, arbitrator.

He directed 20th Century-Fox, MGM and Paramount to grant not more than one day's clearance to the State theatre, in Richmond, and directed that any clearance between first run Oakland and the Albany theatre, in Albany, Calif., and the Oaks and Rivoli theatres in Berkeley be fixed at the availability dates now specified in contracts "less, however, the number of days by which 81 days exceeds the number of days from Oakland first run closing to such Cerrito availability date as may result from application of the Richmond maximum."

The award was unusual in that it computed the one day clearance behind Richmond from the opening date at the State theatre. Costs were assessed against the three defendant distributors.

Mr. Draper found that the State had been unfairly moved ahead of the Cerrito in February, 1942. The custom of fixing clearance from closing date he ruled was insufficient in the case, and finding that there was no specific prohibition in the decree fixed the Cerrito margin after the State opening, declaring:

"Real justice can be done only by restoring Cerrito to its playing position ahead of State. Since I believe this to be beyond my authority, I feel that State's maximum clearance over Cerrito should be reduced to the barest minimum. This would be one day after opening, rather than closing, of a feature at State."

New York

New York's 28th case, the Drake Amusement Corp. versus the Big Five, filed last December, and seeking reduction of clearance from seven to 1-3 days after the Rockaway and Lynbrook, first run houses, was dismissed this week by Arbitrator Arnold Brock. Costs were equally divided. Intervenors were Columbia and Strand, Far Rockaway; Lynbrook, Lynbrook; Grove, Freeport, Fantasy, Rockville Center, and Rivoli Hempstead.

The arbitrator found that none of the existing clearances were unreasonable and that none should be reduced. He also found that the complainant had not been unreasonably delayed in play off of pictures or in pictures becoming available to him, and, accordingly, denied the demand for overall clearance. He also noted that intervenors had presented evidence of a highly competitive situation.

Los Angeles

The San Val Drive-In, in Burbank, Los Angeles, L A.'s sixth case, won a victory over first run houses in Burbank last week. J. M. Rust, arbitrator, ordered clearance of the Burbank theatres over the San Val reduced from 63 to 28 days. Mr. Rust rejected the contention of the Major, Loma and Magnolia theatres, operated by Minor Estates, that they increased prices from 28 to 33 cents, declaring his ruling was based on conditions existing March 5th when the complaint was filed.

Philadelphia

Philadelphia's 20th case was filed on Monday by the Plaza theatre at Milford, Delaware. A clearance action entered by the Sidney Theatre Company, it named the 20th-Fox, RKO, MGM and Paramount and first run Wilmington theatres 70 miles away, asserting that they held an unreasonable clearance. The Warner, Queen, Rialto, Grand and Aldine theatres were cited. The complaint says the distributors refuse to license on a reasonable basis.

St. Louis

Hearing on the clearance complaint of Victor Thien, owner of the Palm theatre in St. Louis, subsequent run house, against Loew's, began last Wednesday, with former Circuit Judge Thomas C. Hennings, Sr., as arbitrator.

Mr. Thien was the only witness at the first session and he testified new runs that have been created have enabled his competitors to play ahead of him. He asks that the clearance between his theatre and the Will Rogers, which has intervened, be reduced from 7 days to one.

Mr. Thien won a clearance complaint against the other four distributors on an appeal—a decision which is regarded by Thien's lawyer, Ben Tepper.

Louis M. Sosna, Mexico, Mo., exhibitor, on Monday appealed the award of Ethan A. Shepley dismissing three distributors from his some run complaint. Mr. Shepley, in the eighth St. Louis demand and Mr. Sosna's third arbitration action, dismissed RKO, Paramount and Fox, ordering Warner Brothers to grant some run to the Sosna theatre.

Chicago

The Oriental Theatre case, Chicago's sixth, was postponed again on Monday, from July 15 to July 28th, by agreement of the parties.

Hollywood at War Work

It's being considered the fashion in Hollywood at this time to undertake the activities of the famous in connection with morale, but a closeup of one day's doings will show showmen engaged in various types of war work throughout the nation that the talent is not letting down on its end of the job.

One day last week Groucho Marx, Charles Laughton, Rudy Vallee and Gloria Warren worked on an Office and Facts and Figures broadcast, Bette Davis starred on the Plays for America airshow and Walter Huston on the Three-Thirds of a Nation program.

Donald Crisp and Gale Sondergaard spent that day in Albany selling bonds and Anne Gwynne did the same in downtown Los Angeles.

Harriet Lee, Howard Grode, Chester Alon, Kato King, Gerald Koski, Martha O'Driscoll, Ruth Robin, Margaret Whiting, Yolando Donlan, Shirley Hinze, Jimmy Lucas, Harry Mendoza, Katherine DeHaven and Steve Clemento performed in entertainments for soldiers in the Southern California area and sailors at the Terminal Island Naval Receiving Station witnessed performances by Mary Brian, Charles Collins, Jimmy Bush, Helen Charleston, Earl Cover, Claudia Dell, George Grandee, John Howard, Sterling Holloway, Vera Marsh. Bill Orr, William Roberts, Dorothy Stone, Milburn Stone, Glen Turnbell and Carlos Valadez.

That evening still other soldiers were entertained by Chic Chandler, Carol Adams, Mary Anthony, Dick Buckley, Dale Evans, Marilyn Hare, Harry Holman, Betty Kean, Fay McKenzie, Dennis O'Keefe, Rita Owin. Phyllis Ruth, Bill Shirley and Rufe Davis

Warners To Release "Flying Fortress" in U. S.

"Flying Fortress," which Warner Bros. produced at their Teddington Studios in England, will be released in the United States, it was announced Wednesday by Ben Kalmenson, general sales manager. The picture stars Richard Greene, now a lieutenant in the British Army.

Gottlieb Assigned Comedies

Alex Gottlieb, associate producer, has been assigned by Universal to make the next three Abbott and Costello pictures for the 1942-43 program, and also the Olsen and Johnson picture, "Crazy House." His first Abbott and Costello picture will be "Hold Your Horses," re-make of Damon Runyon's "Princess O'Hara."

Open Coast Office

Street and Smith Publications, Inc., has opened west coast advertising offices in Los Angeles. Ted Magee, formerly Hollywood editor for *Charm*, will be the west coast advertising manager for that magazine and *Madamoiselle*.

Suits Transferred

Robert H. Suits, former manager of Loew's theatre in Toronto, Canada, has been named manager of Loew's Broad theatre in Columbus, Ohio, succeeding Joe Sloan, who has resigned to enlist in the Volunteer Officers Candidate Corps, U. S. Army.

SHORT PRODUCT PLAYING BROADWAY

Week of July 11th

ASTOR

How to Play Baseball.....RKO-Disney
*Feature: Pride of the Yankees.*RKO-Goldwyn

CAPITOL

The Incredible Stranger....MGM
Woodman Spare That Tree.Col.
New Soldiers Are Tough....Defense
Feature: I Married an Angel.MGM

CRITERION

Double Chaser .....Warner Bros.
*Feature: Maisie Gets Her Man.*MGM

MUSIC HALL

Men in Washington—1942..RKO (MOT)
Feature: Mrs. Miniver.....MGM

PARAMOUNT

Magnetic Telescope.....Paramount
Feature: Are Husbands Necessary? .....Paramount

ROXY

Men for the Fleet.....20th-Fox
India the Golden.....20th-Fox
*Feature: The Magnificent Dope.*20th-Fox

STRAND

Daughter of Rosie O'Grady. Warner Bros.
Hold the Lion, Please.....Warner Bros.
Hatteras Honkers .....Warner Bros.
Feature: Spy Ship.....Warner Bros.

Army Extends Run of "This Is the Army"

New York will see "This Is the Army," Irving Berlin's successful 1942 version of his 1918 all-soldier hit, "Yip, Yip Yaphank," for at least six months, according to information from Washington.

The revue opened at the Broadway theatre July 4th for a limited engagement of four weeks but the demand for tickets and the show's earning power have been so great that War Department officials have decided to extend the engagement beyond the original schedule.

"This Is the Army" is said to have ended its first week on Broadway with a gross of $87,000 and more than $50,000 in advance receipts. Motion picture rights to the revue have been bought by Warner Bros. with an initial payment of $250,000. The company announced this week that the film version would be in color.

Personnel Changes

Gene DuBarry, manager at the Lincoln, New Haven, for several years, is now at the Capitol, Milford, Conn. John Ricciuti, for many years connected with Harry Gibbs in independent distribution, is assistant booker at the Paramount exchange in New Haven. Al Montefalco, formerly of the Roxy, New Britain, Conn., is working for George LeWitt, at the Strand, Plainville, Conn., succeeding John Polka, now in the Army.

MGM Sets Film

Metro-Goldwyn-Mayer has assigned Gordon Kahn to work on an original screen play, "The Invisible Front," using for background the short wave propaganda broadcasts to Axis countries by the United Nations. Sam Marx will produce.

Production Up In Sweden

The Swedish film industry continues to make progress, according to the United State Department of Commerce.

Approximately 25 Swedish-produced feature films were shown for the first time during the last quarter of 1941, the Department reports. Several were based on famous Swedish literary works—one of the most notable being "The Struggle Goes On," a story of medical life.

In addition, the filming of short subjects has gained a prominent position in the industry, and many of these covering a variety of subjects were released.

The Department reports that foreign films are still popular in Sweden. The showing of United States productions does not appear to have decreased, and several British, German and French films also were seen in the past season. Because of world conditions, it has been difficult for Swedish producers to maintain normal trade.

An agreement has recently been reached by Swedish and Norwegian producers with regard to payment for Swedish films shown in Norway in 1941. This agreement, it is understood, also provides for a direct exchange of films between the two countries.

Music Hall Celebrates "Miniver" Record

A luncheon to celebrate the record run of MGM's film, "Mrs. Miniver," at the Radio City Music Hall, was held by the management on Friday at the theatre, with Walter Pidgeon, costar with Greer Garson in the film, Jan Struther, author of the book on which the picture is based, and William Wyler, director of the wartime drama, as guests of honor. Gus Eyssell, managing director of the Music Hall, was host at the luncheon.

Mr. Pidgeon was expected to arrive in New York from Hollywood on Wednesday. Mr. Wyler, now a major in the Army, was to arrive from Washington Friday morning, and Miss Struther was scheduled to return to the city the same day from a tour of leading cities in which she was guest at various "Miniver" premieres.

New Theatre Planned

Among other contracts let by the Government for new buildings at Fort Des Moines, located near Des Moines, Ia., is that for a new theatre, construction to be completed by September 15th. The Fort is being reconditioned and new buildings erected to expand facilities for the Women's Army Auxiliary Corps, the first to be ready to house approximately 1,000 women by July 20th when the first class of WAAC officer candidates arrives for training.

Open Nashville House

The Crescent Amusement Company's new suburban Nashville, Tenn., theatre block, costing an estimated $400,000, was opened last week. The development includes the Melrose theatre, seating 1,000, seven stores, and a 16 lane bowling alley to be operated by Crescent. The theatre is within a mile of two war housing projects and an Army aviation classification center.

Build Air Corps Theatre

A motion picture theatre is under construction at Lee Field, near Meridian, Miss., to augment present facilities for the entertainment of the soldiers stationed at the Meridian air base. Work should be completed by the middle of August, according to B. R. Snow, area engineer in charge.

"ARE HUSBANDS NECESSARY?"

"ARE YOU KIDDING?"



"You can't mean that question; what would I do without Mr. Cugat?" says Liz Cugat. "Although goodness knows I'm without him often enough these days, since his old flame Myra started following him around!"

Mr. and Mrs. Cugat—and Myra—are three of the swell characters in Paramount's "Are Husbands Necessary"—a laugh-loaded film version of the best-seller "Mr. and Mrs. Cugat." With Ray Milland and Betty Field as the Cugats, and Patricia Morison as Myra (the old flame who won't be put out) it's one of the year's gayest pictures!

Sell War Stamps and Bonds at Your Theatre

Paramount Pictures

Warners Show New Inter-faith Film in Capitol

Warner Bros. this week brought to the screen of its circuit theatres in Washington, D. C., the 10-minute film, "The World We Want to Live In," produced by the National Conference of Christians and Jews. The picture is being distributed gratis. The Warner showings represent the first bookings into motion picture theatres which the film has had since it was produced last December shortly after Pearl Harbor. Distribution until now has been entirely through churches, schools, colleges, trade unions, patriotic and civilian defense organizations.

At conference headquarters in New York this week, a spokesman revealed that efforts are now being made to arrange similar theatre bookings, without charge, to other circuits, including Paramount and Loew's.

Wendell L. Willkie, chairman of the board of 20th Century-Fox, Alfred E. Smith and Eddie Cantor appear in the one-reeler, warning against the propaganda of dictators and urging Americans to fight against the dangers of religious and racial prejudice propagated by the Axis. Mr. Willkie warns: "And remember this: The people who have lost their freedom in other parts of the world made the mistake of listening to those who told them that they could attack religious freedom and still have the other freedoms. It just can't be done."

Since the Conference was organized in 1928, this is the first time the medium of the screen has been utilized to promote inter-faith good will, because, it was pointed out by a representative of the organization, "the screen is the most vital force for education."

Seen by Exhibitors in Connecticut in June

The film was viewed in June at the joint meeting of the Connecticut Motion Picture Theatre Owners and Allied Theatre Owners of Connecticut, in New Haven. Following the screening, a discussion was held by exhibitors as to the method and time of distributing the picture in New England. I. J. Hoffman, B. E. Hoffman and Dr. J. B. Fishman arranged the showing in cooperation with Herbert L. Seamans, regional director of the National Conference in New Haven.

In addition to Mr. Willkie, Mr. Smith and Mr. Cantor, others who make a plea for tolerance in the picture are ex-Chief Justice Charles Evans Hughes, Rabbi David deSola Poole and Father Ford.

It is estimated that more than 500,000 persons already have seen the 16 mm version of "World" at non-theatrical showings, excluding the hundreds of soldiers who have viewed it at Army post theatres, by arrangement with Army chaplains.

The picture originally was produced in a 17-minute version, but was cut to 10 minutes in order to fit more readily into organization and theatre programs. At present there are 10 prints of the 35 mm. version and 15 prints of the 16 mm. Raymond Rich Associates, New York advertising and publicity firm, produced the film for the National Conference.

"ARE YOU SKIDDING?"



"Is the hot weather making your 'regulars' head for the beaches?" asks L. B., midwestern exhibitor. "If it is—book the kind of picture they WANT in summer. Give 'em light laughs; chuckles; fun; brisk comedy—like 'Are Husbands Necessary'!"

Paramount's "Are Husbands Necessary" is the picture Boxoffice says will "send any audience away with a light heart." Certified summer boxoffice!

"Are Husbands Necessary?"

A Paramount Picture starring

RAY MILLAND • BETTY FIELD

with

Patricia Morison • Eugene Pallette

Phillip Terry • Leif Erickson • Richard Haydn

Charles Dingle • Cecil Kellaway

Directed by NORMAN TAUROG

Screen Play by Tess Slesinger and Frank Davis

"Highly entertaining; a chuckle every minute and laughs aplenty!" —M. P. Herald

'Laffmovie,' New House, Plays Comedy Only

The "Laffmovie," a new type of specialty theatre devoted exclusively to motion picture comedy, has been opened in New York by James Mage, until the war a circuit operator in Europe.

Audience response during the first two weeks of operations was described on Monday as excellent by Mr. Mage. The theatre, he asserted, has provided the answer to a desire for a straight bill of "escapist" entertainment. At a noon matinee on Monday the theatre, on 42nd Street west of Broadway, was playing to better than 60 per cent of capacity.

The laugh movie presents a two-hour bill of straight comedy continuously from 8 A.M. until after midnight. One feature is combined with a group of short subjects. All are strictly laugh material. Even the serious note of a newsreel is excluded from the show. Price scales range from 11 to 30 cents.

Mr. Mage, who came to this country 10 months ago, was the head of the Cinephone circuit, with theatres in Paris, Brussels and London. He originated the "all laughter" theatres in Paris before the war, successfully operating two "Cinerie." He has opened the New York house in the old Eltinge theatre, formerly a subsequent run house with a legitimate and burlesque history.

The "Laffmovies" will be expanded to other cities in the near future, Mr. Mage said, citing the success of a New York house as proof of audience appeal.

He compared the theatre to specialty shops in competition with the diversified offerings of a department store. For a mixed bill motion picture audiences will continue to patronize the larger theatres, he said. But there also is need for theatres specializing in news, comedy, mystery, westerns or other types of entertainment, he asserted.

Patronage at the house, which opened on July 1st, has been of a general and diversified type, Mr. Mage said. Women and youngsters have constituted a large part of matinee audiences, while the house has drawn good general audiences for evening and late shows from the Broadway transients.

He has advertised the theatre in New York papers, stressing the "Laffmovie" idea rather than a particular bill. Mr. Mage expressed the belief that the house would build up a steady clientele, as did his Paris ventures.

On Monday the bill included Laurel and Hardy in "Great Guns," a Disney cartoon, the Three Stooges, and Paramount's "Speaking of Animals." Other bookings have included "The Awful Truth," Chaplain reissues, Edgar Kennedy, and other standard comedy short releases. The bill changes each Wednesday.

Bonafield RKO Shorts Production Manager

Jay Bonafield's appointment as production manager of RKO Pathe shorts was announced this week by Frederic Ullman, president of Pathe News, Inc.

Mr. Bonafield has been with the company for 12 years. Starting as a film cutter, he has handled all phases of film editing. Under his supervision Joe Walsh and Maurice Kellerman will continue as unit directors.

Three Stooges Re-signed

The comedy team known as "The Three Stooges" (Moe and Curly Howard and Larry Fine), this week completed their eighth consecutive year in Columbia two-reel comedies and were signed for two more years.

IN NEWSREELS

MOVIETONE NEWS—No. 88, Vol. 24.—Desert warfare. . . . Jap subs sunk at Sydney. . . . Shipping Lend-lease aid. . . . Highway airfields. . . . Senator Lodge lauds U. S. tanks. . . . Fashions. . . . Log drive in Canada. . . . Bathing girls who catch fish. . . . Air Corps students practice on miniature of Tokyo.

MOVIETONE NEWS—No. 89, Vol. 24.—Trial of Saboteurs captured by FBI. . . . Jap air raid on Darwin. . . . Willkie in talk. . . . Honor Nimitz. . . . Knox accepts Navy relief check. . . . Convoy battle in Mediterranean. . . . High diving.

NEWS OF THE DAY—No. 286, Vol. 13.—Army bombardiers practice on Tokyo miniature. . . . China in sixth year of war. . . . Nazi spies on trial. . . . Jap raid on Sydney harbor. . . . Desert battle. . . . Senator Lodge back from Egypt. . . . Quebec's Victory Log Drive. . . . Diving.

NEWS OF THE DAY—No. 287, Vol. 13.—First films of Nazi spies facing death at trial. . . . Japs raid Darwin, Australia. . . . Battle of convoys filmed under fire in Mediterranean. . . . Maryland Czech village lives again as Lidice, U.S.A., is born. . . . Army takes over swank hotels.

PARAMOUNT NEWS—No. 91.—Army bombardiers practice on Tokyo miniature. . . . Convoys speed tools of war. . . . African front. . . . Army tunes up sky eyes. . . . Surplus wheat problem. . . . Nazi spies on trial. . . . Swimming.

PARAMOUNT NEWS—No. 92.—Auto circus at Polo Grounds. . . . Czech martyr town reborn. . . . Willkie in talk. . . . Darwin under bombs. . . . Nazi spies on trial. . . . Convoy battle

RKO PATHE NEWS—No. 91, Vol. 13.—President greets Colombia official. . . . Blast "Tokyo" in bombing drill. . . . Jab subs shell Sydney harbor. . . . Log drive in Quebec. . . . Paratroops take Ford airport. . . . Begin trial of Nazi saboteurs. . . . Display new life-saving suit. . . . Bust of Gehrig in stadium. . . . Baseball.

RKO PATHE NEWS—No. 92, Vol. 13.—Nazi spies on trial. . . . Churchill returns to London from U. S. . . . U. S. town named after martyred Czech town. . . . Nimitz decorated with DSC. . . . Wallace grows victory garden. . . . 27 Jap bombers in Darwin raid. . . . Prepare new bomber plant. . . . Convoys in great battle.

UNIVERSAL NEWSREEL—No. 100, Vol. 15.—Nazi spies on trial. . . . Desert battle. . . . Allies sink Jap subs. . . . "Tokyo" bombed in practice. . . . Rubber production pushed. . . . Girls take over weather job. . . . Quebec log drive underway. . . . Trotting. . . . Baseball.

UNIVERSAL NEWSREEL—No. 101, Vol. 15.—Nazi spies on trial. . . . Allied convoy battle. . . . Darwin bombed. . . . Bomber plant almost ready. . . . Knox accepts Navy relief check. . . . Admiral Nimitz decorated. . . . Lidice reborn in Illinois. . . . Willkie speaks.

National Decency Legion Classifies Ten Pictures

Of ten pictures classified by the National Legion of Decency in its listing for the current week, four were found unobjectionable for general patronage, and six were listed as unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "Men of Texas," 'Overland to Deadwood," "Priorities on Parade," "United We Stand." Class A-2, Unobjectionable for Adults; "Escape from Crime," "Flight Lieutenant," "Footlight Serenade," "The Magnificent Ambersons," "Madame Spy," "Pardon My Sarong."

Hold Dinner for Haviland

Glen Haviland, Paramount salesman in Seattle, was tendered a farewell dinner by 40 friends and associates at the Northwest Film Club last week. Mr. Haviland has left for San Francisco, where he will be associated with Manager Neal East's Paramount branch for about 60 to 90 days, and thereafter will enter the U. S. Army.

Schars Replaces Feuer

Walter Schars replaces Cy Feuer as head of Republic's feature music department, and Morton Scott will replace Ralph Krashaar as head of the Western and serial music department. Mr. Feuer is leaving for the Army.

First Film of War Set in Mexico

by LUIS BECERRA CELIS

in Mexico City

The war has at last become the plot of a Mexican picture, "Mexicanos, al Grito de Guerra" ("Mexicans, Answer the War Cry"). The Rodriguez Brothers, of the Mexican family which is in all branches of the business from acting to production, will produce it simultaneously with "Que Lindo es Michoacan" ("Michoacan the Beautiful"), their first feature in color. Both productions will be started at the CLASA studios here, the largest in Mexico, about the end of September. Tito Guizar has a leading role in "Michoacan." Carlos Galves, a noted radio announcer, wrote the script for the war film.

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Mexico's youngest picture and radio star, Señorita Evita Muñoz, five years old, was made an honorary captain in the Juvenile Police at a ceremony at local police headquarters. Gen. Miguel Z. Martinez, Chief of Police, gave her the badge of office.

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A novel radio program, presented entirely by boys and for boys, called "Muchacho" ("Boy"), is being presented for an hour thrice weekly by the Federal Government's stations here, XEFC and XEUZ. The program is sponsored by the Boy Scouts of Mexico and the Juvenile Police of Mexico, a boy's unit under the jurisdiction of the local police. The program consists of stories, anecdotes, music, songs and talks designed to build character and point the way to good citizenship.

▽

All radio broadcasts of this season's concerts of the Symphonic Orchestra of Mexico are being handled exclusively by local station XEOY, operating on 1,000 kilocycles. The station bought the concert rights for $5,250, a record price for such a concession in Mexico. XEOY is the newest station here. One of its owners is Antonio Limatour, son of one of Mexico's most famous Ministers of Finance and a great patron of music in this country.

Wilcox Discusses Plans with RKO

Herbert Wilcox was in New York this week to discuss with N. Peter Rathvon, president of RKO and Ned E. Depinet, president of RKO Radio Pictures, plans for his next production starring Anna Neagle, which will be made in Hollywood prior to their return to England.

Mr. Wilcox said that the story will have a Canadian and London background dealing with the momentous events of today. Miss Neagle and Mr. Wilcox just completed a tour of nine Canadian cities from coast to coast with the Celebrity Parade, collecting in excess of $250,000 for the Air Marshal Bishop Fund in aid of the Air Cadet League of Canada. "They Flew Alone," the latest production of Mr. Wilcox and Miss Neagle, is now being prepared for early release by RKO.

Gould Broadcasts From Brazil

Walter Gould, foreign manager of United Artists, while visiting the company's office in Rio de Janeiro, appeared on a short wave broadcast to the United States Wednesday over the Brazilian station PHS. The broadcast was sponsored by the Brazilian Government's press and propaganda department.

Mr. Gould is expected back in New York Monday following a two-month visit to the company's branches in Central and South America.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

MEDICO OF PAINTED SPRINGS, THE: Charles Starrett, Terry Walker—First of this series. Not much. Starretts' other ones were bad; this one was a little better.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Metro-Goldwyn-Mayer

BORN TO SING: Virginia Weidler, Ray McDonald—Small musical show which pleased on family night. Running time, 81 minutes. Played June 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—We all like Wallace Beery. It's a swell picture and our theatre was packed for both shows. Running time, 101 minutes. Played June 12-13.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Business was below average. Now that Mickey Rooney is married people think he should stop playing these love sick kid parts. Running time, 93 minutes. Played June 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—A good crowd for this time of year enjoyed the humor in this one a lot. This Hardy picture goes back to stressing humor and home life, the thing that made the series popular in the first place. Many patrons thought it the best of the series in a long time. Running time, 93 minutes. Played July 1-2.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Very good picture. Did better on this one than on "Babes on Broadway." Running time, 95 minutes. Played June 14-15.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronage.

HONKY TONK: Lana Turner, Clark Gable—Good Gable picture that just did ordinary business. No comment from patrons, good or bad. Played June 19-20.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—This was a very entertaining picture that held the interest of our audience right up to the finish. Taylor and the entire cast turned in splendid work. Business fair. Played June 21-22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—The best gangster picture I have run so far. Read in another trade paper where an exhibitor in Idaho had turned it down, on the say-so of that particular trade paper, on account of the liquor and cigarette smoking. This exhibitor missed a good bet on this one, and probably lost money on what he had in its place.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

KATHLEEN: Shirley Temple, Herbert Marshall—This was better than any of Shirley's earlier pictures, especially the last few she made with Fox. My people were anxious to see Shirley again, from the way they turned out. Did not hear anything but good for this picture.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond—It's the same old story that's been done so many times before but this is the best ever. Drew patrons over terrible roads and all were loud in praise for it. Played June 22-23.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—This is a small town natural. People came for this one that I have not seen in my house before or since.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas—This is no good for small towns, too sexy and draggy.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

ZIEGFELD GIRL: James Stewart, Judy Garland—Lavish musical played late and just did average business. Played June 26-27.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—Here is a picture that did nice business and was a treat to run. We had an excellent print and it is in my opinion the most beautiful color job to date. The grandeur and magnificence drew gasps of delight from the audience and though the story and acting are very mediocre it pleased and drew 100 per cent. Played July 3-4.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—A good picture. Beautiful color. Business above average and everyone satisfied. Running time, 83 minutes. Played June 21-22.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronage.

GOLDEN GLOVES: Richard Denning, Jean Cagney—A pretty good feature for its type. Running time, 69 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LIGHT OF THE WESTERN STARS: Victor Jory, Jo Ann Sayer—A good western. Has a good amount of action for a western. Running time, 60 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen—A flop here. Fairly good comedy. Running time, 82 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—We did average business on this picture. The audience reaction was that it was the poorest Bob Hope picture in some time. Running time, 78 minutes. Played July 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MYSTERY SEA RAIDER: Carole Landis, Henry Wilcoxon—A good action feature for its kind. Better than I expected. Running time, 77 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

OUTLAWS OF THE DESERT: Bill Boyd, Andy Clyde—This is not up to Boyd's standard; he had better stick to the good old USA instead of running around with a bunch of Arabs in the desert. He is out of place with the Sheiks, etc.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

RAIDER OF THE TIMBERLINE: Bill Boyd, Andy Clyde—This was just an average Western. My people don't go for Boyd very much.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Here's a good one from Paramount at last. This should suit any of the critics. Here's hoping Paramount will keep them coming like this one.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

Republic

JESSE JAMES AT BAY: Roy Rogers, "Gabby" Hayes—Just a fair western.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette—This old 1940 Autry did fair business and pleased Autry fans. But there are many people who won't come out to see Autry here. Played June 15-16.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

SHEPHERD OF THE OZARKS: Weaver Brothers, Elviry—Another good small town picture from Republic.—J. M. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SLEEPYTIME GAL: Judy Canova—This was a natural for a small town such as mine. They turned out in droves for this one. Judy was all right, too.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

TWO GUN SHERIFF: Don Barry—Pleased the Friday-Saturday action fans. Running time, 60 minutes. Played July 3-4.—E. M. Freiburger, Parmount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

OBLIGING YOUNG LADY: Joan Carroll, Edmond O'Brien—This is good for any case of blues. Kept the whole house in a continuous laugh.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

PARACHUTE BATTALION: Robert Preston, Nancy Kelly—This was very timely and went over well. Good for top half of double bill. Played June 26-27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

VALLEY OF THE SUN: Lucille Ball, James Craig—Nice action-full western with lots and lots of comedy. Most audiences will get a kick out of it. It paid its own way and that's all I can expect in the summer here. Running time, 84 minutes. Played June 18-19.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

BLOOD AND SAND: Tyrone Power, Linda Darnell, Rita Hayworth—Good feature. Would have enjoyed it more if it was shorter. Running time, 125 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett—Double billed with U. A.'s "Fiesta." Good comments. Only thing wrong was the weather, heat wave. Running time, 72 minutes. Played June 25-27.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroader patronage.

GREAT AMERICAN BROADCAST: Alice Faye, John Payne—A musical that flopped. Story fair. Running time, 90 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—Just fair. Business not much on this one. Running time, 69 minutes. Played June 17-18.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Logger and mill worker patronage.

MARRY THE BOSS'S DAUGHTER: Brenda Joyce, Bruce Edwards—Strictly "unessential." Not even strong enough for a small town double bill. Played June 26-27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TO THE SHORES OF TRIPOLI: Maureen O'Hara, John Payne—Book this one by all means, and give it extra playing time, the best money maker in many years. Running time, 86 minutes. Played June 16-18.—Rex Theatre, Masontown, Pa.

United Artists

CORSICAN BROTHERS: Douglas Fairbanks, Jr.,

(Continued on following page)

(*Continued from preceding page*)
Ruth Warrick—This is a good action picture. My gross beat "Babes on Broadway." Everybody satisfied on account of an entirely different story.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

ELEPHANT BOY: Sabu—80 minutes of practically wasted film. No good. Running time, 80 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MY SON, MY SON: Madeleine Carroll, Brian Aherne—Very poor and long feature. Was not enjoyed very well by my customers. Running time, 116 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Universal

BURY ME NOT ON THE LONE PRAIRIE: Johnny Mack Brown—A good western. Hope they can keep them as good as they have been so far. Running time, 59 minutes.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

NICE GIRL?: Deanna Durbin—The second Durbin played here. Hit an all time low on the first one and this one went even lower. Don't know why but they just won't come to see a Durbin picture here. Played June 29-30.—W. R. Pyle, Dreamland Thetare, Rockglen, Sask., Can. Rural and small town patronage.

Warner Bros.-First National

LETTER, THE: Bette Davis, Herbert Marshall—Miss Davis is a flop in these roles. Story just mediocre.—G. S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—This was a howling success so far as customers' reaction was concerned. The gags weren't new but no one complained and there were no kicks of any sort, which is unusual. Played June 24-25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Metro-Goldwyn-Mayer

CHANGED IDENTITY: Miniatures—Very good. Running time, 10 minutes.—Ray Peacock, Onolaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

HELPING HANDS: Our Gang Comedies—Good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

INSIDE PASSAGE, THE: Fitzpatrick Traveltalks—Excellent. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

LITTLE GRAVEL VOICE: Technicolor Cartoons—Amusing. Running time, 8 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

TELL-TALE HEART, THE: Two Reel Specials—Excellent Held their interest to the very end. Running time, 20 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Paramount

HANDS OF VICTORY: Headliners—Just a filler on hand reading. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MECHANICAL MONSTERS: Superman Color Cartoons—Superman cartoons are very silly. 'Tis a little like Popeye, but Popeye is funny, while Superman is supposed to be serious. Even the kids make fun of it and the animation is terrible. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

PARACHUTE ATHLETES: Sportlights—Entertaining reel showing our boys in training to become parachute jumpers. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ KIDS, NO. 5: Routine stuff. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ KIDS, NO. 2: This series very good. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

RKO Radio

DONALD'S GARDEN: Walt Disney Cartoons—One of the cutest and very best of the Disney cartoons. Laughs from beginning to end. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INDIA AT WAR: March of Time—This is the second part of the material on India and does a good job of finishing off the ideas started in the first one. It might be a good idea in a few spots to play both of the India issues together. I think a class spot could get away with it in good shape. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INFORMATION, PLEASE, NO. 3: Cornelia Otis Skinner is guest again in an issue with an extra dose of comedy. They like them quite well. Running time, 11 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

NECK AND NECK: Terrytoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SETTING THE PACE: Sports Reviews—Entertaining sport reel dealing with horse racing. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STORK'S MISTAKE, THE: Terrytoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILFUL WILLIE: Terrytoons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Victory Films

FIGHTING FIRE BOMBS: Official U. S. Victory Films—Worth showing to those who want to learn something. It is just what the title indicates. Running time, 6 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

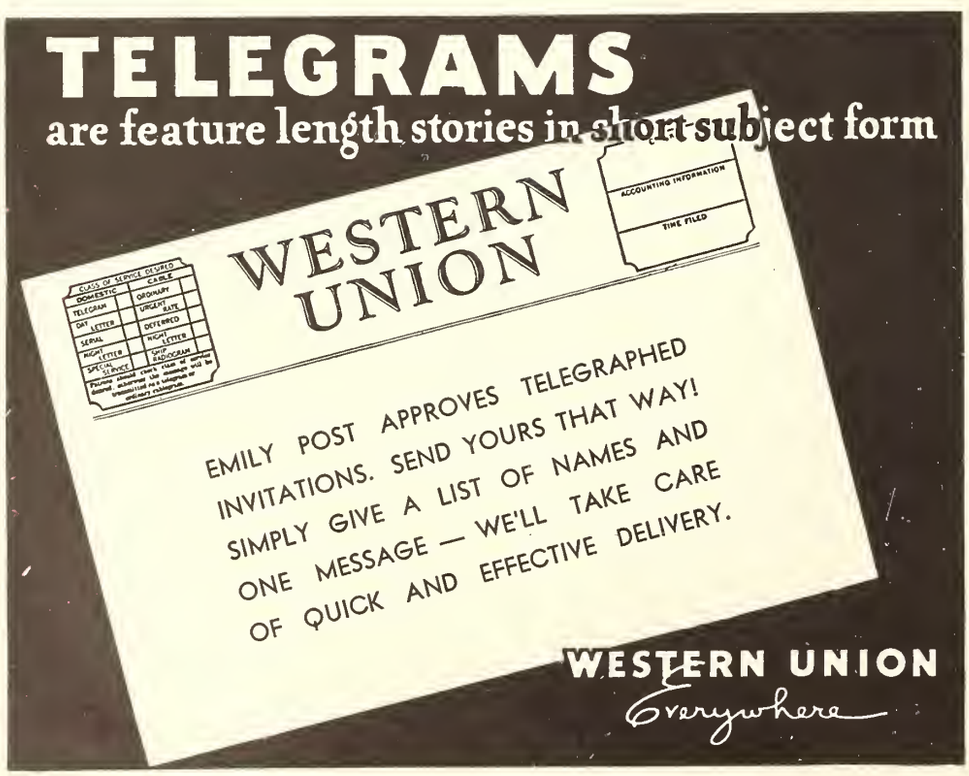
FOOD FOR FREEDOM: Official U. S. Victory Films—Still okay as a filler. Running time, 3 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MR. GARDENIA JONES: Official U. S. Victory Films—This plug for the U. S. O. is a nice little picture in its own right and features Ronald Reagan, Fay Bainter, Laraine Day, and Charles Winniger. It has some story material and is worth playing everywhere. Running time, 12 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred N. Y. Small college town patronage.

POTS TO PLANES: Official U. S. Victory Films—Played this rather old, but is still okay and helped fill time. Running time, 3 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

LIGHTS FANTASTIC: Merrie Melodies Cartoons—The lighted billboards on Broadway come to life with attempts at humor that did not go over very well here. Joe's Restaurant was the only one they laughed at. It was a good basic idea. Try again, Mr. Schlesinger. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.



Hetherington Succeeds Bodot in Cincinnati

P. J. Bodot, RKO Radio office manager in Cincinnati, has resigned and is succeeded by W. C. Hetherington, head booker. Cyrus Stewart, former Republic salesman in Cincinnati, has been appointed head booker.

Anthony B. Knollman, booker at the 20th Century-Fox exchange in Cincinnati, has entered military service and Ilene Burke has been promoted to succeed him.

Altec Activity

Brisk new business activity, reported from the Detroit district of Altec Service by F. C. Dickely, manager, includes new and renewal service and repair-replacement contracts negotiated with Scoville, Essick and Rief for five of their Ohio theatres, with Ivanhoe Community Theatre Company for eight houses in Cleveland, and with Associated Theatres for 12 Cleveland theatres.

From the Atlanta office, A. Fiore, district manager, reports 87 new service contracts and 89 new projection room repair and replacement contracts made with theatres in the south.

Plan Newsreel House

Telenews Theatres will take over the 1,200 seat Strand, downtown subsequent-run, Cincinnati house ,and open it as a newsreel theatre under the name of Telenew-Strand, within a few weeks, according to Sylvan Goldfinger, general manager. It will be the first newsreel theatre in that area. Noah Schecter will have charge of the house.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

QUIGLEY AWARDS

The Quigley Awards for the Second Quarter of 1942 have been handed to the winners and so we can look back and consider what they mean. Each of the men who has received a Plaque, a Medal or a Citation has a symbol which says to all who may see it, "Here is a showman". Of course, there are many showmen who do not receive visible evidence of their capabilities but are nevertheless worthy of the term. But they are needlessly hiding their lights under a bushel.

This was the first judging under your editor's stewardship; it is impossible to let the occasion pass without noting our thanks to the judges who so diligently took the time to scan each and every campaign submitted before picking the three Plaque winners and five Medal winners. Messrs. Lou Metzger, Ernest Emerling and Michael Edelstein gave a lot of their valuable time to the judging. One cannot help but be impressed by the importance with which these judges look upon the Quigley Awards.

The Quigley Awards are open to anyone who meets the simple requirements. They were printed in full on page 48 of the issue of July 11. Circuit or independent theatre, big city or small town, it makes no difference. You may be a manager of one theatre or a publicity man for several. No special presentation of material is required—in fact, it is discouraged. A simple letter stating your accomplishments, together with clippings or photos showing what you have done, will merit the consideration of the judges.

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Good Publicity

The executives of the motion picture industry are a cosmopolitan group of individuals. A study of the International Motion Picture Almanac's biographical section reveals that birthplaces and origins are as widely varied as those of any other industry. Likely as not, some sales manager or advertising chief was born right in your town.

Lew Carroll, an exploiteer for Universal, on duty in Portland, Maine, thought he could get some good publicity on the fact that the vice-president and general sales manager of the company, William A. Scully, was a Portland man who had made good in a big way and so could benefit his home town.

So Lew successfully "sold" the hard-boiled but regular city editor of the Portland Sunday Telegram and Press Herald a story with photo of Bill Scully's career in the industry, plus a timely note or two on how it was that Portland was getting the first playdate on "Lady In a Jam" which Carroll was publicizing and also noting the additional information that "Eagle Squadron" would shortly be shown there.

△ △ △

A Plaque Winner Has His Say

Clayton Cornell, of the State Theatre, Tupper Lake, N. Y., who won a Quigley Award Plaque in the Second Quarter, sums up the feeling of many Round Tablers when he says: "I hasten to express my pride in winning this Award. It is most gratifying to see the fruits of one's effort in any endeavor and my ambition for the current year has been realized in part because of the Judges' selection. I would like to add that a major reason for my participation in the Quigley Awards contest is, perhaps, a selfish one, in that I glean much knowledge and information from the contents of the Round Table section and the efforts of the membership. Again, I am proud to have been selected for this Award."

Joiners

The "Joiners" Club is growing rapidly. A few weeks ago, we suggested the desirability of the managers joining as many organizations as possible, mentioning the fact that the most successful showmen are members of many different types of groups.

Among the latest to report their activities in civic affairs are Max Tschauder and David Jones, both of Springfield, Illinois. The former is city manager for Frisina Theatres in Springfield and is the new president of the Lions Club; Jones, advertising chief for the Kerasotes houses in Springfield, is the new president of the Springfield Junior Chamber of Commerce. So in the city in which Abraham Lincoln, one of the greatest showmen of all time in his own way, rose to fame and fortune, two more showmen are leaders. —BOB WILE

ORIGINALITY

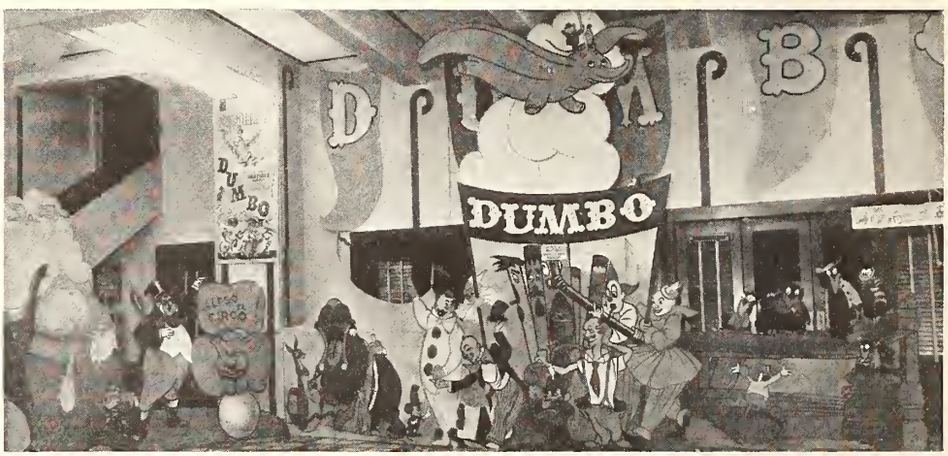
Resourcefulness Is the Keynote for Many Showmen Today



Millard Ochs, manager of the Strand Theatre, Akron, ran a dance contest in connection with his engagement of "Syncopation". Gene Krupa happened to be in town playing at an opposition house, so he presented prizes to the winners. That's Millard second from left. The soldier-boy winner is a local lad home on furlough.



Lester Pollock held a preview screening at Loew's Rochester of "Mrs. Miniver". Left to right are Rabbi Bernstein, Mayor Dicker, Pollock and Sol Heumann, prominent citizen of the city.



This lobby display, showing a lot of ingenuity, appeared in the Cantarell Theatre, Merida, Yucatan, Mexico.



Bert Levi, display director of a famous Buenos Aires shoe store, is an energetic and publicity-minded fellow. Here's the display he worked out in conjunction with Arturo Placentini, Paramount publicity man, on "Aloma of the South Seas".

Twin Bed Window Sells "Twin Beds"

The main window of one of the largest furniture stores in town was promoted by George L. Rabb at the Suffolk Theatre, in Holyoke, Mass., to help exploit his engagement of "Twin Beds." About 50 scene stills were spotted about the window with two large signs tied directly to the picture title and the store's twin bed sale. Five times each day an announcement on the opening was landed over the cooperating merchant's radio program.

Through a tieup with the Royal Crown Cola people, Rabb promoted the drivers in the area to post on the windows of all stores they service photos of Joan Bennett with Cola copy and theatre imprint. Five and dime chain also featured a window display of Calox Tooth Powder and stills, plus a cutout head of Joan Bennett tied directly to the picture. Imprinted bags were distributed at counters, exchange heralds passed out along the main streets and assorted stills placed in various windows about town.

Special Window Display Sells "York" for Grady

What proved to be a decided "stopper" was the window display arranged by E. C. Grady in advance of his date on "Sergeant York" at the Vic Theatre, in East Chicago, Ind. The center of the display featured a large American Flag, which was flanked on the one side with a life size cutout of Gary Cooper in the uniform in which he appeared in the picture. Also featured at the base was a replica of the battle scene, where the Germans surrender to York. Atop the display was the title in cutout letters with a large "Y."

Effective Street Ballyhoo Sells "Butch Minds Baby"

A sure-fire stopper for a street ballyhoo was that used ahead of "Butch Minds the Baby" at the Manos Theatre, in Hollidaysburg, Pa., by Charles Coussoule. Stationed in front of the theatre was a perambulator in which was placed a baby doll. On guard right next to the carriage was a large live dog with his name "Butch" on a card around his neck. Card, planted atop the carriage read: "Butch Minds the Baby."

MacArthur Buttons Offered on "Gentlemen from West Point"

Tri-State Theatres are dedicating their openings of the 20th Century-Fox feature "Ten Gentlemen From West Point" to General Douglas MacArthur, and starting with the Capitol Theatre, Sioux City, Ia., engagement, are distributing thousands of lapel badges with the MacArthur button. Don Shane, manager of the Sioux City Capitol Theatre and Wally Allen are responsible for this stunt.

Frye's "Dope" Capsules

5,000 little gelatine capsules marked "DOPE" and five thousand "X" laugh ration cards were distributed in Memphis, Tenn., by B. E. Frye to herald the arrival of "The Magnificent Dope" at the Loew Palace.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MRS. MINIVER (Metro-Goldwyn-Mayer): Early runs of this picture indicate that the most successful approach is a dignified one, devoid of sensationalism or circusy stunts. Reviews in national publications have been uniformly splendid; some time in advance, therefore, start using blow-ups of them in the lobby. Use quotes from reviews in ads, programs, trailers, etc. An idea inaugurated by M-G-M for the New York engagement may well be copied elsewhere—supply cards to patrons on which they can vote for the ten best pictures of all time. The cards are self-addressed to the theatre and on the reverse side bear places for writing the names of ten pictures; there are a number listed on the card from which voters may make selection. The Mrs. Miniver Rose is a hybrid rose which should be matured next month. Local greenhouses' cooperation can be enlisted at that time. However, any rose may be named the Mrs. Miniver Rose and can be presented to selected feminine patrons on the opening night. The press book has a suggested cooperative ad which should not be too difficult to promote. The book, by Jan Struthers, offers numberless opportunities for promotions; all of the readers of the Mrs. Miniver stories should be made familiar with the picture. A pocket-book edition of the stories has been published; cooperation of newsstands can be enlisted to push this. A Group Discussion Guide has been published by the Educational and Recreational Guide Committee and is available for those theatres playing the picture in the fall when the schools reopen. The outstanding scenes in the picture can be played up by special scene still layouts in the newspaper; among them are the sequence depicting Mrs. Miniver with a Nazi flier in her kitchen and the one showing life in a bomb shelter.

UNITED WE STAND (Twentieth Century-Fox): Due to the unusual nature of this picture—it is a compilation of newsreels of the past 25 years—cooperation of the newspapers should be a bit easier than usual on this film; photos of outstanding news events of the past 25 years can be published, with prizes for readers correctly identifying the particular event depicted. An outline of the flags of each of the 28 United Nations can be printed on special heralds or in the newspapers for use as a coloring contest for the younger element. This would be educational and would probably, therefore, be encouraged by school authorities. Lowell Thomas is the narrator of the subject; it might be feasible to obtain a spot announcement after his nightly broadcast. Lobby boards, newspaper ads, programs and all other advertising material can stress the fact that the cast of the picture consists of Kings, Emperors, Presidents, Dictators, Generals and Prime Ministers.

Governor Aids Search for "Woman of the Year"

Approaching the president of one of the outstanding women's clubs in North Little Rock, Ark., Sam B. Kirby, advertising manager of the Malco theatres there for the engagement of "Woman of the Year" at the Rialto, sold the organization on the idea of nominating the local Woman of the Year.

The Committee submitted a list of 12 names which Kirby personally called, informing them of their nomination and inviting them to be on hand at the theatre a certain night, at which time Governor Homer M. Adkins introduced each woman selected and told what social, charitable or civic endeavor each was interested in. Each of the 12 women were presented with a Citation, while the "Woman of the Year" was awarded an engraved cup and a corsage from Katharine Hepburn.

Both newspapers, although convervative, gave considerable space to the stunt, and Kirby reports that telegrams were sent to the theatre from Mrs. Eleanor Roosevelt and Hepburn. Radio coverage included an interview with the winner following her public stage presentation during which the picture title was mentioned.

"Wife Takes a Flyer" Gets Teaser Campaign

Using a small hand mimeograph machine, John LaDue for his date on "The Wife Takes a Flyer" at the Paramount, in Glens Falls, N. Y., printed up pay envelopes with copy on the outside reading: "We dare you to give this to your husband or boy friend unopened." Inside the envelope was a card with this message: "Please, honey, be sure to take me to see that swell comedy hit 'The Wife Takes a Flyer' starring Joan Bennett and Franchot Tone." The envelopes were distributed to women only on the streets, in office buildings, factories, markets, etc.

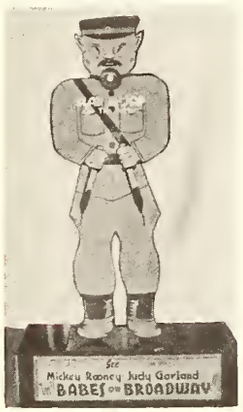
WAR SHOWMANSHIP

Award Contenders Sell Bonds and Stamps, Run Rubber Matinees

War Showmanship has been largely devoted to the sale of War Stamps and Bonds, although recent weeks have brought, from contenders for the Quigley War Showmanship Award, evidence of rubber matinees and other types of effort devoted to the War.

On this page are detailed some recent entries for the Quigley War Showmanship Award.

Pete Kempf, assistant manager of the Guthrie Theatres, Guthrie, Okla., knew that everyone would enjoy hitting a Jap on the nose, so he used his ingenuity as well as his artistic skill to provide a means for so doing. The accompanying photo shows the little Jap figure, just about life size built out of two-inch material and solid enough to withstand the kick of a mule. It was painted with bright enamel colors and given a coat of varnish. The bullseye pad on the chin was padded and a button placed inside. When the figure was "socked on the button," a horn mounted in the base was sounded. The figure was mounted on a swinging base on top of the box with a spring on each side. When the Jap was hit, he swung back and forth in the same manner as a boxing dummy.



Impressive was the United We Stand Rally held in Times Square and conducted jointly by the New York War Savings Staff of the Treasury Department and the exploitation staff of 20th Century-Fox for the premiere of "United We Stand" at the RKO Palace Theatre. Three hundred girls in costume representing the 28 United Nations attended the patriotic rally and then marched to the theatre led by the Fort Jay Army Band.



Gold Star Mothers sell War Stamps and Bonds in the lobby of the Strand Theatre, Akron, Ohio, managed by Millard Ochs.

Minton Gets Out Manual For "Pearl Harbor"

In advance of the dates on "Remember Pearl Harbor" at the Jefferson Amusement Company East Texas theatres, Fred Minton, director of publicity, distributed a special mimeographed seven-page manual addressed to managers and packed with exploitation ideas. The booklet was compiled by Irving Rust, of the Dallas booking department.

Among the suggestions offered are displays of army rifles, machine guns, grenades, incendiary bombs, etc., for war effect, the marquees to be draped with red, white and blue bunting and a display of the American and Allied Nations flags.

Juke boxes or combination phonograph-radio machines played military marches and patriotic numbers, particularly the modern tune "Remember Pearl Harbor." Tieups were made with the Army, Navy and Marine Recruiting offices for recruiting in the lobbies during the engagement. Also a tieup was made with the Office of Civilian Defense for a model of an incendiary bomb with an Air Raid Warden in the lobby to explain how they are extinguished. First aid demonstrations by wardens in the lobby were also held.

Merchant Cooperation Enlisted

Newspaper coverage included stories in advance and current papers stressing the Jap menace with as many references to Pearl Harbor as possible. Newspapers were also sold on the idea to use the line "Remember Pearl Harbor" at the end of every article scattered among the want ads in each edition for a week prior to the opening. Merchants were also approached for the same break in their ads, guest tickets being offered to persons guessing the number of times the line appeared in the paper for a week.

To sell the title of the picture, window displays were promoted with the title tied in as follows: Food stores: "Nourishment for Defense—Build healthy bodies"; Clothing: "Keep Cool in Body as Well as in Mind"; Drug Stores: "Keep Well for Defense"; Laundry: "Conserve Your Clothes"; Service Stations: "For Defense, conserve fuel, use such and such oil," etc.

For newspapers or library essay contests were held, subjects connected with the Pacific War, historical, geographical, current, etc., with promoted prizes given to winners who appeared on the stage. A map drawing contest for prizes was also held in the lobbies and prominent downtown store windows. Also suggested for the opening night is a benefit sale of tickets with some prominent local organization sponsoring the event and advertising it.

More Dollars for War Bonds

By F. K. HASKELL
Portland, Ore.

Some day from Yesler Way to Pine —
It may be night or morning —
We'll hear the sirens screech and whine,
But NOT an air raid warning.
They'll have a gay, triumphant note,
And tell with noisy splendor
We've grabbed the Axis by the throat
And forced complete surrender.

That Hitler's gang has folded up
And Hirohito's beaten,
And that they drink the bitter cup
And boastful words they've eaten.
We'll celebrate with music gay,
With shouts our gladness voicing.
We'll build no ships or planes that day.
We'll spend it in rejoicing.

We'll rock the heavens with our din,
And with our joyful spirit.
In Tokyo, Berlin and Rome
Our gallant men will hear it.
Our sirens with triumphant screams,
Will smack our eardrums sweetly,
Proclaiming that the Axis dreams
Have been blacked out completely.

And thus we'll greet the dawn of peace,
The day we'd long awaited.
Oppressed in Norway, France and Greece
Will then be liberated.
And when the heart of man responds
And builds a new world decently
We'll be glad WE BOUGHT THESE BONDS
AND HAVE YOU DONE SO RECENTLY?



"The Cabart Theatre salutes the mothers and dads whose sons are in the service of the U. S. Armed Forces," says Murray Peck in Long Beach, Calif.

Atmospheric Street Bally Helps Exploit "Moontide"

For his double bill of "Moontide" and "It Happened in Flatbush" at the Paramount, in Syracuse, Dick Feldman used two of his ushers for a novel street ballyhoo. One, dressed as Jean Gabin in old seafaring clothes carried a sea bag over his arm with credits on his back. The other walking next to him was dressed in a baseball suit with a mask, glove, ball, bat and baseball shoes properly carded with credits. The two lads dressed so differently created considerable comment.

Feldman also reached the head of the local free French group, the official agreeing to boost the picture at their opening. Through the announcer from WAGE, who daily broadcasts the ball games, all members of the local team were invited to the opening of the picture.

The orchestras in both hotels played dance numbers composed of songs only with the word "Moon" in it and dedicated the program to "Moontide." In addition a radio program was landed along the same lines.

LaDue Buries Old Man Gloom Ahead of "The Male Animal"

A hearse was driven through the streets of Glens Falls, N. Y., as part of John LaDue exploitation on "The Male Animal" at the Paramount Theatre. Promoted from a local undertaker the hearse was bannered with copy reading: "We're Going to Bury Old Man Gloom. He laughed himself to death when he saw," etc.

In addition, John distributed tinted heralds, the outside of which carried catchline "For Men Only." The inside featured appropriate gag tiein copy with title, playdates, etc.

Piano on Street Aids "Honky Tonk"

Folks in Lexington, Ky., were recently treated to the sight of two colored boys out front of the theatre, one playing hit tunes from the picture "Honky Tonk" and the other singing, all as part of Arnold Feldman's advance on the date at the Opera House. The sides and back of the piano were appropriately lettered with title, cast and playdates. In addition, Feldman distributed heralds, house-to-house in the city and outlying district.

Cronin's Radio Tieup

Ahead of "Roxy Hart" at the Strand, in Portland, Maine, George Cronin tied up with his radio station and secured daily plugs through his offer on one of the morning women's programs of guest tickets for the best household hints and suggestions for program topics.

Honors Golden Wedding Couples

Manager R. Coleman found a spot for some real sentiment in his Charleston, W. Va., "My Gal Sal" campaign for the Kearse Theatre. He cooperated with the *Daily Mail* to honor folks wed 50 years or more with a gala "Golden Wedding Party." The newspapers and radio gave the event wide coverage with resultant good picture breaks.

Victory Sign Fills Former Blank Wall



N. Dow Thompson, district manager for the T. & D. Jr. Enterprises found a new use for what was hitherto an unsightly blank wall. This sign not only sells War Bonds and Stamps but promotes the slogan "Movies for Morale" which Thompson says has caused a great deal of favorable comment.

The sign was painted on the back wall of the Majestic Theatre. The space measures 75 by 60 feet. An idea of the magnitude of the sign can be obtained from the fact that the "V" measures 40 by 40 feet. Thompson explains that the wall and sign are visible to thousands of people. "At the rear of the theatre is an alley," he states, "then the broad expanse of the Truckee River which is faced upon the opposite shore with a spacious lawn in front of the Federal Building. The Federal Building which includes the Reno Post Office extends an entire block between two of the city's most important business streets. Surrounding the Federal Building within one block are the Riverside Hotel, County Building, Civic Auditorium and Library. This sign is visible to all persons leaving these places. All city buses approach their downtown terminal across a bridge with a direct head-on view of the sign.

The *Nevada State Journal* published in the self-styled "Biggest Little City in the World" lays claim now to having America's largest Victory sign and in fact published a special section (promoted by Thompson) the day before Reno's Victory Day, July 1, a gala event which sold over $177,000 worth of stamps.

Palmer's Ration Book

As a teaser ahead of "Rio Rita" at the Lory Theatre, in Highland, Ill., Bernie Palmer distributed small two-fold booklets with "Your Ration Book" on the front cover. The inside spread carrying copy to the effect: "No, we aren't rationing sugar. We are rationing laughs. We think laughs will be so in demand when Abbott & Costello appear in 'Rio Rita' that we are going to ration laughs to assure equal distribution. Every member of the family will be entitled to 150 hearty laughs. You can collect your full quota by seeing" etc., etc.

Old-Time Costume Party Sells "Bashful Bachelor"

N. B. Byrne of the Fox State Theatre, Las Cruces, N. M., highlighted his campaign of "Bashful Bachelor" by staging an old-time costume party at the theatre on opening night of the picture and awarding prizes to persons of all ages attired in old time or back country small town get-ups. The Las Cruces Sun-News gave a front page story to the stunt and followed it up with other stories during the week preceeding the opening.

Byrne also tied-in with the New Mexico A. & M. College paper, the A. & M. Roundup, for an essay contest on "How the Bashful Bachelors of A. & M. College Should Propose." Prizes were awarded to the three students writing the best twenty-five word essay.

Another phase of Byrne's campaign included a Man-On-The-Street bally who contacted persons at random asking them if they knew what sensationally funny picture was coming to the State Theatre. If the person answered correctly he was given a dollar bill and a pair of tickets to see "The Bashful Bachelor." If not he was handed a card reading "Had you answered 'The Bashful Bachelor' starring Lum and Abner I would have given you one dollar and a pair of tickets to see this picture at the State Theatre." The Sun-News plugged the bally by running the names of the persons who answered correctly and a special story on the stunt.

Cornell Sells "Invaders" As Picture-of-the-Month

For his showing of "The Invaders" at the State, in Tupper Lake, N. Y., Clayton Cornell designated it as the Picture-of-the-Month, sniping all frames in advance and during playdates with appropriate copy. A sock 40 by 60 was made up for an advance display, consisting of newspaper headlines on the capture of the eight Nazi saboteurs and tied directly to the picture. Heralds were distributed house-to-house in local and nearby homes and special readers were landed in the papers ten days in advance. Cards advising of the nature of the picture were also mailed to air raid wardens, auxiliary police and defense officials.

Hunter's "West Point" Contest

Folks who identified the songs of the Army, Navy and Marine and Air Force got tickets to see "Ten Gentlemen from West Point" at the Ritz Theatre in Oklahoma. Manager J. C. Hunter placed the contest with local station KOME.

Stewart Holds Dawn Matinee

Many hundreds of girl war plant and sales workers caught a six A. M. breakfast and a seven A. M. show in Topeka, Kansas, when Manager Carl Stewart set up a dawn matinee of "This Above All" at the Grand Theatre.

Murray's Chain Telephone Gag

All members of the Red Cross and women's volunteer organizations pledged themselves to help C. C. Murray, Fox Lincoln Theatre, sell "This Above All" to Springfield, Ill., folks via a chain telephone campaign.

SHOWMEN SUBMIT CAMPAIGNS FOR THIRD QUARTER JUDGES

The Third Quarter of 1942 has started and the campaigns are coming in at a good clip. Here are the showmen whose showmanship has been entered for the consideration of the Judges in the Third Quarter:

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

CLAYTON CORNELL
State, Tupper Lake, N. Y.

GEORGE CRONIN
Strand, Portland, Me.

DAVE DALLAS
State, Manhattan, Kans.

MRS. B. W. DICKINSON
Hamlet, Hamlet, N. C.

BILL ELDER
Loew's, Indianapolis, Ind.

JAMES ESTES
Palace, Childress, Tex.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FISHER
Loew's, Cleveland, Ohio

LEO HANEY
Bucklen, Elkhart, Ind.

ED HARRIS
Fox Glendale, Glendale, Calif.

FAROL HORTON
Lafayette, Lafayette, Ala.

HERB JENNINGS
Colonia, Norwich, N. Y.

BUD KORNBLITE
Capitol, Waverly, N. Y.

DON KUHN
Palm's State, Detroit, Mich.

JOE LONGO
Loew's State, Boston, Mass.

ED MAY
Russell, Maysville, Ky.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

LES POLLOCK
Loew's, Rochester, N. Y.

BUD SILVERMAN
JACK HAMILTON
Webster, Rochester, N. Y.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

MAX WEINBERG
Little, Baltimore, Md.

Atmospheric Front Aids Bowden on "Tarzan"

As his advance for "Tarzan's Secret Treasure" at the Strand Theatre, in Florala, Alabama, Arthur C. Bowden stretched a banner with title, cast and playdates around the entire marquee. The whole front was covered with moss, giving the theatre a jungle atmosphere.

Since it is the custom for all stores in his neighborhood to close on Thursdays at noon through the summer months, Bowden had cards printed to go on each door reading: "We close at noon on Thursdays, join us at the Strand Theatre."

Key Novelties Given For "Frisco Lil"

As a gag novelty giveaway ahead of "Frisco Lil" and "Jail House Blues" at the Victor Theatre, in St. Louis, Mo., Joe Goldstein distributed orange color paper keys printed in black and measuring approximately seven inches in length by one inch in width. Printed on the card was copy reading: "The key to the greatest double show of the season," etc.

Another teaser slant distributed by Joe was a small card with copy: "You may need a *ration card* for sugar, but your pleasures will be *unlimited* when you see 'Remember the Day.'"

Star Photos Distributed By Helson for "King's Row"

Through a tieup with a local druggist who paid for entire cost of printing and distribution, Ray Helson at the Elmwood Theatre, in Penn Yan, N. Y., ahead of "King's Row" distributed 1,000 photos of Ann Sheridan. The cooperating merchant's ad was on the back of the photo. Fifty three-sheets were planted throughout the trade territory as were window cards, and scene stills.

Street Barrel Stunt Aids Rockwell on "This Our Life"

As a teaser in advance of "In This Our Life" at the Steuben Theatre, in Hornell, N. Y., Ken Rockwell stationed a boy on the main streets with an empty barrel the outside of which bore copy: "Take a look. It's free." On inspection, the curious read in the bottom of the barrel "'In This Our Life' Steuben Theatre." The barrel was moved from corner to corner where it gathered many laughs.

Twedt's "Lydia" Benefit

As a goodwill gesture, "Doc" Twedt at the Lido Theatre, in Manly, Iowa, recently tied up with the Woman's Field Army Cancer Drive and donated the proceeds of one of his "Lydia" shows to the fund. The women undertook the sales of the tickets which were especially printed for the occasion and the local papers came through with a nice story on the show.



Farol Horton set up this miniature airfield in a corner of the lobby of the Lafayette Theatre, Lafayette, Alabama.

Conner Promotes Sears For "Tuttles" Window

Since in the picture "Tuttles of Tahiti" the mail order catalogue plays an important prop in the plot, Marlowe Conner at the Capitol Theatre, in Madison, Wis., promoted the local Sears, Roebuck stores for an entire window with a background of a 40 by 60 framed in bamboo. Stills were plastered as a frame around the window and the center of the display was a Sears catalogue.

A contest was worked in offering a cash award for the oldest catalogue brought into the store. This idea was also carried out in newspaper ads directly under the theatre ad and paid for by Sears. A second contest angle was brought in with the store hanging one of their catalogues in the window with a few dollar bills extending from the book. To those coming closest to guessing the page numbers between which the bills were planted tickets were given.

Local Boy Makes Good Angle Used by Harwell

Since Clyde McCoy is a local boy, city manager W. D. Harwell at the Laroy, in Portsmouth, when playing the band centered his campaign around the "local boy makes good" angle. Contacting the local merchants, Bill succeeded in having them carry "welcome home" banners which also featured playdates and theatre credit.

Clyde McCoy having played Portsmouth previously gratis for the Policemen's Ball, the men decided this trip that they would show their appreciation by presenting him with a watch. This was good for stories and art work in the papers. As a final windup, Harwell played the "Sugar Blues" record on a concealed victrola planted in the upper front window of the theatre, the volume was loud enough so that the music could be heard up and down the main street.

Chaplin Impersonator Sells "Gold Rush"

As a street attractor ahead of "The Gold Rush" at the RKO Albee, in Providence, R. I., George French and Bill Morton featured a Chaplin impersonator who covered the best restaurants in town. On the opening day, the lad worked in front of the theatre going through his antics much to the delight of the customers.

Cronin's Radio Tieup

Ahead of "Roxy Hart" at the Strand in Portland, Maine, George Cronin tied up with his radio station and secured daily plugs through his offer on one of the morning women's programs of guest tickets for the best household hints and suggestions for program topics.

Deering's Tortilla Front

To sell his engagement of "Tortilla Flat at Loew's State, in Houston, Tex., Francis Deering constructed an entire false front done in white compoboard. Each side of the box office was flanked with six sheets, with appropriate tiein copy.

Curtis Exploits Shows Despite War Restrictions

From Sydney, Australia, Percy L. Curtis, RKO director of publicity for the date on "Dumbo" at Hoyt's Plaza Theatre, reports on a comprehensive campaign put on despite hostilities. Reported as the first time ever done by the circuit, was the full trailer put on at each of their theatres for a week in advance. In addition 50,000 heralds were distributed at all of the houses. Special slides were also run at the theatres in advance of the picture's opening, reading: "A blessed event soon to happen. 'Dumbo' is coming to the Plaza." This was illustrated by a figure of a huge stork carrying a baby. The same slide was also exhibited at the Hoyts' 22 suburban theatres one week prior to the opening.

The theatre front presented a circus atmosphere and was distinctly colorful with its reproductions of the various characters in the picture. The figure of "Dumbo" itself in the center of the display was animated, the ears moving up and down. Behind the pennants on the front was full-length calico lettering reading: "Disney's Surprise Show for the Grown-Ups." This line was also used in newspaper advertising to attract adults.

Colored "Dumbo" books were given to the radio station as prizes to children in connection with their special children's show. Then, distinctly apart from the juvenile attention, special records were made of dialogue and selected song hits, which were recorded over the cooperating radio station. In addition the local newspapers came through with readers and art work on the picture.

Wheatley Ties Apple Board To "Lady Eve" in Australia

Tying up with the local Apple Board, Arnold Wheatley, advertising manager of the Picadilly Theatre, in Perth, Western Australia ahead of the date on "Lady Eve," promoted 5,000 apples which appropriately wrapped in imprinted paper were thrown from a truck to pedestrians as it toured the city. In addition, the Board paid for the printing and distribution of stickers in two colors showing Barbara Stanwyck eating apples. These were available at shops in the metropolitan area. The Board further took time on the radio a week ahead of the opening to plug the picture during which time cast and playdates were mentioned.

A special lobby display was gotten up for the occasion consisting of a giant cutout apple with tiein copy, 24 sheets were exhibited two weeks ahead and shop windows came through with display of scene stills and tiein copy.

Soldier Quiz Sells "West Point"

When Manager J. J. Mussellman and Exploiteer Jay Frank quizzed Fort Knox soldiers on their choice of the girl they would like to accompany on a bond selling tour, they picked Maureen O'Hara, starring in "Ten Gentlemen from West Point" at the Louisville Rialto.

POLLOCK FEATURES BEAUTY CONTEST

Ties Up with Beverage Concern for Prizes as Well as for Promotion

This is bathing beauty season and so every showman either already has started his promotion or will soon be working on his 1942 Bathing Beauty Campaign. With that in mind, the Round Table presents Lester Pollock's campaign at Loew's Theatre, Rochester, N. Y., scheduled to take place next Tuesday.

Les tied up with the Royal Crown Cola Company to select Miss Rochester. The idea was to get 500 girls to appear in an elimination contest on the stage of the theatre. Window cards were given to each one of the distributors of Royal Crown Cola together with a package of heralds to solicit registration in the Bathing Beauty Contest. The window cards were put around on the various bathing beaches and in the bathing pavilions. Heralds were given to attendants and lifeguards for distribution to the bathing public.

Uses Trailers With "Cool" Background

Trailers with a nice, cool background are plugging the contest asking that 500 girls be ready for the eliminations and then announcing that the 40 selected then will be judged by audience applause the next week for the title of Miss Rochester.

Prizes will be $150 in cash to the winner; second prize, $75; third and fourth prizes, $25 each. Those selected for honorable mention will receive a 1942 model Jantzen bathing suit. The prizes were promoted from the Royal Crown Cola Company, except for the bathing suits, which were furnished by the manufacturer.

Royal Crown Cola cooperated in advertising the affair by incorporating announcements regarding the contest in their radio program which comes over the Rochester station five times a week.

The stage setting will be simple but appealing. It will look like a beach with palm trees, deck chairs, etc., to add realism.

In the lobby there is a platform with a mannequin seated at an umbrella table, dressed in a Jantzen bathing suit. The table holds a bottle of Royal Crown Cola and there are entry blanks also available with new copy.

Special trailers have been prepared and in use three weeks ahead of the show.



This display has been in the lobby of Loew's Rochester for several weeks and will remain until next Tuesday, when the Bathing Beauty Contest takes place. Prospective contestants sat in the empty chair while registering.



This is the setting used by Lester Pollock for last year's Bathing Beauty Contest at Loew's Theatre, in Rochester, N. Y. It's simple but effective.

PERSONALITIES

Reports on Some new members and News of Some old ones.

Earl Keech, an Indiana Boy, Now a Hoosier Showman



Earl Keech, now managing the Vic Theatre in East Chicago, Ind., for Indiana-Illinois Theatres, has had considerable experience in spite of his youth —he is only 24. He started as an usher in his home town of Elkhart, Ind., at the Elco Theatre. He was switched around from one to another of the four theatres in town, finally becoming assistant manager at the Elco, then to the Indiana and finally to his present post. Earl is proud of his association with such well known showmen as Sid Holland, Rex Williams, Art Wartha, Jack Albertson and Chick Tompkins.

McMullin Was, at 17, One of Youngest Projectionists



Frank McMullin started working in the Neighborhood Theatre in Hartland, New Brunswick, when he was very young. He obtained his license as a projectionist in 1929 when he was only 17 and believes that he was then one of the youngest men in Canada to hold an operator's license. Frank left the theatre in 1931 for other pursuits but returned last year to manage the Capital Theatre in Hartland for the B. & L. Circuit. He and Mrs. McMullin live in Hartland now.

Schuessler Left Show Business; "Monotony" Drove Him Back

Leo A. Schuessler started in the show business as an usher when he was 18; he left to work in a department store but the monotony, he says drove him back to the theatre. His first experience was with the Universal Theatre Circuit in his home town of Sheboygan; this group of theatres was later acquired by Warner Bros., and Leo is still with them. After his department store experience during which he served as window trimmer, he became a poster artist and later assistant manager of the Sheboygan. He was promoted to manager of the Majestic and remained there for eight years. He was transferred to the Rex last August. Leo is married and is the father of one daughter age five and another whose age is still measured in weeks.

HAPPY BIRTHDAY

Greetings and salutations are this week extended to the following Round Tablers:

July 20th
Richard M. Mills
John Nahalka, Jr.
Harry F. Karasik
Abe Wasserman
Andy Samuels
J. H. Ross
E. D. Ardavany
Bert Rhonheimer
G. O. Lea
Frank Lewis
Harold E. Elley

21st
Wallace J. Butler
Joseph Forster
Hamilton Kupper
Marty Finger
W. F. Harris
Russell W. Barrett
W. A. Johannsen
Kenneth K. King
William Goodman
Albert Colagiovanni
Conrad Shumway

22nd
Nat Rothstein
J. J. McCarthy
Leon B. Sternberger
Sam L. Handler
William J. Tubbert
Jack Bright
Paul Butterfield

July 23rd
George L. Jonas
Lester MacWatters
Ed P. Kennelly
Frank Vesley
Jack Robert Davis
Douglas F. Avey
Dick Scaglione
Raymond Wilder

24th
Arthur R. Zinmeister
Wilbur B. Grant
Walter E. Jancke
Howard Ralston

25th
Stanley Felch
Emerson Long
Harry Hirsh
Harold Friary
Hudson Edwards
Jack Campbell
J. W. Hill

26th
David Kaplan
Arthur L. Reuter
Harry Hofmann
Kenneth Taylor
David A. Titleman
W. F. Borns
Edward L. Ornstein
James Estes

Ennis, Two Years in Business Likes It Fine, Is Doing Well



John William Ennis, a new member of the Managers' Round Table, proprietor and manager of the New Theatre, Berlin, Maryland, has only been in the business about two years. He likes it fine, however, and says that he is doing fairly well. John was born March 5, 1911, in Bishopville, Md. He is married and the proud father of one child.

A Former Minneapolitan, Duffus Is Now in Virginia

John E. Duffus, now managing the State Theatre in Falls Church, Va., a Richmond suburb, started as an usher at the State Theatre in Minneapolis, then went to the Century and then the Minnesota all in the same city. He is a native of the Gopher State, having been born there Dec. 6, 1916. In 1938, he moved down to Virginia and became associated with the Neighborhood Theatres, Inc. His first assignment was the Ashton. He was the first manager of the Buckingham in 1939 and of the Arlington in 1940.

JOSEPH A. PHILLIPS, former assistant manager of the Strand Theatre in Scranton, Pa., has been made corporal with the 103d Engineers at Camp Livingston, Pa.

GEORGE WELSH, assistant manager of the Orpheum theatre, in Wilkes Barre, Pa., has been named assistant manager of the Capitol, succeeding Joseph Flaherty, who entered the Army's Officers Candidate School. Tom Curley, assistant manager of the Strand theatre, has been advanced to Welsh's former post.

HOWARD SHAVER, assistant manager of the Capitol Theatre, in Hazleton, Pa., has been assigned to Camp Pickett, Va., where he will be with the Anti-Tanks Corps.

JOHN CONDRACH of the Refowich theatre, in Freeland, Pa., has been assigned to the Marines Quartermaster School, Quantico, Va.

GERALD WELCH, assistant manager at the M&P Strand theatre, in Lowell, Mass., is now a private in the Army, stationed at Fort Devens, Mass.

PAUL BARKER, formerly assistant at the L&G Capitol theatre, at Hillsboro, N. H., has succeeded Walted Teed as manager of the State theatre, in Madison, Maine. Teed has shifted as manager to the Capitol, in Hillsboro, succeeding Otto Settele, who has become manager of the Braintree, at Braintree, Mass. Settele replaces Herbert Brine, now in the Army at Camp Chaffee.

IRWIN KARCHES, manager of the Congress Theatre, in St. Louis, has joined the Army.

VINCENT ALDERT, former assistant manager of the Calvin theare, at Northampton, Mass., has been made manager of the Paramount theatre in Brattleboro, Vt., replacing Claude Frederic, who has assumed the managership of the Garden, in Greenfield, Mass. James M. Jerauld goes from the Garden to the Capitol, at Pittsfield, succeeding Edward M. Dowling. The latter goes to the Victory, at Holyoke, succeeding Norman Prager, who has assumed his new duties as manager of the Kentucky, in Lexington, Ky.

LLOYD H. ROLLINS, former manager of the Mayfair theatre, in Bridgeton, Maine, is now managing the Smalley theatre, in Hensonville, N. Y.

HY BETTINGER is now managing the Playhouse, in Hicksville, N. Y.

LON McDOWELL has taken over the management of the Capitol Theatre, at Hartley, Iowa.

HAL SHERIDAN, formerly with TriStates as city manager at Cedar Rapids, Ia., has taken over the management of the Times Theatre in that city.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

THEATRE WANTED NEAR NEW YORK. PARTnership considered. ELIAS ENDICOFF, 50 Lefferts Ave., Brooklyn.

THEATRE BUILDING AND EQUIPMENT FOR sale or trade or lease. 310 upholstered seats, lobby, forced air heat, air conditioned, Motiograph booth equipment, new front, Wagner marquee. Just remodeled at the cost of $12,000. All in first class condition ready to go. Now closed. Price $18,000, clear. AL HEMPEL, 102 S. Denver, Tulsa, Okla.

FOR SALE OR LEASE, BEAUTIFUL COLLEGE town theatre, Mesilla Park, New Mexico. Unequipped. Seats four hundred. Additional drawing population ten thousand, three miles Las Cruces. Recently operated by Fox. Wonderful opportunity. C. C. DUES, Crawford Theatre, El Paso, Texas.

FOR LEASE THEATRE AND EQUIPMENT, 450 seats, New England Defense Industry town. Some remodeling needed. Money making opportunity for able operator. BOX 1549, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

CELEBRATING OUR 15TH ANNIVERSARY. Get our mammoth bargain bulletin! S. O. S. CINEMA SUPPLY CORPORATION, New address, 449 West 42nd Street, New York, N. Y.

ALSO USED EQUIPMENT. SPROCKETS $1.95, Cinephor lenses $15. BB Int. Movement $19.75, lense cleaner 75c. Free bargain bulletins and sound servicing data. WESLEY TROUT, Box 575, Enid, Oklahoma.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED GENERAL EQUIPMENT

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

STILL SHIPPING, AND FAST. HARD TO GET items are easy here. 1,000-watt Spots on Stands, $14.95; cushion seats, 39c; figured Monks cloth, 35c yd.; carpet, 65c yd.; carpet padding, 19c yd.; lenses, $2.95; soundheads, $9.95; amplifiers, $4.95; portables, 16mm., 35mm., from $29.50; Powers mechanisms, $39.50. S. O. S. CINEMA SUPPLY CORP., New York.

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Ave., Chicago.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

TRADE IN YOUR OLD TICKET REGISTER now. Summer clearance sale on late model Gold Seal, Simplex, Model H, Timco or Automaticket, perfect operating modernized machines. All sizes. Large allowances and discounts. Two year unconditional guarantee. TICKET REGISTERS COMPANY OF AMERICA, 910 South Michigan Avenue, Chicago.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

CLEANCUT INTELLIGENT MEN, DRAFT EXempt, manage small exchanges. BOX 1548, MOTION PICTURE HERALD.

ASSISTANT MANAGER, DRAFT EXEMPT, small New York City chain. Send photograph and all information in letter. BOX 1550, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the worksbops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion pictnre industry should have a copy. Be sure to send in your reservation today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE NEWS, OLD PRODUCT announcements, silent picture stills, cards. 611 North Fairfax, Los Angeles.

AIR CONDITIONING EQUIPMENT

YOU CAN STILL GET BLOWERS WITHOUT priority. Wire now. 16" exhaust fans, $16.50. Directional diffusers, from $11.65. Free bulletins. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

Caspar Briggs Dies at 96

Caspar Warren Briggs, photographer and a pioneer with his father in the development of magic lantern slides, especially the collodion slide, died July 10th in Atlantic City. He was 96 years old. His home was in Philadelphia.

Mr. Briggs became interested in lantern slides through his father, Dr. Daniel H. Briggs, who gave up his medical practice in the 1840's to devote his time to making slides. In 1851 Dr. Briggs developed a method of applying the collodion process to glass for slides, and when Mr. Briggs was a young man his father moved to Philadelphia and bought out Frederick D. Langenheim, well known slide maker.

His first motion pictures were known as "slip slides," in which figures painted on a slide were made to move across a background imposed on another slide. Later he obtained a vertical effect, and the peak of the motion slides was reached with the "dancing and skeleton slide." In this the skeleton was photographed on mica in six different poses, each pose showing progressive steps in a dance.

Mr. Briggs retired in 1917, turning the business over to members of his family. In 1938, on his ninety-first birthday, he received the distinguished service award of the Pennsylvania Arts and Sciences Society.

Robert Golden, Director For MGM Dies on Coast

Robert A. Golden, 45, assistant director for Metro-Goldwyn-Mayer, choked to death July 8th in Hollywood on a piece of steak. Doctors removed the obstruction, but he died shortly afterward.

Mr. Golden, known as "Red," had been an assistant director at the MGM studio for 16 years. He served in the Navy in the first World War. One of his picture assignments took him to Africa with Director W. S. Van Dyke to film "Trader Horn."

Robert T. Smith Dead

Robert T. Smith, 45, Milwaukee exchange manager for Warners, died July 8th of a heart attack. Mr. Smith had managed the distribution of Warner Bros. and First National pictures and Vitaphone short subjects throughout Wisconsin and northern Michigan for the last 18 years.

James P. Leffler

James P. Leffler, secretary-treasurer of the Harris Grand and Princess theatres in Bloomington, Ind., died July 6th. He was taken to the hospital a day before fire swept the Grand.

Jack White

Jack White, 49, former film and stage comedian and part owner of the Club 18 in New York, died July 13th at his home in New York. He appeared in short subjects and features and on the stage in George White's "Scandals." His widow, Edith, is a daughter of the late Sigmund Lubin, film pioneer.

George Endert

George Paul Endert, for many years manager of the Paramount exchange in Seattle, died at his home there July 8th after a long illness. Following his retirement several years ago from active association with the film industry, he was financially interested in several neighborhood theatre ventures, but ill health kept him from active service for many months.

UMPI Tax Committees Are Nearly Complete

New members of the Umpi local tax committees announced this week are:

ALABAMA: Maurice Mitchell of the 20th Century-Fox exchange, Atlanta, who resides in Birmingham, will represent distribution on the Alabama committee, of which Col. Thos. E. Orr, president of the Amusement Enterprises, Inc., is chairman. Mr. Mitchell's appointment completes the Alabama Committee.

FLORIDA: Paul Harrison, RKO Radio representative in Florida has joined the committee completing the roster there, together with Fred H. Kent of Florida State Theatres, Jacksonville, who is acting as temporary chairman, and Earl Fain of Leesburg, Florida. A permanent chairman will be elected by the committee.

NEW HAMPSHIRE: E. Fahey of the State theatre, Manchester, will represent circuit operations, while W. Lester Hughes of the Paramount exchange, Boston, will represent distribution. A third member to represent individual independent theatre operations has not yet been appointed.

VERMONT: R. Robb, Jr., of the Playhouse, Randolph, Vt., and Thomas Duane of the Paramount exchange, Boston, are on the Vermont committee. A third member to represent circuits is to be announced.

As soon as the openings have been filled in Vermont and New Hampshire, the entire United States will be completely covered by 55 UMPI tax committees to operate under the direction of the national tax committee of which Spyros Skouras is chairman.

March of Time Drops Canadian Board Suit

Discontinuance of an action taken by the March of Time against the National Film Board of Canada followed an agreement between the two parties that film provided by the March of Time, used as a portion of a National Film Board documentary, will not be exhibited outside of Canada.

The action was commenced by March of Time as a protest against the exhibition in the United States of the board's picture "War Clouds Over the Pacific," which included film provided by the March of Time. The complainant dropped the action as soon as the agreement was reached, it was reported in the Canadian House of Commons.

Auerbach Sued for $3,000

Suit for $3,000 damages against Joseph Auerbach was filed this week in the N. Y. Supreme Court by Arnold Pressburger and Gregor Rabinovitch. Plaintiffs claim that Auerbach in 1937 promised to pay them the amount sued for if they would devote their efforts to obtaining the distribution rights to the films "An English Marriage" and "So Ended a Great Love" from Cine Allianz Tonfilm of Berlin. According to the complaint, Auerbach was granted the distribution rights to the films but failed to make the promised payment.

Patrick Mulderry

Patrick W. Mulderry, 82 who attracted the film industry to Albany, N. Y., by building exchanges to house all the major companies in 1927, died there July 7th.

William Chaloux

William A. Chaloux, who for 45 years had been engaged as a property man in various theatres in Holyoke, Mass, died there July 6th.

Mrs. Kathryn Lake

Mrs. Kathryn Lake, wife of James Lake, operator of the Gayety theatre, Washington, died July 8th.

IN THE COURTS

Tax Recovered By Music Hall

Neither the theatres hiring special stage acts nor the artists themselves are subject to Federal social security taxes, since these artists are not employees of the theatres, Federal Judge John Bright ruled last week in New York in a precedental decision which awarded a judgment of $1,079 in favor of Radio City Music Hall for taxes paid under protest to the U. S. Government.

The Music Hall had sued for the return of the sum awarded, which represented two per cent of salaries paid to special acts hired by the theatre during 1938. A ruling of the Collector of Internal Revenue in January, 1939, had forced the Music Hall to meet the taxes.

In a 12-page opinion, Judge Bright limited the dispute to the sole question whether special artists were employees or "independent contractors, under which latter classification no tax should be payable." "Special artists, who have no regular employer, and never have had, and who are dependant upon the merit of their particular act to sell it in the amusement market, were never intended to be benefitted by the accumulation of reserves to be paid to them in times of unemployment," the court stated.

Judge Bright added: "Neither the person engaging their services, nor the time of their engagement, is stable or fixed. Their ability to sell depends entirely upon the amusement value of the commodity which they sell, and their earnings depend, not upon the fact that they are able or willing to work, but upon the fact that their particular performance has some popular appeal to the entertainment seeking public. What they should do and how they should do it, was theirs to develop and decide. They were merchants selling in the amusement market, and nothing else."

To be an employee, the opinion read, the theatre must control "not only what shall be done but how it shall be done." In the category of employees could be included the Music Hall Rockettes and orchestra but special acts were predetermined in nature and were hired only to round out the regular Music Hall program, the court held.

Patent Suit Is Filed

Claiming infringement of a patented film splicing machine, David E. Schayer last week filed suit in the U. S. District Court against RKO, Columbia, Universal, Film Automatic Machine Co. Inc., Wallace & Tiernan Products, Inc., Harry G. Hess and Abraham J. Willner. Defendants are charged with manufacturing, selling and using a film splicing machine and rewinder which embodies devices patented by the plaintiff. An injunction, accounting of profits and damages are sought.

Charge Plagiarism

A plagiarism suit against Jerome Chodorov, Joseph Fields, Sally Benson, Max Gordon and Random House, Inc. was filed this week in the U. S. District Court, New York, by Lillian Day. Plaintiff claims that the Broadway play "Junior Miss" was pirated from a series of eight of her short stories which were published in the magazine *Photoplay* from 1938 to 1940. An accounting and an injunction are sought.

Management Changes

M. E. Berkhimer, formerly with the Odeon and Casino theatres at Marshalltown, Ia., has been appointed manager of the Academy theatre at Provo, Utah, succeeding Harry B. Ashton, who has been promoted by the Jos. L. Lawrence Theatres to the Paramount in Salt Lake City.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Pride of the Yankees

(RKO Radio-Goldwyn)

The Tragedy of Lou Gehrig

by William R. Weaver
in Hollywood

A line in the dialogue of this biography of the late Lou Gehrig places at 50,000,000 the number of Americans interested in baseball and its heroes, but it is not in Samuel Goldwyn to restrict himself, his picture or his customers to any such limited circle as that. He has equipped his production, therefore, with items of interest to a variety of publics, in addition to baseball's, and has pointed it squarely at the tear-ducts of the whole population.

On the talent side he has given the exhibitor Gary Cooper, at the peak of his draw, in the title role, with Walter Brennan, habitual Academy Award winner, alongside, plus Teresa Wright, out of "The Little Foxes" and "Mrs. Miniver," as the hero's wife.

To fill out the marquee, as well as to give the picture realism, he has added Babe Ruth, Bill Dickey, Robert W. Meusel and Mark Koenig, from baseball, and Bill Stern from radio. For good measure he has interpolated Veloz and Yolanda and Ray Noble and his orchestra.

A foreword by Damon Runyon serves the triple purpose of bringing that name into the exploitation fold, notifying the uninformed observer at the start of the picture that the hero is going to die (a circumstance essential to the success of the narrative) and supplying the exhibitor with some potent copy for his newspaper advertising space. It also serves to relate the death of the diamond hero to the dying going on in fields of battle at this time.

Having made all these provisions for attracting large numbers of people to his picture, Producer Goldwyn unfolds to them what Runyon's foreword describes with accuracy as "the story of a hero of the peaceful paths of everyday life." Being just that, the narrative contains no incidents of melodramatic intensity, save those moments of diamond history which are lifted from the records of the game for filming, and makes its way quietly through a sequence of gentle passages which pile, one upon another, bits of the Gehrig family background. These serve to document the Gehrig case and endear the Gehrig personality in preparation for the farewell address, filmed in conformity with the actual event which occurred on June 4, 1939, which brings the picture to its close—and the audience to a flood of tears which are tears no less, whether shed for the dead Gehrig or the living Cooper.

The picture is like none other ever filmed. It is factuality encased in artifice and fitted out with sales points. It is Goldwyn in a demonstration of producership such as is not often to be witnessed, and it is entertainment on any count. It telegraphs its punch, which isn't of a kind to permit of surprise in any case, and then makes it stand up. That comes under the head of showmanliness become art.

Sam Wood's direction is up to his standard and the script by Herman J. Mankiewicz and Jo Swerling, from the story by Paul Gallico, squeezes the utmost out of each crumb of material.

Previewed at the Ambassador theatre, Los Angeles, to some 300 or 400 members of the press, all of whom shed some tears, or wanted to, during the tragic finale.

Of America, For Americans

by Elizabeth A. Cunningham
in New York

"Pride of the Yankees" is not a baseball picture, although the passage of time is told by the pennants flying over the ball parks. It is not even the story of a baseball player, much as Lou Gehrig has come to typify the ideal performer and sportsman. It is the story of a man, a public figure whose tragic death took him out of the realm of sports heroes into the legend of America.

For Lou Gehrig's life is Americana, from his boyhood in a home where the influence of European forbears had not yet been erased to his courageous withdrawal from public life with the applause of thousands in his ears. Much of it that the public never knew has been supplied, fictionalized perhaps, in the portrayal of his life with proud parents and an adoring wife. Thus, it is the full impact of loss which the audience comprehends, but with it comes the certainty that such lives are not bounded by time or circumstance, that the spirit of a man had fulfilled itself.

The performance of Gary Cooper is so right that he is Lou Gehrig when the picture achieves its climax, completely identified with the man you knew through the press. Teresa Wright has provided an admirable Eleanor, sincere and unaffected. Special mention should be given also to Elsa Janssen, Lou's mother, who affords a quiet humor, avoiding sentimentalism.

The entire production by Samuel Goldwyn has a satisfying authenticity and a keen emotional appeal which should fulfill audience expectations.

Seen in a New York projection room where the audience watched attentively and was stirred.

Release date not set. Running time, 120 min. PCA No. 8295. General audience classification.

Lou Gehrig.....Gary Cooper
Mrs. Gehrig.....Teresa Wright
Sam Blake.....Walter Brennan
Babe Ruth, Dan Duryea, Elsa Janssen, Ludwig Stossel, Virginia Gilmore, Bill Dickey, Ernie Adams, Pierre Watkin, Harry Harvey, Robert W. Meusel, Mark Koenig, Bill Stern, Addison Richards, Edward Fielding, George Lessey, Edgar Barrier, Douglas Croft, Gene Collins, David Holt, Veloz and Yolanda, Ray Nobel and orchestra.

Bombs Over Burma

(Producers Releasing)

War Melodrama

Made apparently expressly for the houses featuring melodramatic fare, "Bombs over Burma" bases its plot on the efforts of a Chinese woman patriot to uncover enemy intelligence operations which keep Jap bombers informed of convoys along the Burma Road. The patriot, a schoolmistress played by Anna May Wong, journeys along the road in a bus with a group of other persons and circumstances force them to stop at a monastery where the action unfolds. There are no Japanese shown, the villain being a Nazi intelligence officer posing as a Briton.

Supporting Miss Wong are Noel Madison, Leslie Denison, Nedrick Young in his film debut, Dan Seymour, Frank Lacteen, Judith Gibson, Dennis Moore, Connie Leon, Hayward Soo Hoo, Richard Loo and Paul Fung. Outstanding is the bit by Hayward Soo Hoo, Chinese tot whose screen bearing is as cute as any seen on the screen.

Produced by Alfred Stern and Arthur Alexander and directed by Joseph H. Lewis, the picture's continuity and the efforts of the actors are hampered by stilted dialogue and plot incongruities. Milton Raison and Lewis adapted Raison's original story.

Seen at the Vogue theatre, Hollywood, on a double bill with "Prisoner of Japan," from the same company, as the component parts of a "Slap the Jap Week" program, the picture evoked little interest.—V. K.

Release date, June 5, 1942. Running time, 65 min. PCA No. 8332. General audience classification.

Lin Ying.....Anna May Wong
Me-Hoi.....Noel Madison
Leslie Denison, Nedrick Young, Dan Seymour, Frank Lacteen, Judith Gibson, Dennis Moore, Connie Leon, Hayward Soo Hoo, Richard Loo, Paul Fung.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM (Two Reels) 1941-42		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	385
	RAYMOND GRAM SWING—HISTORICAL REELS (8 Minutes) 1941-42		
3981	Broken Treaties	8-1-41	290
3 82	How War Came	11-7-41	411
	ALL STAR COMEDIES (Average 17 Min.) 1941-42		
3421	Love In Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache In Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3428	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	586
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study In Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	..
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	..
	COLOR RHAPSODIES (7 Minutes) 1941-42		
3501	Who's Zoo In Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3508	Concerto In B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	PHANTASIES CARTOONS (Average 9 Min.) 1941-42		
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	..
	FABLES (8 Minutes) 1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chesinut Tree	2-22-42	566
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	..
	CINESCOPES (Average 9 Min.) 1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women In Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 6) (10 Minutes) 1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 8 (Goodfellowship Songs)	1-23-42	568
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Sweetheart Songs)	3.27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	QUIZ REELS (Average 10 Min.) 1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3802	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625
	PANORAMICS (10 Minutes) 1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time In the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602
	TOURS (10 Minutes) 1941-42		
3551	Journey In Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566
	SCREEN SNAPSHOTS (Series 21) (10 Minutes) 1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	WORLD OF SPORTS (10 Minutes) 1941-42		
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	285
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	652
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-7-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (20 Minutes) 1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
A-304	For the Common Defense	6-20-42	..
	SPECIAL SUBJECT (21 Minutes) 1941-42		
X-310	War Clouds In the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	PETE SMITH SPECIALTIES (10 Minutes) 1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-384	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-368	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
	PASSING PARADE (10 Minutes) 1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	568
K-384	The Women In the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
	MINIATURES (10 Minutes) 1941-42		
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700
	OUR GANG COMEDIES (Average 11 Min.) 1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
	TECHNICOLOR CARTOONS (9 Minutes) 1941-42		
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-348	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats In The Belfry	7- 4-42	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL COLOR CARTOON (Two Reels) 1941-42		
FFI-1	The Raven	4-3-42	525
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-12-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	625
LI-5	No. 5	6-26-42	754
	BENCHLEY COMEDIES (10 Minutes) 1941-42		
SI-1	How to Take a Vasation	10-10-41	523
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	602
SI-4	Keeping In Shape	6-12-42	754
	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42		
MI-1	Road In India	10-24-41	377
MI-2	Indian Temples	7-24-42	..
	SUPERMAN COLOR CARTOONS (8 Minutes) 1941-42		
WI-1	Superman	9-28-41	251
WI-2	Superman In the Mechanical Monsters	11-21-41	435
WI-3	Superman In the Billion Dollar Limited	1-9-42	488
WI-4	Superman In the Arctic Giant	2-27-42	578
WI-5	Superman In the Bulleteers	3-27-42	625
WI-5	Superman In the Magnetic Telescope	4-24-42	653
WI-7	Superman In Electric Earthquake	6-5-42	754
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	6-19-42	754

Prod. No.	Title	Rel. Date	P.D. Page
	HEADLINERS (10 Minutes) 1941-42		
A1-1	Beauty and the Beach	9-26-41	322
A1-2	The Copacabana Revue	11-28-41	397
A1-3	Carnival In Brazil	3-6-42	578
A1-4	Hands of Victory	5-22-42	653
A1-5	Nightmare of a Goon	5-1-42	653
	MADCAP MODELS (Color) (9 Minutes) 1941-42		
U1-1	Rhythm In the Ranks	12-26-41	453
U1-2	Jaspar and the Watermelons	2-6-42	486
U1-3	The Sky Princess	3-27-42	578
U1-4	Mr. Strauss Takes a Walk	5-8-42	653
U1-5	Tulips Shall Grow	6-26-42	..
	POPEYE THE SAILDR (7 Minutes) 1941-42		
E1-1	I'll Never Crow Again	9-19-41	322
E1-2	The Mighty Navy	11-14-41	397
E1-3	Nix-on Hypnetricks	12-19-41	435
E1-4	Kickin' the Conga Round	1-16-42	486
E1-5	Blunder Below	2-13-42	529
E1-6	Fleets of Stren'th	3-13-42	625
E1-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
E1-8	Olive Oyl and Water Don't Mix	5-8-42	729
E1-9	Many Tanks	6-5-42	755
	PDPULAR SCIENCE (Color) (10 Minutes) 1941-42		
J1-1	No. 1	9-19-41	322
J1-2	No. 2	11-7-41	375
J1-3	No. 3	1-30-42	486
J1-4	No. 4	4-3-42	625
J1-5	No. 5	6-12-42	755
	SPEAKING OF ANIMALS (8 Minutes) 1941-42		
Y1-1	In a Pet Shop	9-5-41	290
Y1-2	In the Zoo	10-31-41	377
Y1-3	At the County Fair	1-23-42	477
Y1-4	In the Circus	5-29-42	729
	SPDRTLIGHTS (9 Minutes) 1941-42		
R1-1	Shooting Mermaids	9-5-41	290
R1-2	Meet the Champs	10-3-4-	323
R1-3	Sittin' Pretty	10-31-41	377
R1-4	Quick Returns	11-28-41	411
R1-5	Buying a Dog	12-26-41	433
R1-6	Better Bowling	1-23-42	486
R1-7	Lure of the Surf	2-20-42	554
R1-8	Timing Is Everything	3-20-42	625
R1-9	Personality Plus	4-17-42	653
R1-10	Hero Worship	5-15-42	729
R1-11	Parachute Athletes	6-19-42	754
	QUIZ KIDS (11 Minutes) 1941-42		
Q1-1	No. 1	9-12-41	290
Q1-2	No. 2	12-5-41	411
Q1-3	No. 3	2-6-42	519
Q1-4	No. 4	4-17-42	652
Q1-5	No. 5	5-22-42	729

RKO

	MARCH OF TIME (Average 20 Min.) 1941-42		
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,108	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India In Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
	SPECIAL (22 Minutes) 1941-42		
.....	Battlefields of the Pasific (March of Time)	12-17-41	420
	WALT DISNEY CARTOONS (Color) (8 Minutes) 1940-41		
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-28-41	465
14,116	The Village Smithy	1-16-42	488
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
	INFORMATION PLEASE (Average 11 Min.) 1941-42		
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	..
	SPDRTSCOPE (Average 9 Min.) 1941-42		
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Dbedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. Dne	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	..
	PICTURE PEOPLE (10 Minutes) 1941-42		
24,401	Stars In Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,408	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	..
	EDGAR KENNEDY (Average 18 Min.) 1941-42		
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729
	LEON ERROL (Average 19 Min.) 1941-42		
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	..
	RAY WHITLEY (Average 15 Min.) 1941-42		
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.) 1941-42		
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	486
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes) 1941-42		
2105	Secret of the Fjord	2-13-42	566
	MAGIC CARPET (9 Minutes) 1941-42		
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-28-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755
	SPDRTS REVIEWS (8 Minutes) 1941-42		
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime In Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	729
	TERRYTODNS (Color) (7 Minutes) 1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose In Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	755
	TERRYTDONS (Black & White) (7 Minutes) 1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-8-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose In Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose In Tire Trouble	7-24-42	..
	THE WORLD TODAY (9 Minutes) 1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754

UNITED ARTISTS

	SPECIAL (16 Minutes) 1941-42		
	A Letter from Home	11-28-41	420
	WORLD IN ACTION (TWO REELS) 1941-42		
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
...	The Battle for Oil		539
....	New Soldiers Are Tough		699
....	Inside Fighting Russia		784

UNIVERSAL

	TWO REEL SPECIALS 1941-42		
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6248	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	..
6253	Pigeon Patrol	8-3-42	..
	STRANGER THAN FICTIDN (9 Minutes) 1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	..
6383	Women at the Plough	7-20-42	..
	VARIETY VIEWS (9 Minutes) 1941-42		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-28-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports In the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	..
	MUSICALS (Average 18 Min.) 1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	488
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	..
6231	Shuffle Rhythm	8-19-42	..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.) 1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Under Those Wings	7-25-42	..
	BRDADWAY BREVITIES (20 Minutes) 1941-42		
7101	Minstrel Days	9-6-41	285

Prod. No.	Title	Rel. Date	P.D. Page
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	485
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	853
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	..
7112	West Point on Parade	8-22-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653

THE SPORTS PARADE
(10 Minutes)
1941-42

7400	Hatteras Honkers	6-13-42	755
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	..
7410	Argentine Horses	8-8-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carleca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-8-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-8-42	754
7612	Gopher Goofy	6-20-42	755
7613	Wacky Blackout	7-4-42	..
7614	The Ducktator	8-1-42	..
7615	Eatin' on the Cuff	8-15-42	...
7616	The Impatient Patient	8-29-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-4-42	..
7723	Foney Fables	7-18-42	..
7724	The Squawkin' Hawk	8-1-42	..
7725	Fresh Hare	8-15-42	..
7726	Fox Pop	8-29-42	..

OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Majors' Exchanges)

Bomber		509
Pots to Planes		509
Food for Freedom		509
Red Cross Trailer		509
Women in Defense		509
Safeguarding Military Information		509
Tanks		509
Any Bonds Today		509
Ring of Steel		587
Fighting Fire Bombs		587
Lake Carrier		715
United China Relief		.
Winning Your Wings		674
Keep 'Em Rolling		674
Mr. Gardenia Jones		674
Your Air Raid Warden		770
Vigilance		771

U. S. TREASURY DEPT.
(Released Through National Screen)

The New Spirit		529

MISCELLANEOUS

Defense of Moscow (Artkino)		518
Hidden Hunger (Film Center)		518
Kaltenborn Edits the News (Newsreel Distributors)		497
Listen to Britain (British MOI)		554
Movie Quiz No. 1 (R. U. McIntosh)		375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
Soviet Women (Artkino)		612

SERIALS

COLUMBIA

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715

REPUBLIC

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	568
184	Perils of Nyoka (15 episodes)	6-27-42	767

UNIVERSAL

1941-42

6781-95	Riders of Death Valley (15 Episodes)	7-1-41	82
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	520
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784

Shorts: Synopses and Information

JUNIOR G-MEN OF THE AIR (Univ.)

Serial (7881-92)

The Dead End Kids and the Little Tough Guys combine forces to meet the threat of sabotage from a fifth column organization known as the Order of the Black Dragonfly. They are aviation enthusiasts, working in an airplane and auto junkyard and assembling a plane from the parts. In spite of their distrust of "cops," the boys join the Junior G-Men because of their interest in flying and help organize a campaign to round up enemy agents who operate by plane from a camouflaged farm several miles from the city. Once on their trail, the boys are in grave danger and are finally taken prisoner by the saboteurs, escaping in their plane to reach the State Guard and assist in the capture.

Release date, June 30, 1942 — 12 *episodes*

A BATTLE FOR A BOTTLE (Col.)

Phantasy Cartoon (3703)

A cat attempts to steal a bottle of milk off the porch under the eyes of Butch, the watchdog. Caught in the frontal approach, he resorts to cunning stratagems and is met with the bulldog's stern determination to defeat his purpose.

Release date, May 29, 1942 — 7 *minutes*

TENNIS RHYTHM (Col.)

World of Sports (3809)

Bobby Riggs is shown winning the National amateur tennis championship at Forest Hills and then shows how tennis should be played.

Release date, July 3, 1942 — 9 *minutes*

INSIDE FIGHTING RUSSIA (UA)

World in Action (*No. 6*)

Described in the foreword as a tribute to the people of Russia, the latest release in the World in Action series is an account of the Soviet preparations for resistance to the German invasion. The strides made in industry, the construction of plants behind the Urals and out of bombing range, the farming of great tracts of Siberia, the education of men and women to assume their places as citizens and workers, are the principal subjects portrayed by the fast-moving camera. But there are scenes of fighting men, too—some of the attacking panzer divisions and some of the stubborn defenders, turning the same strategy and weapons against them. The commentary is repetitively laudatory and glowingly represents the achievements as the work of a young, united people under the "red badge of courage," but the story it tells could stand by itself. The film was produced by Stuart Legg for the Canadian National Film Board.—E. A. C.

19 *minutes*

OLAF LAUGHS LAST (Col.)

El Brendel (3435)

Olaf is in love with beautiful Anne Jeffreys, but he is extremely shy. The girl's father, however, prefers him to her other suitor, George Lewis. The latter fills Olaf with cognac in a cafe and kidnaps Anne, but Olaf gives chase and rescues the lady.

Release date, June 18, 1942 — 17 *minutes*

TIREMAN, SPARE MY TIRES (Col.)

Harry Langdon (3434)

Harry Langdon, a traveling salesman, meets an heiress who has left home to avoid a marriage and remembers the $5,000 offer for her return. They are forced by a blackout to spend a night in an auto camp where each tries to impress the other with domestic competence, without success. In the morning her father arrives with the police, but Harry collects both the reward and the girl.

Release date, June 4, 1942 — 17 *minutes*

WOODMAN SPARE THAT TREE (Col.)

Color Rhapsody (3508)

The fox disguises himself as a woodchopper and sets out to chop down the tree inhabited by a crow. The bird tries many ruses to protect his home, but the fox will not be distracted. He hits on a plan to fell the stubborn tree, only to find it petrified and to be caught in his own devices.

Release date, June 19, 1942 — 7 *minutes*

MATRI-PHONY (Col.)

The Three Stooges (3407)

The scene is ancient Erysipelas in the reign of the emperor Octopus Grabus where the Three Stooges are potters. Trying to foil an order of the emperor that all beauteous redheads report at the palace, they spirit one off and leave Larry to pose as the bride-to-be. After the substitution is discovered, the three make for Athens in their auto.

Release date, July 2, 1942 — 17 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 782-784.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 768-769.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	July '42	66m	May 23,'42	p673	p613	p756
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will Go	20th-Fox	256	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	....
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	410B	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby-Faced Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Not Set	...	.....	....	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	....	Charles Starrett-Russell Hayden	Aug. 16,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	.....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	....	Penny Singleton-Arthur Lake	Aug. 6,'42	...	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Calaboose	UA-Roach	....	Jimmy Rogers-Mary Brian	Not Set	...	.....	....	....	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	July '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	...	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	.....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	....	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie	Not Set	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	...	.....	....	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	....	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.		Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	255	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....

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Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Ccl.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
He's My Old Man	Col.	....	Pat O'Brien-Glenn Ford	Not Set	...	.....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	.....	....	p715	....
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	...	.....	....	....	....
Hi! Neighbor	Rep.	....	Lulubelle & Scotty-Jean Parker	Not Set	...	.....	....	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I KILLED That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Invisible Agent	Univ.	....	Ilona Massey-Jon Hall	July 31,'42	...	.....	....	....	....
Isle of Fury	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	...	.....	....	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	....

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Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	...	.....	....	....	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	....	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	....
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Lazybones	Rep.	....	Judy Canova-Joe E. Brown	Not Set	...	.....	....	....	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	257	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Love & Kisses, Caroline	Univ.	....	Robert Cummings-Diana Barrymore	Not Set	...	.....	....	p772	....
Loves of Edgar Allan Poe, The	20th-Fox	259	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June . .'42	86m	May 30,'42	p687	p648	p756
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	....	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Not Set	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42.	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Not Set	...	.....	....	....	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Backmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....

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Parachute Battalion	RKO	202	Robert Preston-Nancy Kely	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	...	.....	....	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Plainsmen	Rep.	....	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	258	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	....	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Gunsmoke	Col.	....	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	p781	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	...	.....	....	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p756
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	...	.....	....	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	....	Bruce Bennett-Kay Harris	Aug. 27,'42	...	.....	....	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	...	.....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	...	.....	....	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	...	.....	....	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	.....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	p701	....
Talk of the Town	Col.	....	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	.....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p756
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Above (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	212	Llye Talbot-George Neisee	June 26,'42	...	.....	....	....	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	.....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	...	.....	....	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	...	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	...	.....	....	p772	....
Wavell's 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	.....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	....	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	...	.....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	Aug. 21,'42	...	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	....
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 768.

ALWAYS ON THE JOB

ALTHOUGH the superb quality of Eastman negative films—each in its own field—may be taken as a matter of course, this excellence requires the constant vigilance of many experts all along the line.

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

A HOT-OFF-THE-HEADLINES HIT! TIMELIEST IN A SMASH SERIES!

Nazis take over a Park Avenue club . . . but watch Fiction and Radio's top sleuth take over the Nazis!



WM. GARGAN as Ellery Queen and MARGARET LINDSAY as Nikki Porter in

ENEMY AGENTS MEET ELLERY QUEEN

with

CHARLEY GRAPEWIN

GALE SONDERGAARD

GILBERT ROLAND

SIG RUMAN

JAMES BURKE

Screen play by ERIC TAYLOR
Story by ELLERY QUEEN
Directed by JAMES HOGAN

A COLUMBIA PICTURE





COLUMBIA PICTURES

RELEASED JULY 30

MOTION PICTURE HERALD

REVIEWS
(In Product Digest)
Tish
Joan of Ozark
Baby Face Morgan
Panama Hattie
Hi, Neighbor
Drums of the Congo

LATE REVIEW
(In News Section)
Priorities on Parade

Warners announce Ten for New Selling Season

■

OCD to inspect Theatres for Air Raid Preparations

■

State Department planning Post-War Film Education

■

Rockefeller Committee reports on 'Good Neighbor' Audiences

—in *Better Theatres*

New Test Data on Projection Lighting

VOL. 148, NO. 4 — In Two Sections — Section One — JULY 25, 1942

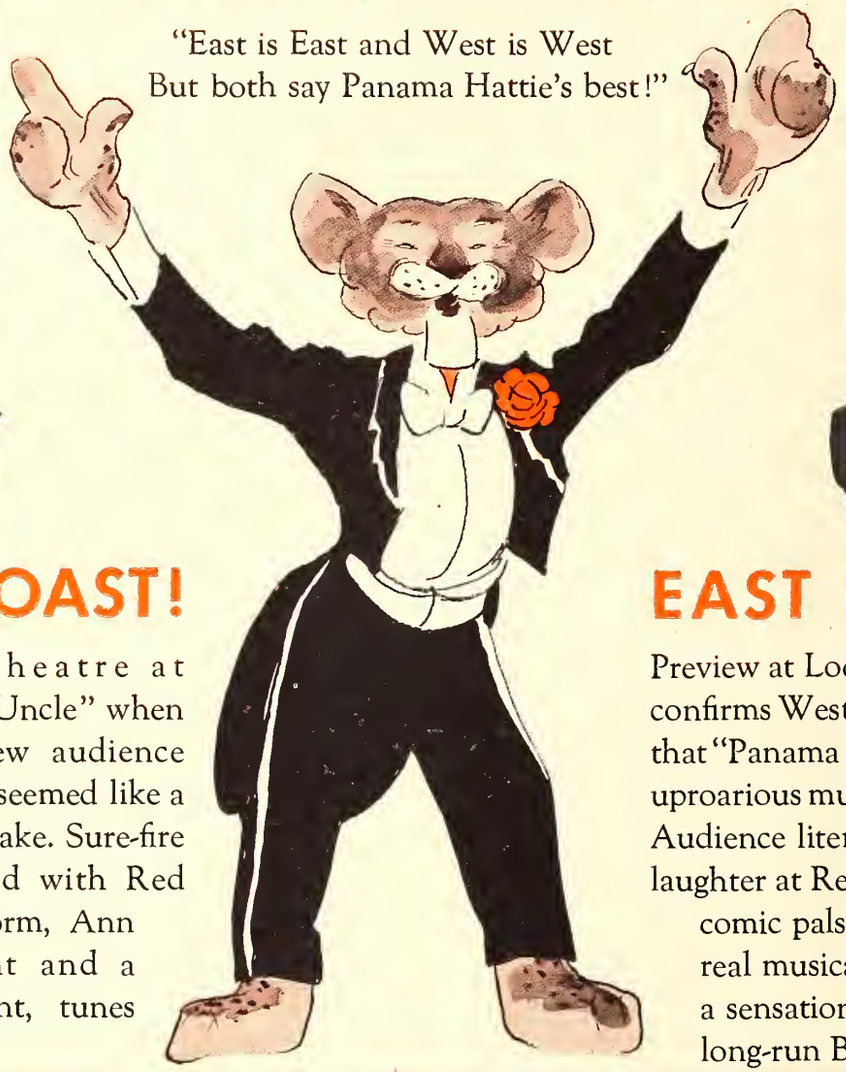
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"They went batty about Panama Hattie!"

"East is East and West is West
But both say Panama Hattie's best!"







WEST COAST!

Alexandria Theatre at Glendale yelled "Uncle" when boisterous Preview audience laughed so hard it seemed like a California earthquake. Sure-fire musical whirlwind with Red Skelton in top form, Ann Sothern brilliant and a screenful of talent, tunes and temptresses.

EAST COAST!

Preview at Loew's New Rochelle confirms West Coast predictions that "Panama Hattie" is the most uproarious musical show in years. Audience literally shrieked with laughter at Red Skelton and his comic pals. Ann Sothern is a real musical comedy star in a sensational filming of the long-run Broadway stage hit!



A Metro-GOLDMINE-Mayer Wow!

GREAT TOGETHER!



"Gay Sisters"

The girls the whole town talks about!

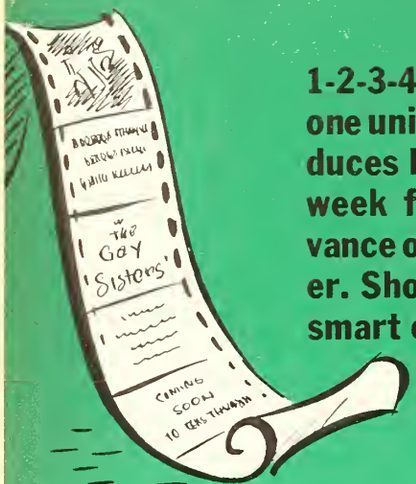
Warner Bros.

With another one the whole industry can cheer!

what's in back of 'The Gay Sisters' . . . turn, please . . .

Look! "The Gay Sisters"

TEASER TRAILERS



1-2-3-4—quick sellers in one unit. Each sister introduces herself. Show each week for a month in advance of your regular trailer. Show yourself what a smart character you are.

Look! "The Gay Sisters"

RADIO TRAILER RECORDS

Have you tried these exclusive–and terrific–spot announcements made by network talent for your local use? 25-second and 55-second lengths. Mucho sell-o. Cost? Too small to mention!



Look! "The Gay Sisters"

FULL LENGTH SERIALIZATION

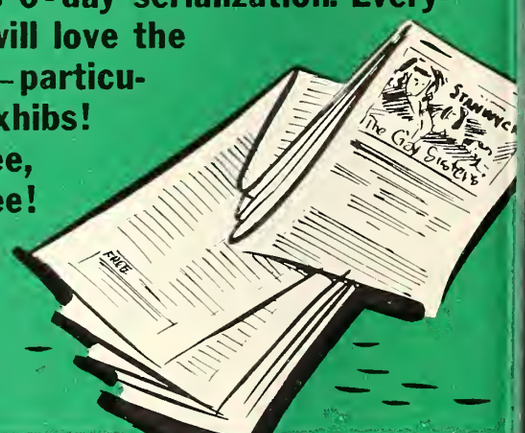


It's already running in the Knoxville News Sentinel, The Boston Globe, the Washington News. The picture's running in hundreds of situations, and everybody's running to see the picture. Naturally!

Look! "The Gay Sisters"

6-DAY SERIALIZATION

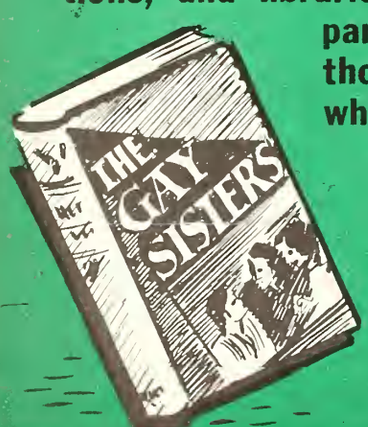
People who fold their papers in half will love the two-column width of this 6-day serialization. Everybody will love the story—particularly exhibs! You see, it's free!



Look! "The Gay Sisters"

MOVIE-BOOK EDITION

Bookstores, drugstores, railroad stations, and libraries make quite a parlay. The point is, those are the places where this movie edition of "The Gay Sisters" is being sold . . . NOW in YOUR town. Tie In–Cash In!



Look! "The Gay Sisters"

ALL-PURPOSE ART

The boys on the corner are still whistling, so help us! Somebody walked past carrying George Garland's special drawing of "The Gay Sisters." Get the boys off the corner and into your lobby by using it for lobby displays, scene cut, ads. Available in still form.



For further information on any item, address Campaign Plan Ed

Look! "The Gay Sisters"

COUNTER TEASER DISPLAY



Q.—What do women talk about to other women? A.—"The Gay Sisters" . . . when you use this swell teaser display in beauty-parlors, drugstores and on back fences, if you want. Four interchangeable stills from the picture—and some mighty clever copy, even if we did write it.

Look! "The Gay Sisters"

HERALD
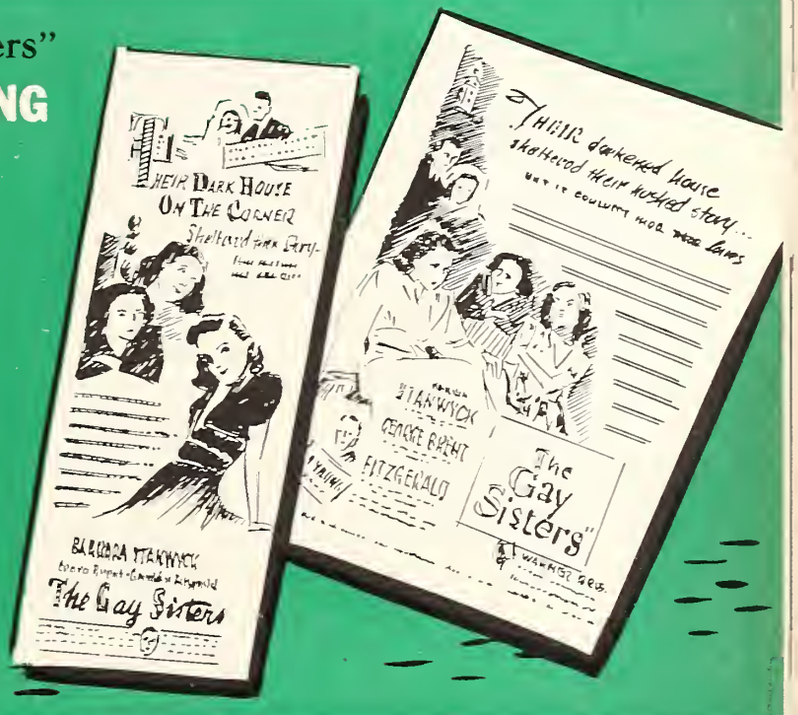


A sales job that's right on the beam! Punchy copy for those who want to read. Pictures for those who can't! No wonder men leave home—to be with "The Gay Sisters!"



Look! "The Gay Sisters"

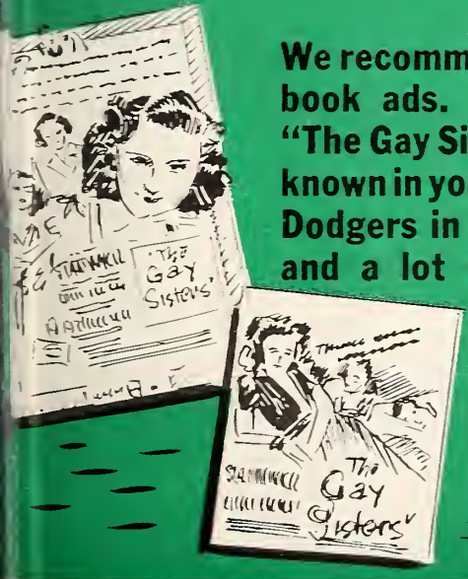
NATIONAL ADVERTISING

Hamilcar Spang ain't read nuthin' fer forty year . . . but 16,915,077 readers of Good Housekeeping, Life, Look, Redbook, American Magazine and sundry fan mags will read these ads from September through October—and to heck with Hamilcar!



Look! "The Gay Sisters"

PRESS BOOK ADS



We recommend the press book ads. They'll make "The Gay Sisters" as well known in your town as the Dodgers in B'klyn. Yeah, and a lot prettier, too!

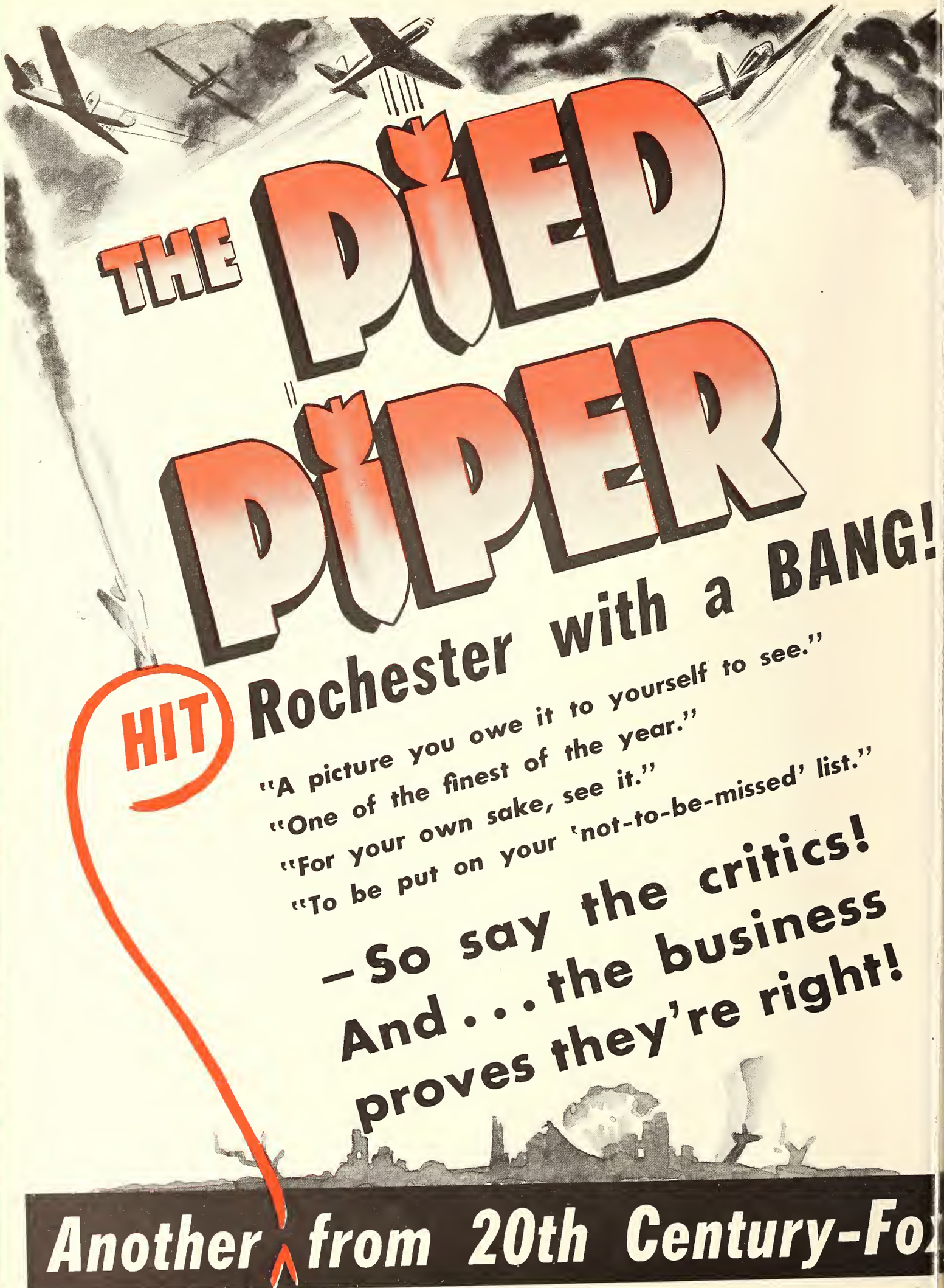
Yessir!

WARNERS

do a big job in a big way!

Just look at page 19 . .

rner Bros., 321 West 44th St., N. Y. C.


THE PIED PIPER
HIT
Rochester with a BANG!
"A picture you owe it to yourself to see."
"One of the finest of the year."
"For your own sake, see it."
"To be put on your 'not-to-be-missed' list."
—So say the critics!
And . . . the business
proves they're right!
Another from 20th Century-Fo

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148. No. 4 — July 25, 1942

ADVENTURES *of* GENIUS

THE lay press and its commentators are having a deal of sardonic fun because RKO Pictures Corporation seems to have arrived at sharp differences with two young men, Mr. Orson Welles and Mr. Pare Lorentz, both of whom have been interrupted in mid-production by the new administration of the company.

Hollywood is diverted—both the boys are in the nature of outlanders, and both have enjoyed considerable publicity crediting them with being full of new tricks. So possibly Hollywood is more observant than concerned in its interest.

But for the lay press both the lads have made copy. The fact is that they have made considerably more copy than box office film. That seems to be at the bottom of the differences with the studio.

This is a business—most of the time.

With a zeal extraordinary the cinema department of *Time Magazine* of last week went into discussion of the *affaire Welles*, opening with showers of praise for his "The Magnificent Ambersons", and citing "Citizen Kane" as a master opus. Of course that is where it all began. Mr. Henry Luce of *Time—Fortune—Life* was one of those deeply consulted in that difficult period when there was question that RKO would risk the wrath of William Randolph Hearst by releasing "Kane". *Time* now says that "Kane" has not even "had a chance to earn its cost . . . " because " . . . Hollywood knuckled under to old William Randolph Hearst". And now *Time* charges, too, that the future possibilities of "The Magnificent Ambersons" are dubious, too, because "RKO claims it has more prestige than box office value".

HOLLYWOOD and the whole of the motion picture have felt the impact of many a young man of genius. It has been enriched by some and it has found others expensive. Development has been had by contributions of evolution, but by revolution never.

It is easy to remember some of them. There was the time when Mr. David Wark Griffith, a decidedly practical showman, got a genius intoxication from "The Birth of a Nation" and proceeded to the esoterics of "Intolerance". He paid for that one, in person, out of earnings of production that pertained to the box office.

And you will be recalling maybe when Mr. Erich von Stroheim became a publicity and critic's sensation, at considerable cost successively to Mr. Carl Laemmle, Mr. P. A. Powers, and ultimately Mr. Joseph P. Kennedy, who had in hand that celebrated, and never released, "Queen Kelly".

Also there have been from time to time such temporarily amazing discoveries as the art of Mr. Joseph von Sternberg and Mr. Robert Flaherty, romantic documentarian.

Once in a blue moon one of these spectacularly arriving young men hits and then integrates with the flow of production, as for instance Mr. Darryl Zanuck.

Hollywood never throws genius away—but sometimes genius does.

AMERICANA NOTES—Out on the Great Plains the big combines are clucking across the miles of wheat, cutting, threshing, sacking wheat for a hungry world of allies. Heat waves dance in the distance, the shade is black in little blotches under the cottonwoods by the creek at noon, and the pulsing searing song of the jarr fly stabs the glare. Across the black loam of the riverlands, the Wabash, the Mississippi, the Missouri, the Kaw, the tall corn whispers a-growing in the dank, breathless vapors of fervid summer. That is inner America.

At day's end and supper time, this America goes down to the RFD box by the highway gate to find letters from its sons who are not home for this time of crop and harvest, letters from places that used to be just names in the big geography book, from Iceland and Ulster and Australia and New Guinea.

Tonight when the dark falls across the prairies, the folks at home will be listening to the radio for a spell, because they want to hear, and this Saturday when they get to town they will be going to the movies—hoping to see. There is an audience.

△ △ △

SCOOP!

ON the basis of information which is neither confidential nor off-the-record we are now in a position to announce the 1943 winner of the Academy of Motion Picture Arts and Sciences award—a production entitled "Mrs. Miniver".

While this announcement is made with the customary assumption of editorial infallibility, should it happen, due to developments now unforeseen, that this is an erroneous forecast, we shall all yet have cause for exultation.

It would be quite a season that would include "Mrs. Miniver" and two or three other better pictures.

The uncast golden Oscars wait.

△ △ △

WAR TEMPO

UNDER war activities and stresses, most all of the mediums of expression and communication reflect the intensifications of public attentions and interests. Estimates for the motion picture box office consider attendances at from 10 to 20 per cent higher. Newspaper circulations since Pearl Harbor have increased about 17 per cent, in twenty-four cities. Radio claims an increase of listeners of from 10 to 15 per cent.

More people want to hear more, see more.

Apparently some of them want to say more, too. Long distance telephone calls have increased 78 per cent since January, 1941. Much of that is war business, as evidenced by an increase of 245 per cent from Norfolk, Virginia, and 165 per cent from Washington.

Incidentally, the quest of some of these figures turns up the observation by the advertising bureau of the American Newspaper Publishers Association that we are continuously becoming more and more a nation of readers, reporting that, while we have had a 27 per cent increase in population in the last quarter of a century, newspaper readership has increased 50 per cent. Those twenty-five years cover the period in which the motion picture has become the nation's dominant entertainment.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Rodgers gives Notice

MOTION PICTURE DAILY on Thursday said that William F. Rodgers, vice-president and general manager of distribution for Loew's Inc., had resigned, late Wednesday. It was understood he had asked to be relieved of his duties effective September 1st. His future plans are unknown.

Mr. Rodgers has been with the company for 18 years. He succeeded the late Felix Feist as general sales manager for MGM 6 years ago, advancing from the position of eastern sales manager.

In recent years Mr. Rodgers has been very active in the negotiations with exhibitor leaders which preceded the consent decree and the Unity Plan.

Going Up

A CONTINUED improvement in box office receipts is indicated in the June report of Federal admission tax collections. They were close to double those of the corresponding month last year, the best showing made so far since enactment of the 1941 tax bill eliminating exemptions.

Collections for the month were reported by the Internal Revenue Bureau Thursday as $11,550,144, against $11,803,922 in May and $5,880,649 in June of last year.

The bureau announced that admission tax collections for the fiscal year ended June 30 reached $115,032,269, an increase of more than $44,000,000 of the 1941 collections of $70,963,094. Not all of the increase over 1941 was attributable to the elimination of exemptions, however, since the changes made by the last revenue act are reflected only in the returns since last October, when they went into effect.

The special report for the Third New York (Broadway) District showed June collections at $1,703,492 against $1,950,579 in May, the only classes showing an increase being permanent use or lease of boxes and seats—$2,465 against $30—and admissions to roof gardens and cabarets—$119,598 against $94,209. Box office collections dropped to $1,571,313 from $1,839,753; tickets sold by brokers to $9,002 from $14,625, and tickets sold by proprietors in excess of the established price to $1,113 from $1,961.

No Reviews

THE YANK, the U. S. Army's weekly paper for and by its enlisted men has dropped its reviews of motion pictures after the first few issues.

There is no point, its soldier editors say, in panning or praising pictures when there is no selectivity of program in camps in this country or overseas. Reviews are beside the point when the soldier fans will go and see for themselves anyway, Sergeant Harry Brown and Private Al Hine, who edit the amusement page, said.

Pictures, too, are frequently on camp screens as soon as the *Yank* arrives, or even before.

News of the screen and the antics of Hollywood still are important copy in the new war's successor to the *Stars and Stripes* of Paris fame. One to two pages in each 24-page issue will continue to be devoted to motion picture news, digests of the columnists and who among Hollywood's names does what, and with whom.

Sergeant Brown and Private Hine also write a weekly column "Hollywood in Wartime" and the better leg art and snappier releases from the publicity offices is not rejected. There are also reports of Broadway and the broadcasting studios.

Circulation of the paper is a military secret. But it's reportedly receiving a worldwide welcome from Army readers. Captain Hartzell Spence is executive editor and adviser to the enlisted staff.

Radio Spot Plugs

THOSE cute radio announcements have hit the spot in this industry. This week three companies, MGM, Warners, Universal, offer these recordings as selling aids to exhibitors playing their pictures.

Warners' is thus boosting "Wings for the Eagle" with a radio "trailer" record, containing a 25-second and 55-second announcement, with a five-second cutoff on each spot for local playdate copy.

MGM tried the idea with the "Mrs. Miniver" engagement at the Music Hall, New York City, using one-minute recordings. All out-of-town test runs of the film, which began this week, will broadcast the recordings from leading stations. Leo the Lion is heard; then a chorus of seven voices; then their depiction of highlights from the film.

Universal made a one-minute transcription carrying the voice of Quentin Reynolds, war correspondent, for the opening of "Eagle Squadron" in Baltimore, Dayton, Harrisburg, San Francisco, Buffalo.

No Rolling to Rio

A SERIOUS gasoline shortage in Argentina, Chile, Peru, and especially in Brazil may "revise all previous concepts of distribution," there according to Walter Gould, United Artists foreign manager, who returned to New York Wednesday after a tour of his territories below the Rio Grande.

Mr. Gould also reported increasing inability to transport prints on time, if at all, and said his company was thinking of printing from duplicate negatives in Buenos Aires. It must first obtain priorities for those negatives on air lines to Buenos Aires, however. He added that the State Department and the Inter-American Affairs Committee, so intent upon building good-will, and expediting shipments of newsreels, must realize that newsreels without features cannot be sold to exhibitors.

He also noted much theatre construction in Brazil (in which UA is interested), in Peru, Chile, and Mexico.

Mr. Gould commented that Buenos Aires had fine laboratories, but that raw stock available had usually been merely enough for normal requirements.

Yesterday's Deficit

NEW YORK'S "world of tomorrow" is a world in deficit. The World's Fair of 1939-40 lost more than $19,000,000. Final distribution of monies to bond holders was announced Monday by Harvey D. Gibson, chairman of the Fair's board. Total payments on principal of the debentures amounts to 30.75 per cent. There were in addition seven interest payments. They lifted the overall payment to the holders to 40.18 per cent.

The corporation's balance sheet, May 31st, carried a deficit of $19,021,433. The deficit at the close of the Fair, October 27, 1940, was $18,696,061. The difference is approximately the net cost of demolition, and transfer of the grounds to New York City.

STATE DEPARTMENT planning post-war film education Page 13
OCD to check theatres on steps taken for raid defense Page 14
WARNERS announce ten features for new selling season Page 15
QUICK ACTION sought on Unity's conciliation plan Page 17
WAR BOND sales in theatres total for June $5,678,183 Page 18
SOUTH AMERICAN coordinator reports film audience gaining Page 33
PETRILLO control threatened by FCC, Congressional inquiries Page 39
HOUSE passes expanded war taxation measure Page 40
STUDIOS offer substitute cuts for raw stock savings Page 44
PRODUCERS buy 101 new story properties for 1942-43 season Page 51

SERVICE DEPARTMENTS

Hollywood Scene Page 36
What the Picture Did for Me Page 55
Managers' Round Table Page 57
Late Review Page 66
PRODUCT DIGEST, including Reviews and Release Chart Page 67

Army Moves In

ATLANTIC CITY showmen are perking up. The death of that resort seemed assured early this year with blackouts, dimouts, gasoline restrictions, transportation difficulties, strict patrolling of the beach and boardwalk. And then the Army Air Corps moved into the best hotels, ejecting what guests had weathered such trials. However, it's an ill wind. . . . The thousands of newcomers are also moviegoers. Frank P. Gravatt, operator of the Steel Pier, and president of the Atlantic City Amusements Association, Tuesday announced that boardwalk theatres normally closing after the summer, would remain open. He added that his pier would operate this winter, the first time in nine years. Plans for keeping open Hamid's Million Dollar Pier are also being studied.

Meanwhile, the Air Corps will shortly march into two Weiland-Lewis boardwalk theatres and three of the Warner circuit's—mornings only. They will be classrooms.

Calling All Writers

HOLLYWOOD'S authors were calling all writers this week, from all media, "to improve the spread of war work news." A committee from the writers' guild, and lesser scrivening groups, was to meet in Hollywood Wednesday to discuss a proposed national writers conference in Chicago or Washington.

Also in formation in Hollywood is a Soviet-American cultural exchange group, captained by Henry Myers. Mr. Myers is a playwright who wrote his first screen plays for Clara Bow. His latest was "Destry Rides Again." The new committee plans an exhibit of war writing efforts by Americans, to be shipped to Moscow. It expects the Soviet government to send a similar exhibit here.

War Effort

HOLLYWOOD press and profession to the number of 800 were given a comprehensive picture of the motion picture industry's film participation in the nation's war effort Tuesday night when the Public Relations Committee and War Activities Committee screened at the Filmarte theatre a program of nine short subjects representing virtually every phase of production in the war interest. Included were films produced for the Army, Navy and civilian training, both restricted and commercial, documentary and fictional.

Garbage Collection

SUGGESTIVE material in pulp or fan magazines will still bring quick bans from the New York City news stands. Paul S. Moss, Commissioner of Licenses and one time theatre man warned this week. He barred from sale on the city stands ten magazines, including *Real Screen Fun*. Previously the Post Office ruled they were nonmailable "because of the insertion therein of obscene matter." The pulp film magazine was one of 42 publications denounced in 1940 by Mayor La Guardia. He ordered Department of Sanitation garbage trucks to confiscate it from news stands.

The Distaff Side

EVERY fourth worker in America now is a woman, and soon it may be every third. Mary Anderson, director of the Women's Bureau, Department of Labor, said in Washington this week that 13,000,000 women, representing one-fourth of the total employment now are working. (MOTION PICTURE HERALD in the April 11th issue and again in the June 27th issue made a survey of women holding jobs in the exhibition end of the motion picture industry.)

Miss Anderson said that the employment of women in aircraft plants had increased tenfold since Pearl Harbor, and that in May these plants employed more than 24,000 women.

For a Silver Coin

ACCORDING to a dispatch to the New York *Daily News*, from Melbourne, Australia, thousands of American soldiers spent a dull furlough last Sunday because an element succeeded in blocking Sunday motion pictures, despite an agreement made three months ago.

Premier Arthur Dunstan of Victoria refused to permit any of the 20 theatres in the Melbourne area to open unless soldiers and guests were admitted for "a silver coin," which might be as little as a three-penny piece, about four cents in American money. Exhibitors naturally protested their liability to operate at that price.

PICTURES ADVERTISED THIS WEEK

"Panama Hattie," MGM, 2nd cover
"The Gay Sisters," Warners, Pages 3, 4, 5
"The Pied Piper," 20th-Fox, Page 6
"Yankee Doodle Dandy," Warners, Pages 19 to 32
"Desperate Journey," Warners, Pages 19 to 32
"George Washington Slept Here," Warners, Pages 19 to 32
"Now, Voyager," Warners, Pages 19 to 32
"The Hard Way," Warners, Pages 19 to 32
"Across the Pacific," Warners, Pages 19 to 32
"You Can't Escape Forever," Warners, Pages 19 to 32
"Flying Fortress," Warners, Pages 19 to 32
"Secret Enemies," Warners, Pages 19 to 32
"The Hidden Hand," Warners, Pages 19 to 32
"The Busses Roar," Pages 19 to 32
"Mrs. Miniver," MGM, Pages 37, 38
"The Pride of the Yankees," RKO, Pages 42, 43

"Miniver" Prices Up

THE Nicholas M. Schenck announcement that MGM would not ask exhibitors to play the company's great draw, "Mrs. Miniver" at advanced admissions—does not mean that it can not and will not be played that way.

In Rochester, in Syracuse, in Cincinnati, the film is being offered the public at higher than normal admissions. And at the MGM distribution home office in New York, Wednesday, it was said increases were planned for engagements in New Haven, Springfield, Hartford, Worcester, Boston, Columbus, Indianapolis, and Toledo.

All the engagements mentioned are in Loew houses. MGM home office spokesmen noted that theatres, whether Loew's or not, were "privileged" to ask increased admissions. There is no distribution contract provision, however.

Open Studio Gates

HOLLYWOOD motion picture studios which have been barred to the general public, by agreement for some time will be thrown open to members of the armed forces in a cooperating program of nine major studios. Ninety visiting members of the services each week will be permitted to inspect the Hollywood production scene under arrangements made by Harry Cohn, chairman of the sports and special events committee of the United Service Organization.

The arrangement provides that 10 service men each will be taken on tours in each of the studios once a week, with a definite schedule of visiting days, as follows: Monday, Paramount; Tuesday, MGM; Wednesday, Columbia; Thursday, RKO Radio; Friday, Warners; Saturday, 20th Century-Fox, Universal, Republic and General Service.

The 21 USO centers in Los Angeles will take applications for studio visits. Each group will be escorted by Captain Frank Dunham, U. S. Army, retired.

Canadian Shortage

ANTICIPATING a wartime move reducing product for theatres based on the belief that the move will be brought about by import restrictions and decreasing production, the Canadian Wartime Prices and Trade Board has instructed the motion picture industry's advisory council to consider plans for a *pro rata* distribution of available product. Probably commencing with the new season, the object of the council will be to see to it that all theatres can continue to operate without booking difficulties.

The principle has been laid down by the Canadian Government that if and when a shortage of product develops, all theatres will receive the same official treatment, whether part of a circuit or an independent house. The council, which is advisory to the board, is headed by J. J. Fitzgibbons, president of Famous Players Canadian.

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THIS WEEK the Camera observes:



■ HOLLYWOOD, preparing for raids, rehearses its theatre Air Raid Precautions units to demonstrate to the theatre-going public that the neighborhood showhouse would be the safest place to be during an actual attack. Above, Jerry Stowe, usherette at the Hollywood Pantages, gives the blackout code signal to Barbara Moffet, RKO player, who, with other stars, posed for the demonstrations to give added publicity value. The signal, standardized by the film division of the City Defense Council, was devised to notify the staff without arousing panic in the audience.



■ DEMONSTRATING another staff job in the Los Angeles theatre defense plans, Eddie Olsen, projectionist at the Hollywood Pantages, takes his post as airplane spotter. At the alert he moves to the roof and reports all planes to the Interceptor Command. He wears asbestos gloves and vest, for fighting incendiary bombs, and a steel helmet.



By Metropolitan

THREE salesmen and an exhibitor. Steve Broidy, general sales chief of Monogram; Benny Welansky, Pittsburgh franchise holder; Charles Truran, manager of the Park and Mead theatres, Meadeville, Pa., and Mark Goldman, Pittsburgh manager, at a Monogram regional meeting.



FOR unique showmanship in connection with the exploitation of Universal's serial, "Sky Raiders", at his Glendale theatre, Glendale, Cal., Ed Harris, manager, receives the company's check for $100 from Henry MacRae, associate producer of the picture.

HOME SAFE. Mrs. Lucienne Hotchkiss, wife of Fred Hotchkiss, distributor of Western Electric sound equipment for France and Belgium, left France with her husband in April. Before leaving Marseille, she had herself smuggled into Paris in a peasant's cart for a last visit with her parents. While there she witnessed the RAF bombing of the Renault factory. She was smuggled out of France by the underground.





By Staff Photographer

PRODUCER Samuel Goldwyn with Mrs. Lou Gehrig at the New York premiere of the Goldwyn-RKO "Pride of the Yankees", the screen story of the life of the late Lou Gehrig. Mr. Goldwyn, in press interviews following the premiere, achieved considerable publicity with a demand for a 40% cut in Hollywood production.



HARRY HUNTER, Paramount managing director in Australia, visits Hollywood and Cecil B. DeMille. Mr. Hunter began his career with Paramount as manager in Seattle and later was manager in Washington, D. C., for 14 years.

EXHIBITORS at the New York trade screening of RKO's "Pride of the Yankees" are: Jay Thompson, Cocalis theatres; Sam Goodman, Century circuit; Fred J. Schwartz, Century circuit; Bob Wolff, RKO New York manager; and Charles Moses, Brooklyn and Staten Island operator.



By Metropolitan



AT A DINNER given by Edward Rugoff and Herman Becker for the winners of their Spring Drive, left, the managers of the Brooklyn circuit are: Jessie Sadoff, Lew Goldman, Eddie Stern, Irving Ludwig, Edward Sacks, Michael Zalla, Cornelius Hellerberg, Bill Price, Mr. Becker, Erwin Breuer, Charles Finesilver, Joe Leonard, Paul Binstock, first prize winner; Charles Rich, third prize winner; A. Greene, second prize winner, and Mr. Rugoff.



THREE GENERATIONS of theatre operation. Owners and operators of the Hickory theatre in St. Joseph, Mo., are John Egli, John Egli III, and John Egli, Jr., shown here in the lobby of the theatre which was opened in 1916.



EXHIBITORS at the Buffalo trade screening of Columbia's "The Talk of the Town": Bill Tishkoff, Murray theatre, Rochester; Phil Fox, Buffalo branch manager; S. C. Sunness, Grand and Jarvis theatres, Binghamton, and Max Fogel, Webster theatre, Rochester.



V. U. YOUNG, above right, president of Affiliated Theatres and Theatrical Managers of Indiana, has been on active duty recently as a member of the Civilian Air Patrol. He is shown here with Captain Dewey McClellan before taking off on a patrol flight off the Jersey coast.



By Staff Photographer

FRANK KENNEBECK, right, Paramount manager for India, expressed resentment over the Indian Government's uncooperative attitude toward American films, upon his return to New York last week.

LOU BROWN, below right, Loew-Poli circuit publicity head, and Mrs. Brown visit Red Skelton on the set of MGM's "Whistling in Dixie".



By Staff Photographer

CARLOS MOORE, left, United Artists manager for India, last week reported at his home office for a new assignment. Business is good in India, he said, but the financial and political outlooks are "unpredictable".



STATE DEPARTMENT PLANS POST-WAR FILM EDUCATION

Would Extend Screen Work of Cultural Relations Division on Permanent Basis

by JOHN STUART, Jr.

When the war is over the United States Department of State hopes to be in the motion pictures business in a major way.

Plans are maturing, it is learned in Washington, substantially to increase the motion picture activities of the Department's Division of Cultural Relations. For the present this increasing interest in the screen is to be confined to the non-theatrical motion picture.

The department charged with the administration of the country's foreign affairs is carrying on its current screen work through existing emergency and permanent government agencies with authorized film programs. State Department appropriations for its own motion picture section are small in comparison with the screen budgets of other agencies. The current fund is said to be less than $50,000 a year.

But through the Coordinator of Inter-American Affairs, Office of War Information (the film division founded by Colonel William Donovan, formerly Coordinator of Information) and other agencies the State Department is voicing an increasingly potent say on what kind of non-commercial, non-theatrical pictures shall be sent to other nations with Government blessing, or direct sponsorship.

Would Exchange Films With Other Nations

Looking ahead to the day when peace comes certain officers in the State Department foresee curtailment of the motion picture activities of these emergency agencies, and a slash in the huge film funds which many of them are now expending. They hope that much of this overseas screen exchange will revert to the State Department. It is possible that a permanent motion picture production and distribution machinery may be set up within the division of cultural relations, operating on a permanent budget.

The exchange of non-theatrical motion pictures with other nations would be undertaken by the department. All countries would be included, not just the Latin American republics, the United Nations and friendly neutrals. The objective would be the free display of pictures about the U. S. in other countries, and the exhibition here, through educational and other outlets, of pictures about the rest of the world.

"There would be a huge interchange of cultural, scientific and educational information via 16 mm pictures specially produced or edited," one source close to the project explained. He discounted the "propaganda" aspects of such a program, asserting that there is great curiosity about the United States, and its customs and traditions. The film program would be merely an official attempt to fill this need, he said. It is envisioned as a potent force for good will and understanding.

The entertainment, and commercial motion pictures previously sent abroad have not been sufficiently specialized or accurate, it was said. The type of pictures envisioned for cultural exchange would be 16 mm scientific, educational and documentary reels presenting "in vivid and dramatic form" pictures of U. S. civilization.

NO PRODUCTION BY STATE DEPARTMENT

At present the State Department is not engaged in the actual production of pictures for overseas screens. It does suggest subjects, however, and frequently induces commercial producers to prepare foreign versions for distribution under Government auspices. And it expresses discreet hopes, nearer realization than ever, of moving up into the first rank of Government supported film producers.

Foreign Missions Aid In Distribution

At present the Department of State, through the division of cultural relations, is working jointly with the Inter-American and War Information agencies. Their productions must be submitted to the State Department for review prior to export. Foreign missions of the State Department, through the cultural attaches now stationed in them, participate in the distribution of these pictures.

A reviewing committee, representing the principal divisions within the department, is charged with looking at the pictures to determine their suitability for the countries for which they are destined. The department also will examine other commercial or educational non-theatrical pictures destined for free circulation abroad. If it approves them they may bear official U. S. sanction.

How this machinery works was described in MOTION PICTURE HERALD for October 11, 1941.

Reports of Friction Between Agencies

There have been reports of frequent friction, however, between other Government agencies and the State Department. The producing agencies have charged the State Department with delaying their programs with red tape, and slow approval by the reviewing committee. Also, they have expressed off-the-record irritation at many of the changes in pictures or scripts which the State Department has asked before sanctioning their distribution through the cultural attaches.

To smooth this liaison the Division of Cultural Relations is now seeking to expand its film staff. Also, these new additions would be the nucleus of a post war organization.

Technical consultants, film distribution experts and contact men who can handle overseas requests for special subjects are joining the staff. Their salaries, in several instances, will be paid out of the special Inter-American funds and they will be in direct liaison with the Rockefeller office.

Also, it is planned to assign film men to many of the principal American missions abroad. They will aid the cultural attache in exhibiting the free American motion pictures and will obtain native pictures and suggest subjects for exhibition in the United States. The first of these assignments probably will be made in South America where already 30 of the 16 mm projectors are in use and 75 more are on order.

Currently the film program of the State Department is in charge of John Begg, assistant chief of cultural relations. With a small staff, headed by Irene Wright, historian and for many years the supervisor of all the State Department film work, he has administered the exhibition of the Rockefeller office pictures and requests for State Department review of pictures destined for South America. He has a background of newsreel work in the Courtland Smith organization.

Charles A. Thomson is chief of cultural relations. He is the former Latin American editor of the Foreign Policy Association.

Evidence of Demand For U. S. Pictures

According to Mr. Begg, there is already evidence of a great post war demand for non-theatrical pictures from the United States. He cited figures from the Rockefeller committee's exhibitions in South America, showing an audience increase within six months from 6,000 to 100,000 persons monthly. This, he declared, is just touching the surface of the field. Technical, scientific, instruction and ideological pictures are all receiving an enthusiastic reception, he said.

Special production will be required for many of the post war motion pictures, it was said. The facilities of Hollywood as well as the documentary and non-theatrical producers would be used, on contract, to make the special reels and to adapt existing pictures. Many would be scored in foreign languages while others, particularly the technical and scientific pictures destined for limited audiences, would be sent abroad with written translations of the English titles and sound track.

Hayward Joins Marines

Louis Hayward, husband of Ida Lupino, has been sworn in the Marine Corps as a first lieutenant. He will be stationed at Quantico, Virginia.

THEATRE RAID PRECAUTION FACILITIES TO BE TESTED

OCD to award Certificate to Approved Houses; stagger Seattle Shows

The theatres of the country this week awaited a preliminary test of their defense precautions. It will come from the Office of Civilian Defense, Washington, which Monday announced it would check theatres in strategic areas—virtually every key city being in one—for the adequacy of their air raid preparations.

Approved theatres will receive an official certificate: "Air raid precautions have been taken here." The certificate also may be used as a window sticker.

The OCD "check" also will include other business establishments, but theatres are regarded as most important, since they harbor large groups of transients.

Standards for business establishments will include the appointment of a defense coordinator or establishment of a centralized defense command; organization, training and testing of employees for protective services; provision and installation of necessary protective equipment, adequate mechanical means for transmitting warnings to personnel and methods of immediate blackout of all light visible outside the building; establishment and maintenance of liaison with local defense authorities, and compliance, in general, with the recommendations in the OCD instructional pamphlet for theatres.

To Find Out How Well Lessons Are Learned

"For nearly a year now, the Office of Civilian Defense and the various state and local defense councils have been instructing people at home and in business and industry in the proper methods of preparing themselves so that raids, when and if they do come, will cause a minimum of damage, distress and confusion," it was explained by OCD Director James M. Landis. "It is now time to find out how well those lessons have been learned—how thoroughly they have been put into operation.

"Business establishments which meet the standards upon which these certificates are to be awarded may rightfully take pride in the fact that they are integral fighting units on the home front which, with the military front and production front, constitute the lines upon which we shall defeat the enemy."

Massachusetts Blackout May Go 50 Miles Inland

Theatre managers along the Massachusetts coast line are watching with growing interest the enforcement of the stringent blackout rules now in effect. It is reported that officials are planning to extend the regulations as far inland as 50 miles, which probably would include Worcester and Fitchburg. Members of the State Blackout Committee are to tour the coastal region, armed with new authority from Governor Leverett Saltonstall. With the coming of winter, the dimout restrictions will be tightened materially, national, State and local officials contending that personal inconveniences must be subordinated to the lives of sailors and safety of sea transportation. Theatre managers throughout the area are cooperating 100 per cent with local and state blackout and Civilian Defense officials.

A blackout in Hartford, Connecticut, and nearby communities, was expected this week.

A statewide blackout for a half-hour was staged in Pennsylvania Wednesday. The exact starting time was not disclosed in advance, but announced by the regular air raid sirens. It also was announced by the Pennsylvania State Defense Council that a joint blackout with New Jersey will be staged some time before Labor Day, probably in August.

Four thousand workers in New York's war plants were guests of the New York Paramount and Station WJZ on Friday night, after the last show. A show was provided by the station, as accompaniment to the picture, "Priorities on Parade," which began its regular run at that theatre on Wednesday. The workers are on late shifts.

Staggered Programs Are Developed in Seattle

Clarence R. Innis, director of the Theatre Defense Bureau, and Frank Newman, president of the Evergreen Theatres Corporation, Seattle, have worked out "staggered" programs to eliminate large crowds leaving theatres during rush hours and avoid serious congestion between 4:30 and 5:30 P.M.

Kansas theatres putting on midnight shows for war plant workers are profiting particularly from their confectionery stands. In the cities and towns where late programs are provided by motion picture theatres, stores close at 11 o'clock or midnight. But the men who come from work are hungry. Even when they have had a midnight luncheon, before going to the theatre, they still like to eat a little more—and want a bite after the show. Popcorn is the chief demand of these patrons. In some larger cities at least one theatre shows continuously till 2 o'clock or later for early night shift workers; in other locations, a special late show runs from 1 to 4 A.M.

Hamilton, Ontario, exhibitors have forced the city's police force, in a court battle, to agree not to close midnight shows, except Sunday nights. The shows are for war workers.

One of the few widely known fairs which has completed plans for operation this Autumn is the Brockton Fair at Brockton, Mass., which will be held from September 13th to 19th. Many fairs in New England and other sections of the country have been cancelled at the suggestion of the Office of Defense Transportation. The Brockton Fair Grounds last week became Camp Erland F. Fish of the Massachusetts State Guard while State Guard officials studied guerilla warfare. It has been suggested that the Fair grounds be taken over for a permanent camp for the State Guard.

The War Activities Committee will release "Your Air Raid Warden" Saturday, through Twentieth Century-Fox. It is 900 feet, runs 10 minutes and was produced by the Academy of Motion Picture Arts and Sciences Research Council.

Century Circuit Holds "Rubber Matinee"

The Century circuit, New York, held a "rubber matinee" Tuesday. Patrons bringing two or more pounds were admitted without charge.

Film exchange employees of Des Moines are attending defense classes in the Twentieth Century-Fox and Paramount screening rooms. Sponsor of the classes was Stanley Mayer, 20th Century-Fox branch manager.

The Screen Actors, Writers and Directors guilds are advocating a Film Advisory Committee, to coordinate Hollywood war efforts.

In New York, the American Theatre Wing War Service this week formed a Central Talent Committee with James E. Sauter as chairman.

CINCINNATI RAID CLASS GRADUATES

Fifty-five independent Cincinnati exhibitors and managers graduated last week as air raid wardens. The class had been formed by Charles Mervis, operator of the downtown Rialto. The instruction emphasized theatre protection. The men meet each Tuesday at the Imperial theatre. This week, also under Mr. Mervis' direction, they were to begin Red Cross training.

Variety Member on Defense Committee

H. H. Everett of the Charlotte, N. C. Variety Club, has been named chairman of the Mecklenburg County Defense Recreation Committee. He succeeds James J. Harris, who is in the Navy. Mr. Everett's committee will provide housing and entertainment for the thousands of soldiers that will throng Charlotte during the forthcoming military maneuvers. A request for $5,000 in USO funds has been made to supplement the sum which Charlotte will appropriate.

Niedenthal with Columbia

Andrew Niedenthal, who operated the suburban Belvidere and Evanston, Cincinnati, until they were leased recently, has joined the Columbia exchange there as a booker. He succeeds Loretta Helfrich.

Cancel Ohio County Fair

The Scioto County Fair Board has voted against holding the annual Portsmouth fair this year. Previously it was decided to hold the fair, but to eliminate horse racing as an economy measure.

WARNERS ANNOUNCE FIRST PRODUCT FOR NEW SEASON

Disclosed at Opening of Regional Sessions; RKO Meeting Opens Monday

Warner Brothers this week announced the company's first 10 releases for the 1942-43 season.

The announcement was to be made at the opening session of the first of six Warner regional sales meetings, at the Ritz-Carlton Hotel in Boston, Thursday and Friday. Ben Kalmenson, general sales manager, said the pictures would be:

DESPERATE JOURNEY, starring Errol Flynn and Ronald Reagan with Nancy Coleman, Raymond Massey and Alan Hale, directed by Raoul Walsh.

GEORGE WASHINGTON SLEPT HERE, from the George S. Kaufman-Moss Hart stage hit, starring Jack Benny and Ann Sheridan, with Charles Coburn, Hattie McDaniel and Percy Kilbride, directed by William Keighley.

NOW, VOYAGER, from the best-selling novel, starring Bette Davis and Paul Henreid, with Claude Rains, Gladys Cooper, Bonita Granville, Ilka Chase and John Loder, directed by Irving Rapper.

THE HARD WAY, starring Ida Lupino, Dennis Morgan, Joan Leslie and Jack Carson, with Gladys George, Faye Emerson and Paul Cavanaugh, directed by Vincent Sherman.

ACROSS THE PACIFIC, with the same leading players and director as "The Maltese Falcon," starring Humphrey Bogart with Mary Astor and Sydney Greenstreet, directed by John Huston.

YOU CAN'T ESCAPE FOREVER, starring Brenda Marshall and George Brent, with Gene Lockhart, Roscoe Karns and Edward Cianelli, directed by Jo Graham.

'Flying Fortress' To be Released

FLYING FORTRESS, produced in England under actual bombing conditions, on the order of last season's highly successful "Target for Tonight."

SECRET ENEMIES, with Faye Emerson, Robert Warwick, Craig Stevens, directed by Ben Stoloff.

THE BUSSES ROAR, with Richard Travis, Elisabeth Fraser and Julie Bishop, directed by D. Ross Lederman.

THE HIDDEN HAND, from the Rufus King mystery play, with Elisabeth Fraser, Craig Stevens, Julie Bishop and Roland Drew, directed by Ben Stoloff.

Production aims and sales possibilities for the coming season, as well as the progress and favorable outlook for the company, were summarized by Joseph Bernhard, vice-president and general manager. He pointed out the tendency toward maximum playing time for pictures and urged the field force to do its utmost to further this policy, both as good business practice and as a patriotic effort in conservation of product.

"Yankee Doodle Dandy," now in its eighth week as a two-a-day attraction on Broadway and soon to open a series of test runs at $1 top in ten spots around the country, will be sold separately,

Tests to Determine Merchandising Methods

After Mr. Kalmenson's outline of selling plans for "Dandy," Mort Blumenstock, in charge of advertising and publicity in the east, gave a general idea of the merchandising campaign which will be more fully determined in the series of test runs.

Attending the Boston regional were S. Lefkowitz, district manager; H. P. Decker, G. Solomon, I. Rothenberg, L. Jacobi, J. C. Vergesslich, G. Waldman, W. Howes, from the New York Metropolitan exchange, and N. J. Ayers, district manager; Albany, P. S. Krumenacker, George Goldberg, R. S. Smith; Boston, G. Horan, B. Abrams, C. Coe, H. Segal, J. Moore, A. Cronin, G. Walsh; Buffalo, N. Roth, J. Strauss, L. Astrachan, J. Zurich; New Haven, P. Sherman, P. R. De Fazio.

The other regionals are the Mid-Atlantic and Central, to be held at the William Penn Hotel in Pittsburgh, Monday and Tuesday; Mid-West and Prairie, at the Blackstone Hotel, Chicago, Thursday and Friday; Southern, at the Peabody Hotel, Memphis, August 3-4; West Coast, Palace Hotel, San Francisco, August 10-11, and the Canadian convention.

WESTERN STARS IN AIR FORCE

Gene Autry, Public Cowboy No. 1, was inducted into the U. S. Army Air Corps as a flight sergeant Wednesday. The induction was a part of the ceremonies held in conjunction with the opening of a new Air Corps recruiting office at the Merchandise Mart in Chicago.

Tim Holt has hung up his saddle at the RKO studio for the duration to enter the air force. Son of star Jack Holt, Tim has within three years appeared in 18 western films. Beside his western commitments, the star also is appearing in Orson Welles' "The Magnificent Ambersons."

RKO Convention Opening Monday

RKO Radio's 11th annual sales meeting will open Monday in the Sert Room of the Waldorf-Astoria Hotel in New York. Plans have been completed for the three day business session, which will be presided over by Ned E. Depinet, president of RKO Radio, and the out-of-town delegates will start arriving Sunday in order to be on time for Monday morning's opening session which is scheduled for nine o'clock, Eastern War Time.

Among those present, in addition to the home office contingent, will be all division and district managers, branch managers, and salesmen from all the exchanges in the United States and Canada; studio officials; representatives of RKO Pathe News and RKO Theatre Department; and representatives of the various producers who will be releasing their 1942-43 product through RKO Radio.

Mr. Depinet has named a general committee which will have charge of all the sales meeting details. The committee consists of A. A. Schubart, manager of exchange operations; William McShea, assistant manager of exchange operations; M. G. Poller, head of the playdate department; S. Barret McCormick, director of advertising and publicity; L. E. Gaudreau, purchasing agent; Rutgers Neilson, publicity manager; Jack Level, editor of *Flash*.

Reception Committee to Welcome Delegates

The reception committee which will welcome the delegates to New York will consist of the sales staff of the New York branch, headed by Bob Wolff and including Phil Hodes, Jack Ellis, John Dacey, Lou Kutinsky, Harry Zeitels, and from the home office, Harry Gittleson, Frank Drumm and M. G. Poller.

The following are the delegates:

Albany: Max Westebbe, branch manager; George F. Tucker, Harold J. Carlock, salesmen.

Atlanta: Hubert M. Lyons, branch manager; Frank W. Salley, Paul Harrison, R. Cameron Price, James D. Campbell, Byron S. Bryan, salesmen.

Boston: Ross C. Cropper, branch manager; William H. Gardiner, Harry F. Goldstein, Francis G. Ross, Carma L. DeVizia, Melville M. Ames, William J. Cuddy, salesmen.

Buffalo: Elmer F. Lux, branch manager; John G. Chinell, Norman L. Sper, Ed. J. Smith, Sr., salesmen.

Calgary: Joseph S. McPherson, branch manager.

Charlotte: J. B. Brecheen, branch manager; Rovy F. Branon, Roger S. Mitchell, Frederick E. Dyer, Thomas S. Watson, salesmen.

Chicago: Sam Gorelick, branch manager; Harry H. Walders, Michael J. Kassel, Joseph Cozzi, Seymour Borde, Tom Gilliam, salesmen.

Cincinnati: Stanley C. Jacques, branch manager; Albert L. Sugarman, Jas. A. McKnight, Ross Williams, Manuel J. Trautenberg, Jack Frisch, salesmen.

Cleveland: Bernard G. Kranze, branch manager; Arthur Goldsmith, Robert R. Richardson, Jr., Frank E. Belles, salesmen.

Dallas: Sol M. Sachs, branch manager; Vernon H. Adams, Clarence J. Wheeler, Clarence B. Wilson, Harold J. Malone, T. D. Walton, salesmen.

Denver: Albert L. Kolitz, branch manager; Joe Emerson, Frank L. Childs, Richard E. Fulham, salesmen.

Des Moines: Lou Elman, branch manager: William F. DeFrenne, Edward E. Gruenberg, B. Benjamin, salesmen.

Detroit: Fred North, branch manager; Milton E. Cohen, Daniel J. McCarthy, Edward Lebby, Sydney Chapman, salesmen.

Indianapolis: Maurice E. Lefko, branch manager: Russel L. Brentlinger, Peter J. Fortune, Herman Black, salesmen.

Kansas City: James W. Lewis, branch manager; Earl L. Dyson, Aubrey A. Renfro, Karl G. Howe, Laurel O. Ringler, salesmen.

Los Angeles: Harry C. Cohen, branch manager; Sam W. Whitehead, Joseph P. Rubenstein, Joseph F. Samuels, Joseph P. Smith, salesmen.

Memphis: Albert M. Avery, branch manager; Reginald V. Reagin, William G. Wray, Glenn Calvert, salesmen.

Milwaukee: Arthur N. Schmitz, branch manager; Morris A. Anderson, Edward E. Spiers, William J. Foley, Richard G. Saeger, salesmen.

Minneapolis: C. J. Dressell, branch manager; W. C. Winters, Russell F. Egner, Fred Horn, C. H. Noodelman, Irving Gillman, Milton A. Lipsner, salesmen.

Montreal: Hatton F. Taylor, branch manager; Hyman B. Miller, Samuel H. Decker, salesmen.

New Haven: Barney Pitkin, branch manager; William Canelli, salesman.

New Orleans: Page M. Baker, branch manager; Roy E. Pfeiffer, N. J. Colquhoun, salesmen.

New York: Robert S. Wolff, branch manager; Phil Hodes, Edward T. Carroll, John J. Dacey, Jack Ellis, Lou I. Kutinsky, Harry Zeitels, Charles Penser, salesmen

Oklahoma City: Ralph B. Williams, branch manager; Paul D. Fielding, Chester A. Blakeley, Daniel W. Snider, salesmen.

Omaha: Clarence W. Allen, branch manager; Wm. G. Carmichael, Clarence J. Riggs, Milton H. Yudelson, salesmen.

Philadelphia: Charles Zagrans, branch manager; Samuel Lefko, Michael Shulman, John J. McFadden, Jr., Ely J. Epstein, Jack Engel, salesmen.

Pittsburgh: Herbert H. Greenblatt, branch man-

(Continued on following page)

RKO AND WARNERS CONVENE

(Continued from preceding page)

ager: Richard H. Lange, I. T. Sweeney, David C. Silverman, Irving Frankel, Carl Peppercorn, salesmen.

Portland: Mark E. Cory, branch manager; Gene M. Engelman, G. E. Jackson, salesmen.

St. John: Leslie Plottel, branch manager.

St. Louis: Raymond V. Nolan, branch manager; Tom B. Williamson, Henry H. Arends, Jack Allender, William G. Stacy, salesmen.

Salt Lake City: Gifford Davision, branch manager; Alfred T. Mabey, Sam Appelman, Rick Warren, Harold W. Evens, salesmen.

San Francisco: Newton P. Jacobs, branch manager; George E. Seach, Earl A. Stein, Charles J. Crowley, H. Bradley Fish, salesmen.

Seattle: Edgar A. Lamb, branch manager; Louis Lee Goldsmith, Floyd J. Heninger, salesmen.

Sioux Falls: Sherman W. Fitch, branch manager; Ernest J. Frace, Harold W. Klingman, salesmen.

Toronto: Mark Plottel, branch manager; Meyer Nackimson, J. Bermack, salesmen.

Vancouver: W. S. Jones, branch manager.

Washington: Robert J. Folliard, branch manager; Harry E. Kahn, Elbert W. Grover, Olmstead Knox, Alphonsus P. Folliard, John R. Hildebrand, salesmen.

Winnipeg: Harry Woolfe, branch manager; Robert Radis, salesmen.

Division Manager: Leo M. Devaney, Canada.

District Managers: Gus Schaefer, Northeastern; Nat Levy, Eastern; Charles Boasberg, Eastern Central; David Prince, Southeastern; Ben Y. Cammack, Southwestern; Jack C. Osserman, Midwestern; L. E. Goldhammer, Prairie; L. S. Gruenberg, Rocky Mountain, J. H. MacIntyre, Western.

Home Office Representatives: A. F. Braeunig, Cincinnati; William A. Burke, Los Angeles; Jack C. de-Waal, New York; Dan T. Nolan, Buffalo; John J. Schmitzer, Los Angeles; Elmer Sedin, Minneapolis; John G. Wangburg, Dallas; T. Carey, Toronto; F. Duffy, Denver.

Studio: Charles W. Koerner, vice president in charge of studio; Perry Lieber, studio publicity director.

Home Office: N. Peter Rathvon, president Radio-Keith-Orpheum; Ned E. Depinet, president RKO Radio Pictures; Phil Reisman, vice president, RKO Radio Pictures; R. C. Patterson, Jr., chairman of the board of RKO; Robert Mochrie, eastern division sales manager; Walter E. Branson, western division sales manager; Harry J. Michalson, short subjects sales manager; William H. Clark, assistant treasurer RKO; S. Barret McCormick, director of advertising and publicity; Gordon E. Youngman, vice president and general counsel.

RKO Theatres: Edward L. Alperson, J. Brennan, A. W. Dawson, H. R. Emde, W. B. England, M. Edelstein, Max Fellerman, Louis Goldberg, W. Howard, J. Hearns, Malcolm Kingsberg, Harry Mandel, C. B. McDonald, H. Mirisch, Sol A. Schwartz, Leslie E. Thompson, J. Henry Walters.

Foreign Home Office: Harry Ehrreich, service department manager; R. K. Hawkinson, foreign division manager; Michael Hoffay, publicity department; J. Kennedy, general representative; B. D. Lion, foreign division manager; Vladimir Lissim, foreign division manager.

RKO Pathe News: Frederic Ullman, Jr., president; Walton Ament, vice president and editor; Jay Bonafield, production manager; Dudley Hale, publicity director.

March of Time: Albert Sindlinger, advertising and publicity director; John Wood, business manager.

Samuel Goldwyn Productions: Samuel Goldwyn, James A. Mulvey, B. Fish.

Walt Disney Productions: Roy Disney, James Finey, William B. Levy, Gunther Lessing, Leo Samuels, F. Waldheim.

Kay Kamen: William Lowenberg.

Screenings for "Town" Set by Columbia

Columbia has scheduled a series of special trade screenings in important key spots from coast to coast, of the George Stevens' production "The Talk of the Town," which the company considers one of the most important in its history.

Set well in advance of the national release date of August 20th, the showings will be attended by exhibitors and circuit executives as well as representative of the daily, trade and fan magazine press. Luncheons will follow the previews, at which home office executives will act as hosts, in addition to the local district and branch managers.

The first screening was held in Buffalo at the Regent theatre, Monday, with Louis Weinberg, Columbia circuit sales executive, attending from the home office. Other screening of "The Talk of the Town" already held include: Kansas City at the Kansas City Power and Light Building, Tuesday, with Rube Jackter, assistant general sales manager attending; Boston at the Telepix Cinema, Wednesday, with A. Montague, general sales manager, attending, and St. Louis at the St. Louis theatre, Thursday.

Screenings scheduled include: Omaha at the Dundee theatre, Friday with Lou Astor, circuit sales executive, due to attend; New Haven, Saturday; Indianapolis at Keith's, Monday; St. Louis Park theatre, Minneapolis, Monday; State theatre, Oklahoma City, Monday; Orpheum theatre, Des Moines, Monday; Palace theatre, Dallas, Monday; Washington, New Haven, Denver, Chicago and Salt Lake City, Tuesday; Cincinnati and Detroit, Wednesday; San Francisco, Seattle and Portland, Ore., Thursday, and in Cleveland on Friday.

UA's New Season Plans Underway

United Artists' new season production is scheduled to pick up next month when work will start on four to six pictures, Arthur W. Kelly, vice-president, said on Friday following his return from coast conferences.

Mr. Kelly said that Hunt Stromberg will start two productions and Arnold Pressburger plans to begin "Never Surrender" within the next 30 days. In addition, David O. Selznick is scheduled to start "Jane Eyre" soon, with arrangements now pending on signing a male lead. Jules Levey's Mayfair Productions, recently signed for UA release plans an early start on "Sons o' Fun," and Gregor Rabinovitsch, also signed recently, has a picture in preparation, it was said. Other company producers, including James Cagney and Alexander Korda, are getting new season production plans in final form.

PRC Regional Meet Ends in New York

The New York regional meeting of Producers Releasing Corporation which had been in session at the Edison Hotel, New York, closed Monday after two days of sales conferences conducted by Arthur Greenblatt, vice-president in charge of sales.

In disclosing the policies on the 1942-43 program, Mr. Greenblatt stressed the fact that PRC is now an international distributing organization, and, in addition to its 29 exchanges in the U. S. and five in Canada, it has distributors in nine cities in the British Isles and in 40 countries throughout the rest of the world.

"PRC has in the short space of two years definitely established itself as not only a national distributing organization, but an international one, with representation in every country of the world now open for delivery. In sales, distribution, advertising and exploitation, the company will function as an international organization and its policy in all phases will be geared accordingly," Mr. Greenblatt said.

In keeping with this policy, Mr. Greenblatt said that an intensive exploitation campaign would be put into effect on every picture on the new program, with special attention given to the six V-Specials scheduled.

The next regional meeting will be held at the Blackstone Hotel, Chicago, Saturday to Monday, with representatives from 13 exchange centers attending.

The exchanges represented are: Chicago—Henri Elman, George Topper, Victor Bernstein, Jack Barry. Cincinnati—Nat Kaplan, Donald Duff, Joe Goldberg. Cleveland—Lee Goldberg, Bernard Rubin, Jack Lawrence, Ben Greenberger. Detroit—William Flemion, Ann O'Donnell, Bert Tighe, Robert Synder, Herbert Foster. Denver—Joe Ashby. Indianapolis—Sam Abrams, John Bohn. Kansas City—R. H. Patt, Beverly Miller, John Muchmore. Milwaukee—James Jovaney, Cleve Adams. Minneapolis—Charles Weiner. Omaha—M. L. Stern, Sam Stern. Pittsburgh—Milton, Lew and Godfrey Lefton, Jack Feurer. Salt Lake City—Bernard Newman. St. Louis—Noah Bloomer, Jack Walsh, Jack Kraft.

Leo J. McCarthy, sales manager of the western division, will assist Mr. Greenblatt in outlining the product at Chicago and will attend the San Francisco meeting, to be held August 8-10. A Dallas meeting will be held August 1-3.

Broidy Confers With Salesmen

Steve Broidy, general sales manager for Monogram this week conferred with individual sales representatives following the company's regional convention which was held in New York and ended Sunday at the Hotel Warwick. "One Thrilling Night" and "Isle of Missing Men" were screened for the delegates.

The Terrytoon short subject budget will be increased by more than 30 per cent over this season's budget for the 1942-43 season, it is indicated by statistics made available by Edmund Reek, Movietone producer, and Paul Terry, producer for the Terrytoon cartoon series. The greater use of color is given as the main reason for the higher budget.

New England again became the locale for a March of Time feature picture last week with the filming of many scenes for "Here Comes the Marines," on Plum Island, off Newburyport, Mass., under the direction of Louis de-Rochmont, March of Time director. The U. S. Government cooperated with the loan of considerable equipment including Marine planes from Quantico, Va., and also United States Marines themselves from Quantico, and soldiers and sailors. A group of Newburyport residents were paid $10.50 a day as extras, as airplane passengers and Pan American officials and pilots. The final scenes of the picture, depicting the attack on Wake Island by Japanese airplanes, the island's capture by the Japs, and its recapture by the fighting Marines, were shot on Plum Island, where the terrain and buildings are similar to those on the Pacific island.

Karlton Now First Run

Warners' Karlton theatre, normally a second run house in downtown Philadelphia, becomes a first run house for the summer, filling in for the circuit's Stanton Theatre, which closed on July 13th for complete redecorating and refurnishing. It was the second first run house to close for the summer, the circuit's Aldine Theatre going dark for the summer because it lacks cooling facilities.

Circuit Men In Service

Three more men connected with the Comerford Circuit in Scranton, Pa., have been inducted into the Army. They are Earl Rozelle, assistant manager of the Strand theatre; Jack Carroll of the booking office; and Jerome McDonald, doorman at the Comerford theatre. Joseph Lehr, assistant manager of the Manhattan theatre, Scranton, has replaced Rozelle.

Lesser Signs Daves

Sol Lesser has signed Delmer Daves to write the screen story from "Stage Door Canteen," which Mr. Lesser will produce.

Hensler Named Manager

Larry C. Hensler, former Universal salesman in Des Moines, has been named branch manager for Monogram there.

QUICK ACTION SOUGHT ON UNITY CONCILIATION PLAN

Kuykendall Warns of Need for Machinery to Deal with Specific Complaints

With the final draft of the United Motion Picture Industry's proposed selling plan completed and now before the Department of Justice awaiting approval as an amendment to the consent decree, exhibitor leaders this week sought speedy action in the unity discussions on conciliation, arbitration and other points orginally outlined by the joint distributor-exhibitor committee.

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, warned in New York that if the unity effort is to succeed it must set up conciliation machinery to deal with specific controversies.

M. A. Rosenberg, president of Allied States Association, Abram Myers, its general counsel, and other national and local leaders also have been quoted recently as warning that the UMPI program must not stop short with the sales plan.

At the Indiana Theatre Owners convention last week Jack Kirsch, president of Illinois Allied and chairman of the original UMPI trade practice committee, told exhibitors that "failure and discouragement" were in the offing for the wider concepts of the unity movement. He declared that the all-industry conferences must take action soon on such questions as double bills, conciliation, arbitration and other trade practice problems.

National Allied Board Meets in Pittsburgh

The board of directors of national Allied met on Wednesday at Pittsburgh for a special two-day business session. The resumption of unity meetings, priorities, and delivery and rental problems were on the agenda.

The blocks-of-13 sales plan, meanwhile, was still before the Department of Justice for inspection and approval. No comment on the plan has come from Thurman Arnold, Assistant Attorney General, or Robert Wright, in charge of the anti-trust division's film unit.

It is probable, informed Washington sources said, that the consenting distributors would be permitted to present the plan to the federal court at New York on their own initiative. The Department, if it has objection to the plan, or intends to state that it finds no reason for disapproval, probably will wait to do so at the hearings before Judge Henry W. Goddard.

The Department of Justice at Washington on Tuesday emphatically denied reports by a Washington columnist that it would not approve any change in the consent decree. Assistant Attorney General Thurman Arnold said that studies of the selling plan had not been concluded and that the department had made no pre-judgment on the Unity proposals.

Numerous letters and petitions for and against the plan have been submitted, and are being carefully studied Mr. Arnold indicated. "There is an enormous amount of this on both sides," he said, "the quicker I can dispose of it the quicker pressure will cease."

Lawyers for the consenting distributors at New York have prepared their letter of petition to Judge Goddard asking that he sit again on the motion picture consent decree to consider the amended sales plan. It was understood that they were to present their request for a court date this week, with the possibility that Judge Goddard might examine the blocks-of-13 sales plan next week. He leaves for his vacation on August 1st, court attaches reported.

Mr. Kuykendall, commenting on the need for an early meeting of the UMPI committee of the whole to consider the establishment of conciliation machinery, warned that unless this is done the whole plan "might blow up." He pointed out that the conciliation issue had not been mentioned in recent meetings with government lawyers over the sales plan.

Mr. Kirsch named double features as one of the most urgent trade problems for UMPI's consideration. Unless they are eliminated, he warned, exhibitors may appeal directly to the War Production Board for an anti-duals ruling to save film raw stock.

Reports Failure on Wider Concepts of Unity

"On the wider concepts of unity, I can report only failure and discouragement," Mr. Kirsch told the Associated Theatre Owners of Indiana in convention at Lake Wawasee, on Thursday.

"In the matter of priorities, the distributors have ignored the UMPI Committee on Priorities and have pursued their own secret and selfish course. In the matter of public relations they have secretly formed a series of public relations committees wholly without reference to UMPI or the established exhibitor associations. I have reason to believe that other Allied representatives on UMPI share my resentment of the action of the distributors, through the Hays Association, in thus ignoring and, I am afraid, disrupting the unity program," he said.

The Indiana exhibitor group voted to work with Illinois Allied through UMPI to eliminate double features. This action was taken following Mr. Kirsch's speech in which he scored double bills as an evil. Mr. Kirsch detailed the steps taken to stop the practice. "Of course, we received a sympathetic ear from some of the heads of the distributing companies who, in private, admitted that they were against the practice of combining two of their 'A' productions on one program at first run theatres.

"The executive of a leading distributing company assured me that it would be impossible for the first runs to couple one of their 'A' pictures with that of another company because of the high rental they would receive for their 'A' pictures. This was about eight months ago, but in spite of this assertion it can still be said that the first runs in Chicago are doubling bigger and better 'A' pictures. Thus, it seems, from all this conversation nothing was accomplished," the Chicago leader said.

Producers Should Start Cutting Down, Says Kirsch

"I believe the time is ripe for the producer-distributing companies to take the bull by the horns and start cutting down where it will benefit both the war effort and the industry most—by eliminating double features in all theatres, including their own. Otherwise they will wake up too late and find themselves in the position where the government will tell them how many pictures they can produce and how long they can be."

Mr. Kirsch's attack on dual bills was followed by a hint that Allied might appeal to the War Production Board for an edict preventing duals. "Unless this problem is dealt with we will find ourselves in the doldrums and there is something we can do about it. Now that UMPI is functioning this should be one of the first big undertakings on the part of that organization inasmuch as UMPI represents a cross section of the industry. In that way UMPI will indicate that it not only is progressive but truly representative. If the industry does not undertake this voluntarily then our association is going to petition Donald Nelson, head of the War Production Board, for the elimination of wasteful film production and we are going to urge that exhibitors all over the country contact Washington in order properly to impress Mr. Nelson in asking him to grant an edict doing away with double features."

M. A. Rosenberg, national president of Allied States Association, also a speaker at the convention, called double billing a major ailment of the industry, which required a major operation. He claimed credit for Allied in preventing further theatre acquisitions by circuits. War restrictions are not an unmixed blessing, he pointed out, since the problem of overseating will be cured through lack of new building and the growth of certain towns. He predicted that the lull in construction would permit the theatres to become firmly established.

WARNS VICTORY FILMS MUST BE PLAYED

Marc Wolf, chairman of the Indiana War Activities Committee, last week warned the ATO of Indiana convention that if Victory Films were not played the Government would step in and demand playoffs. He said that when the prints of one WAC reel were shipped recently to another exchange, the 21 prints were found to have their seals still intact. He said that 85 per cent of the country's theatres were playing Victory reels and that the rest would have to do likewise.

June War Bond Total Reaches $5,678,183

Amount Averages $1,050 per Theatre; Skouras forms War Effort Unit

Sales of War Bonds and Stamps in 5.407 theatres during June mounted to $5,678,183, the War Activities Committee reported this week. The amount represents an average of $1,050 per theatre.

The largest contribution came from the State, Easton, Pa., which sent $503,050. The bulk of this—$500,000—resulted from selling a bond for that amount to Northampton County.

The Randforce circuit, New York and Brooklyn, reported that its 40 theatres in the past six weeks have sold $130,000 in bonds and stamps. In the circuit, outstanding sales were at the Congress theatre, managed by Sidney Levine, $23,000; the Carroll, Louis Schnitzer managing, $9,600, and the Rainbow, Maurice Reisner managing, $7,500.

The WAC has received its first Alaskan report—from the Lathrop Company, operating the Lacy Street and Empress theatres, Fairbanks. They reported $2,027 and $1,355 respectively.

There were other highlights in the WAC resume: the Palace Theatre, Superior, Wis., reporting $8,675 in bonds, $303 in stamps; the Park, Los Angeles, noting $19,082 in bonds and stamps during seven days.

CIRCUITS ANTICIPATE BOND PLAN EXTENSION

Major theatre circuits, whose New York theatres have been successful in acting as issuing agents for War Bonds, expected this week early extension of the plan to their "out-of-town" theatres. Under the arrangement, the Treasury Department has made certain circuit theatres issuing agents. Originally, the sale of bonds at all theatres was in the form merely of pledges to purchase.

'War Department' set up by Skouras

The establishment of a "War Effort Department" within the Skouras Theatres Corporation was announced today by officials of the company. Nick John Matsoukas was placed in charge of the department.

At a meeting of executives of the company, in announcing the formation of the department it was stated: "There is a lot more that we of the theatre industry must do and accomplish in assisting our government in the successful prosecution of the war. We have not as yet scratched the surface of what our theatres can really do and contribute in this crisis. For the duration of the war, each theatre, if not already, must become the community center in our war effort." Mr. Matsoukas was brought to the home office from his post as manager of the Tuxedo theatre. Allan Hatoff has replaced him.

A total of $1,109,000 in War Bonds and Stamps was raised Wednesday night, July 15th, at the Malco Theatre, Memphis. Admission was by purchase of bonds. Sales totaled $582,000. Between two showings, merchandise donated by the city's merchants was auctioned. The amount raised was $527,000. The event was sponsored by the Variety Club and a Citizen's Committee. M. A. Lightman, Malco circuit president, was co-chairman.

In Tampa, Fla., last Friday, under the sponsorship of the Tampa Merchants Association, a bond rally was staged. The Florida State Theatres opened their downtown theatres and ran free shows up to scheduled opening time.

Hartford, Conn., theatres began a bond selling drive Monday. Coffins were placed in front of houses, bearing the legends, "reserved for Adolph Hitler." Patrons purchasing bonds were permitted to drive nails into the coffins.

Last week the Loew circuit reached its first $1,000,000 in bond and stamp sales.

Theatre men in the Philadelphia area will meet next Monday at the Broadwood Hotel to hear Si Fabian, Harry Brandt and representatives of the Treasury Department speak on the current sale of war bonds and stamps in theatres. The meeting will be held under the auspices of the War Activities Committee, and the theatres' obligation to the Government in the war effort will be discussed.

Theatres in the Reading, Pa., territory realized a total of $86,963.67 for the June sales of war stamps and bonds, it was reported by chairman Paul E. Glase, manager of the Embassy Theatre. Nearly half of the total, $41,822.20, was accounted for by C. G. Keeney, manager of the Park Theatre; with Lester Stallman, manager of the Astor Theatre, a close second with $33,063.45.

On New York's West 52nd Street, between 5th and 6th Avenues, 22 night clubs turned their talent into the street Wednesday for a monster "block party," to sell bonds and stamps. Hollywood personalities contributed to the entertainment, led by William Holden, now an Army private, and his wife, Brenda Marshall, actress.

Comedians Bud Abbott and Lou Costello Tuesday began a 41-city bonds and stamps drive tour.

N. Y. Theatres In USO Drive

All New York City theatres were to participate in USO Theatre Week, which was to begin Thursday. The theatres were to show the War Activities Committee short subject, "Mr. Gardenia Jones."

The theatre participation was arranged by Samuel Rinzler, Fred Schwartz, and Irving Lesser, of the WAC. On the distributors' committee which worked to obtain such participation from exhibitor clients, were Robert Wolff, RKO; Henry Randel, Paramount; Jack Bowen, MGM; Joseph Lee, 20th Century-Fox; David Burkan, and Edward Mullen, United Artists; and Philip Hodes, RKO.

Weiner in Ad Post

Louis Weiner, former Hollywood publicist, has been named a district advertising representative for Paramount in Philadelphia, replacing James Furman, transferred to the Atlanta district. Mr. Weiner shares the district post with William Brooker.

Doob on Leave for War Bond Publicity



By Staff Photographer

OSCAR DOOB has been granted a 60-day leave of absence from Loew's, Inc., and is to make his headquarters at the War Activities Committee in the Paramount Building. He is taking entire charge of all publicity in connection with the sale of the War Bond and Stamp Drive under the auspices of the War Activities Committee. Ernest Emerling will be Loew's Theatres acting advertising director during Mr. Doob's absence.

Warner Short Gets Special Handling

"Divide and Conquer," two-reel subject compiled from imported footage showing actual methods of invasion by the Nazis, will be given special handling by Warner Bros. sales department as well as the advertising and exploitation forces, Norman H. Moray, short subjects sales manager, has announced.

A comprehensive press book on the subject is now in preparation and the company will cooperate with exhibitors in exploiting the picture to the best advantage both for public information and in furtherance of the Government's war aims, according to the company. The short has an August 29th release date.

Cuban Power Regulations Viewed As Theatre Blow

Cuban exhibitors must start shows an hour later, and close one hour earlier, under new power regulations. Refrigerating and air conditioning equipment use must be cut by 50 per cent. Representing the Union of Exhibitors, in protest to the government, are Dr. J. Tariche and Dr. Manuel Pelon.

Manager in Navy

John B. Owens, former manager of the Summit theatre in Clarks Summit, Pa., is now a lieutenant, junior grade, in the Navy and stationed at the Philadelphia Navy Yard.

Turberg Defense Director

Nat Turberg, manager of the Northio Paramount, Hamilton, Ohio, has been appointed the city's assistant Civilian Defense Director.



IS WARNERS' JOB

FOR 1942-1943

UPON THE INDUSTRY'S LEADER FALLS THE RESPONSIBILITY...

☆ ☆ ☆ ☆

TO CONTINU
ENTERTAINI

☆ ☆ ☆ ☆

TO ACHIEVE
NATION'S CO

☆ ☆ ☆ ☆

TO KEEP FAIT
EXPECT–AN
PRODUCT FR

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

VING THE BEST MOTION PICTURE
NT TO OUR WARTIME AUDIENCES

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

S IN A WAY CONSISTENT WITH THE
ERVATION AND MANPOWER NEEDS

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

ITH 12,128 EXHIBITORS WHO AGAIN
ILL GET–THEIR MOST PROFITABLE





3rd month at the Hollywood, N.Y.

BASED ON THE STORY, LYRICS AND MUSIC OF

GEORGE M. COHAN with JOAN LESLIE
WALTER HUSTON • RICHARD WHORF

JEANNE CAGNEY • FRANCES LANGFORD • GEORGE TOBIAS • IRENE MANNING

Directed by MICHAEL CURTIZ

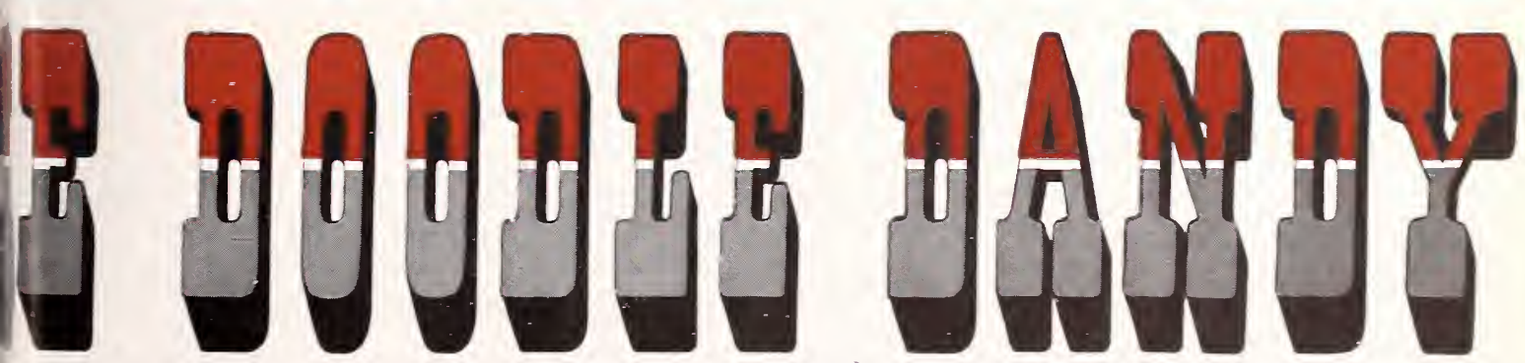
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

YANK

IT ALL STARTS WITH



IN





Another winner from Flynn!

Crashed R- turn comma

Let's get the @!*Nazi

ERROL FLYNN
RONALD REAGAN

A two man invasion of Germany!

"DESPERATE JOURNEY"

T-H-R-I-L-L-S!

with

NANCY COLEMAN • RAYMOND MASSEY

Alan Hale · Arthur Kennedy · Directed by RAOUL WALSH

Original Screen Play by Arthur T. Horman • Music by Max Steiner

Produced by HAL B. WALLIS

What a team!

JACK BENNY
ANN SHERIDAN

member the stage hit!
t laughs!



GEORGE WASHINGTON SLEPT HERE"

Benny? Benny? On the air isn't he?

"Kings Row"
"Juke Girl"
"G.W.S.H."
yum-yum!



with CHARLES COBURN • PERCY KILBRIDE • HATTIE McDANIEL • WILLIAM TRACY

Screen Play by Everett Freeman • From the Stage Play by MOSS HART and GEORGE S. KAUFMAN • Produced by Sam H. Harris

Directed by WILLIAM KEIGHLEY



From "Joan of Paris" to Bette of Warners!

Made to be Bette's best

Better than "In This Our Life"!

By the author of "Stella Dallas"!

BETTE DAVIS
PAUL HENREID

"Now, Voyager"

with CLAUDE RAINS • GLADYS COOPER • BONITA GRANVILLE • ILKA CHASE • A HAL B. WALLIS PRODUCTION

Directed by IRVING RAPPER • Screen Play by Casey Robinson • From the Novel by Olive Higgins Prouty • Music by Max Steiner

IDA LUPINO · DENNIS MORGAN · JOAN LESLIE

"The Hard Way"

Watch this one! Another "Kings Row"!

Lupino is an unlovable character!

Make money the easy way. Play "The Hard Way".



"Yankee Doodle Dandy" Joan!

s and nces; too

th JACK CARSON • GLADYS GEORGE • FAYE EMERSON

rected by VINCENT SHERMAN • Screen Play by Daniel Fuchs and Peter Viertel



The "Maltese Falcon" stars reunited!

Hirohito, here he comes-o!

What a bang he'll give you!

Sidney Greenstreet, too! Remember "The Fat Man"?

HUMPHREY BOGART

in

"ACROSS THE PACIFIC"

with MARY ASTOR · SYDNEY GREENSTREET

Directed by JOHN HUSTON · Screen Play by Richard Macaulay · From the Saturday Evening Post Serial by Robert Carson

GEORGE BRENT
BRENDA
MARSHALL

"You can't escape forever"

This one's hot!



a loves George!
ge loves Brenda!
th love trouble!

angsters, too!
nd guns!

Who wants to escape forever?

with GENE LOCKHART • ROSCOE KARNS • EDWARD CIANNELLI • Directed by JO GRAHAM

Screen Play by Fred Niblo, Jr. and Hector Chevigny • From a Story by Roy Chanslor

Air Mail Special for Adolf!

Our answer to the axis!

"FLYING FORTRESS"

with

RICHARD GREENE

He went back to England--and glor



Filmed under bombfire!



"Big boxoffice winner!" —London Cinema



"SECRET ENEMIES

Something new about saboteurs!

...and how to expose 'em!

with CRAIG STEVENS · FAYE EMERSON · John Ridgely · Charles Lang · Robert Warwick · Directed by BEN STOLOFF

Screen Play by Raymond L. Schrock

Ghosts and bats!

Screams and trapdoors!

"The HIDDEN HAND"



Don't trust Handsome over there at the right!

with CRAIG STEVENS · ELISABETH FRASER · JULIE BISHOP · Frank Wilcox · Ruth Ford · Directed by BEN STOLOFF

Screen Play by Anthony Coldewey and Raymond Schrock • Based on a Play by Rufus King

"BUSSES ROAR"

A 4-wheel break for you!



with RICHARD TRAVIS • JULIE BISHOP

CHARLES DRAKE • ELEANOR PARKER • ELISABETH FRASER • Directed by D. ROSS LEDERMAN

Screen Play by George R. Bilson and Anthony Coldewey

Original Story by Anthony Coldewey



...es blow up roads!

Dick blows up spies!

Only ONE COMPANY HAS

THE STARS
THE MANPOWER
THE PROPERTIES
THE SHOWMANSHIP
THE FAITH IN SHOWMEN

TO DELIVER A LINE-UP LIKE THIS ALL YEAR-EVERY YEAR!

Warner Bros.

AUDIENCES ARE INCREASING FOR 'NEIGHBOR' PICTURES

Attendance tops 100,000 Monthly Mark in North and South America

Audiences are increasing both in South America and the United States for the free, non-theatrical motion pictures provided by the U. S. Government as part of its good neighbor program.

The Film Section of the Office of the Coordinator of Inter-American Affairs, and the State Department, both report that the attendance at the 16 mm screenings has topped the 100,000 a month mark in both North and South America. The project for this free cultural interchange of films has been underway for almost 18 months.

In South America, the reports from the field say, 108,766 persons saw the first 20 reels on hand during June. This represents an increase from an audience of only 9,000 last February.

Thirty projectors are now in U. S. missions in South America and 75 more are on the way. They are used for showings, in principal cities, and "on the road" throughout the American republics.

They are not available for regular theatrical exhibition, and are described by the Government as non-competitive with the commercial film industry.

Screenings Held Before Variety of Audiences

The cultural attaches of the U. S. embassies and missions and local committees of Americans, local citizens, educators and professional men arrange the screenings. They are held before a variety of audiences, adult and juvenile, at schools, sport and church clubs, libraries, military posts and national military training schools.

Response, according to the film section of the Rockefeller office, is now "way ahead of the supply." The problem, one official said, is to get the projectors and staffs to carry the U. S. messages to the receptive South American public. Roadshows, he said, are particularly successful.

In the United States the 17 titles about South America which the Coordinator is distributing have been seen to date by an estimated total of 750,000. The last completed report, as of July 3rd, showed a cumulative total of 623,957.

Approximately two-thirds of the 42,000 persons a week which the Coordinator estimates are seeing the pictures here are children. About a third of the screenings are to adult groups.

Distributing its films through about 40 non-theatrical repositories in the U. S., the Coordinator's office claims a total of 4,136 bookings, of which about 3,100 have been played. All are free screenings before schools, YMCA, club or other groups. The YMCA film service, Museum of Modern Art and numerous state and university library services distribute the pictures.

Last week, July 18th, and on December 27th, MOTION PICTURE HERALD listed the pictures which have been sent to South America, or are in preparation.

The pictures for the U. S. non-theatrical audience are distributed without cost. The Government is now charging a service fee of 50 cents for the first reel and 25 cents for each additional reel on the non-theatrical bookings, however.

Titles of Films Now Being Circulated

The titles being circulated here, in 16 mm, with brief descriptions, follow:

AMERICANS ALL, two reels, by Julien Bryan, describing the civilizations of the Americas.

MEXICO BUILDS A DEMOCRACY, color, produced for the Coordinator by Alvin Gordon.

COLOMBIA, CROSSROADS OF THE AMERICAS, purchased from Julien Bryan.

ARGENTINE SOIL, two reels, color, purchased from Ansonio Dray, Argentine producer.

TREASURE TROVE OF JADE and JUNGLE QUEST FOR THE GREAT STONE HEADS, color, archeology, from the Smithsonian Institute. Circulation limited.

PATAGONIAN PLAYGROUND, color, purchased from Desmond Holdridge.

OUR NEIGHBORS DOWN THE ROAD, color, the Pan American highway, filmed by Herbert C. Lanks.

BRAZIL GETS THE NEWS, promotional film from *A Gazeta*, Rio de Janeiro newspaper.

THE DAY IS NEW, progress in Mexico, filmed for Mexican government by Augustin B. Delgado.

SOUTH AMERICAN MEDLEY, four reels, color, "Brazil," "Venezuela," "Colombia," "Rio de Janeiro, Buenos Aires and Montivedeo," filmed by *National Geographic* magazine, official tourist bureaus, etc.

MEXICAN FIESTA, four reels, color, "Fiesta of the Hill," "Fire and Water," "Bounteous Earth," "Sky Dancers of Papantla" by Ralph Gray, for the Coordinator.

GUATEMALA SKETCHBOOK, four reels, color, "High Spots of a High Country," "Hilltowns of Guatemala," "Wooden Face of Totonicapan" by Ralph Gray for the Coordinator.

FILM SHORTAGE IN COLOMBIA

Colombia's theatres report a serious shortage of first run films with some theatres ordinarily showing that product now using second showings of popular films before releasing them to subsequent runs. So reported the *Foreign Commerce Weekly* last week. It added, however, that receipts at first run theatres are 15 cent greater for the first five months of 1942 than in 1941.

Garbo Buys Buildings

Greta Garbo has become the owner of two more four-family apartment buildings in Milwaukee. The buildings are in the Greene Fairways sub-division near the new Milwaukee Ordnance Plant. Transfer stamps showed the cost to be $30,792.

RCA Equipment has War Role

Theatre and film recording equipment of the RCA Manufacturing Co. in Camden, N. J., are playing important roles in the war, with contributions involving several spheres of influence and activity of direct importance to the war effort, according to Edward C. Cahill, the company's Motion Picture Division manager. Sound motion pictures long ago won recognition by both civil and military authorities as a desirable recreational activity in maintaining morale and providing relaxation. Their value extends also into the fields of group education and training—another area where the company's equipment may be said to have actually gone to war, said Mr. Cahill.

"Motion pictures accomplish military training with an economy of time and manpower that is vital," he pointed out. "They make it possible for a single expertly staged operation or example to teach countless groups in exactly the same way. Standardization in military training is necessary for obvious reasons. Films provide that standardization in many instances."

Almost all Army camps have at least one post theatre, and some have as many as five, ranging in size from 800 to 3,500 seats, and all excellently equipped for sound. RCA has been called upon to install, or has been contracted for some 250 sound producing units of its Model PG-140 of the RCA DeLuxe theatre series. RCA screens and Brenkert arc lamps are also used in many of these Army camp theatres.

Technical Services Used on Ships

The RCA Service Division, he said, is regularly called upon for technical services when ships come into port. Requests for such services may be received and handled at practically any port, as a result of the nationwide RCA field service organization.

The Navy employs RCA variable area sound-film recordings, and has contracted for additional RCA film recording apparatus of the portable newsreel type.

The Signal Corps, owning and operating most of the sound film recording facilities in Government service, does its work with RCA variable area recording apparatus. These facilities, currently being expanded sharply, are producing a large number of special films to train the rapidly developing Army.

Almost a year ago, RCA was awarded a contract to furnish and install complete projection booth and stage equipment for nearly 70 hospital recreation centers located in Army camps throughout the United States and some insular possessions.

The Office of War Information has taken over the RCA-equipped film recording facilities in the Department of Agriculture Building in Washington and is supplementing these with additional studio recording facilities as well as with single film recording facilities of the newsreel type. The OWI also has purchased complete sound picture equipment from RCA for three screening and preview rooms. In addition, the Social Security Board has installed a complete screening system with a number of novel features to meet their special needs.

PCA examining Scripts to Aid Censorship

The Production Code Administration is now examining all scripts that pass through its Hollywood office for possible violations of the wartime regulations imposed by the U. S. Office of Censorship. This new review service has been added to the PCA's other duties to forewarn producers of scenes or references which might have to be eliminated or remade for the export trade.

Carl E. Milliken, in charge of the foreign department of the Motion Picture Producers and Distributors of America, Inc., disclosed that the PCA board is reading scripts with an eye to their conformity to export rules of the censors, in the course of a meeting at New York on Monday with the international publicity managers committee. The new arrangement is not a censorship, he asserted, but merely a service to producers to forewarn them of possible violations of the censorship code.

All scripts, for both feature and short pictures, as well as stills, advertising copy and other material which passes through the Code Authority, are being checked for material which might be censored as being of value to the enemy.

The service was begun recently at the request of the studios, it was said. They sought to be relieved of part of the burden of checking their scripts for violations. Also, it was felt that the review by the PCA would bring about a uniform industry interpretation and application of the film rules recently laid down by the Office of Censorship and Byron Price, chief censor.

Film Censor Boards, PCA Cooperate

The U. S. motion picture censor boards, headed by Watterson Rothacker in California and Richard Smith in New York, are cooperating closely with the PCA in deciding whether a particular case violates the export-import censorship. The boards, it is understood, are ready to give an informal opinion in advance of production as to whether a scene in a script may be sent to the overseas market.

Several cases already have arisen, it was said, in which the PCA has saved studios from possible elimination, or expensive remakes to meet censorship objections. A long list of items is checked against each script to make certain films do not carry pictures of coast lines, war factories, military equipment or other subjects which might be of value to the enemy.

Also, it was said unofficially, the use of the PCA reviewing machinery relieves the studios of many demands by certain government agencies which have sought to assign representatives to studios to "advise" on regulations during production. Both Army and Navy censors have insisted on reviewing scripts in advance and have asked to assign advisers. The office of censorship and the PCA arrangement are expected to make many of these requests unnecessary.

Schenck Purchases Estate

Nicholas M. Schenck, MGM president, last week bought Mrs. Alan McIntosh's 20-acre Sands Point, Long Island, estate. Six hundred feet front on the water. The estate includes a 200-foot dock, swimming pool, tennis court, bathhouses, motion picture theatre, cottage and a main house with 30 rooms and 12 baths.

Mahan Leaves Warners

Roger Mahan, Warner Bros. branch manager in New York, has resigned.

F & M Sues for Stock Control Of St. Louis Amusement

Two suits were filed by Fanchon & Marco Enterprises, Inc., in the St. Louis circuit court last week to gain control of 52 per cent of capital stock in the St. Louis Amusement Company and to enjoin the Ambassador Investment Corporation and the amusement company from using the 52 per cent majority in voting at a stockholders' meeting the end of the month.

The suits alleged that under an option executed July 30, 1936, and valid for 10 years, F. & M. could purchase the 52 per cent controlling interest at any time. The petition says the defendants allegedly have circumvented the option arrangements and asks the court to direct the defendants to sell F. & M. the stock. The court also was asked to enjoin the company from increasing the number of members on the board of directors from five to seven.

Jersey Cooperative Reelects Officers

Members of the Associated Theatres of New Jersey reelected Irving Dollinger, president, and all other officers, at their fourth annual luncheon meeting at the Newark Athletic Club last week.

Other officers reelected for a year term are: H. H. Lowenstein, president of the board; Jack Unger, vice-president; Sidney Seligman, treasurer; and David Mate, secretary. Mr. Dollinger was reelected film buyer for the group. Mr. Unger and Joseph Siccardi will form an advisory buying committee with him to serve through the 1942-43 season.

Comerford Theatres Shifts Managers

Several shifts have been made by Comerford Theatres in Wilkes-Barre, Pa., as a result of the closing of the Strand and Irving theatres for the summer.

John Galvin, manager of the Irving, will relieve other central city managers on vacation while Ed Lawler, manager of the Strand theatre, will work with District Manager John Comerford in the suburban houses. Tom Curley, assistant manager of the Strand, goes to the Orpheum, succeeding George Welsh, who was transferred to the Capitol when assistant manager Joseph Flaherty entered the Army. James Feeney, assistant manager of the Irving, will aid manager William Walsh at the Comerford.

New Buffalo Booker

Evelyn Enghardt has succeeded Irving Singer as booker at the Metro-Goldwyn-Mayer exchange in Buffalo. Mr. Singer, who resigned to enter the Army, was a guest at a party last weekend given by the Buffalo Variety Club.

Cancel Tournament

Officers and directors of the Motion Picture Theatre Owners of Connecticut have decided to forego the organization's annual golf tournament because of the war, Herman M. Levy, executive secretary, has announced.

Warners Donate $10,000

Warner Bros. has made an additional donation of $10,000 to the Air Cadet League of Canada, the company announced this week. The fund promotes the work of the Canadian air forces.

San Francisco Business Good

Despite heavy competition, San Francisco theatre receipts are maintaining a high level. Weekends are especially good.

Companies Now make Prints in Latin America

Faced with increasing shipping delays and cargo space shortage, American distributors for the first time now are making many of their prints for the South American market in Buenos Aires and Rio de Janeiro laboratories.

It is the first time that U. S. distributors have used Latin American laboratories extensively to meet their print needs. Argentine laboratories are now turning out between 10 and 15 prints per picture for at least five of the major distributors and several others report that they are planning also to print in South America.

Duplicate negatives are shipped by air express to laboratories in Buenos Aires or Argentina, where the pictures are printed, with Spanish subtitles. Although saving from six weeks to several months by this method, it is said to add substantially to the cost of prints for South America. Air express charges on a feature amount to several hundred dollars.

Warner Brothers have been printing in Buenos Aires since mid-winter. Joseph A. McConville, foreign sales manager for Columbia, last week disclosed that his company is also using the Latin American laboratories.

Sufficient Supplies Of Stock on Hand

There are sufficient supplies of Eastman and Du Pont raw stock on hand at present to take care of the needs of U. S. distributors, he said. However, raw stock shipments also are subject to delays and the film manufacturers will not guarantee delivery in South America of any specified footage. The technical quality of the Argentine and Brazilian laboratories was described as excellent by several foreign managers.

Film allotments to South America are being prorated in proportion to previous purchases. The possibility of rationing measures was admitted by distributors who said that conservation steps apply to the export trade as well as domestic users.

RKO has printed a number of its leading pictures in South America recently, although the general run of product is still going southward by boat. Universal has also printed a few special pictures in Buenos Aires, ordering from 10 to 12 prints. The pictures are used to service the southern and west coast Latin American market. Shipments to the Caribbean and Canal Zone territories are still moving by sea from the United States.

Films Are Moving Southward Steadily

Film is moving steadily southward, according to Massce-Barnett Company, the principal film forwarder, although the shipping shortage has caused considerable delay in delivery schedules. Shipments that formerly took a few weeks are now as much as three months in transit, or awaiting cargo space at embarkation ports.

Exports for South America are leaving from the Gulf ports, Los Angeles, and several eastern seaboard ports. Shipments previously left only from New York. Now they go from any port where bottoms are available. Only a few shipments have been lost at sea. Program pictures, short subjects and the general run of product is still going by sea and most companies report safe backlogs at their Latin American branches to tide them over temporary delays. Air express is used for newsreels.

Among the principal Argentine laboratories used by American distributors are Laboratorios Cinematigrafica Alex, Estudios Cristiani, S.I.D.E. and L.E.C.A. They have up-to-date U. S. equipment.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) SOMEWHERE I'LL FIND YOU and (B) THE WAR AGAINST MRS. HADLEY	(C) SEVEN SWEETHEARTS and (D) A YANK AT ETON
ALBANY	20th-Fox Screen Room	1052 Broadway	THUR. 8/6 11 A.M.	TUES. 8/11 11 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	THUR. 8/6 10:30 A.M.	TUES. 8/11 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	THUR. 8/6 10 A.M. Also 2:15 P.M.	TUES. 8/11 10:00 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	THUR. 8/6 1:30 P.M.	TUES. 8/11 1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	THUR. 8/6 1:30 P.M.	TUES. 8/11 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	THUR. 8/6 7 P.M.	TUES. 8/11 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	THUR. 8/6 (A) 10:30 A.M. (B) 2:30 P.M.	TUES. 8/11 (C) 10:30 A.M. (D) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	THUR. 8/6 1:15 P.M.	TUES. 8/11 1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	THUR. 8/6 1:30 P.M.	TUES. 8/11 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	THUR. 8/6 9 A.M.	TUES. 8/11 9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	THUR. 8/6 (A) 10:30 A.M. (B) 2:30 P.M.	TUES. 8/11 (C) 10:30 A.M. (D) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	THUR. 8/6 1:30 P.M.	TUES. 8/11 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1104 Currie Avenue	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	THUR. 8/6 10 A.M.	TUES. 8/11 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	THUR. 8/6 1:30 P.M.	TUES. 8/11 1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	TUES. 8/4 9:30 A.M. Also 1:30 P.M.	TUES. 8/11 9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	THUR. 8/6 10 A.M.	TUES. 8/11 10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	THUR. 8/6 1:15 P.M.	TUES. 8/11 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	THUR. 8/6 (A) 11 A.M. (B) 2 P.M.	TUES. 8/11 (C) 11 A.M. (D) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	THUR. 8/6 1:30 P.M.	TUES. 8/11 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	THUR. 8/6 1 P.M.	TUES. 8/11 1 P.M.

"Somewhere I'll Find You"—*Clark Gable, Lana Turner* • "Seven Sweethearts"—*Kathryn Grayson, Van Heflin, Marsha Hunt.*
"The War Against Mrs. Hadley"—*Edward Arnold, Fay Bainter, Richard Ney (of "Mrs. Miniver" fame)* • "A Yank At Eton"—*Mickey Rooney.*

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

Conservation Is Effective on Coast

Figures compiled by the Public Relations Committee, Western branch, index Hollywood's conservation efforts for the month of June.

The breakdown informs that application of 13 rules governing economy in production effected a saving of 30 per cent. Substitution of other materials for rubber is listed as reducing consumption of that commodity 90 per cent.

Use of tires was reduced 35 per cent according to the figures.

Salvage and straightening of nails achieved a 40 per cent economy.

"Salvage, substitution and construction cuts" reduced lumber consumption 50 per cent, it is indicated, while "substitutes and stockpile savings" economized use of metals 35 per cent.

"Eliminations, rerouting and grouping" cut transportation mileage 25 per cent and "new styling and re-use of materials" cut use of costume materials 30 per cent.

Another section of the report says that Hollywood produced 13 war training films and nine "war effort entertainment shorts" during June, in addition to signing up approximately 30,000 employees to put 10 per cent or more of their salary in War Bonds.

▽

In its digging for ways and means to save film stock the Film Conservation Committee, now scraping the bottom of the barrel, is sparing nobody embarrassment.

An expedient emphasized last week was adoption of a rule requiring that writers furnish to bit players a thumbnail description of the characters they are employed to portray and a short synopsis of what the picture is about and how they fit into it, so they'll know what they're supposed to do before they start doing it for the camera.

Revelation that it had required a world war to get that practice started embarrassed everybody in town.

Maintain Peak

The production peak reached last week, when 56 pictures were in shooting stage, was maintained at 55 when seven new projects went before the cameras to replace eight taken to cutting rooms. Metro-Goldwyn-Mayer and Twentieth Century-Fox led with eight pictures in progress at each of these lots, Warner Brothers following with seven and Universal with six, Republic ranking next with five and RKO Radio paired with Republic at four each.

The week by titles:

COMPLETED

Columbia
Fighting Buckaroo
My Sister Eileen

RKO Radio
Falcon's Brother
Here We Go Again

Republic
Shadows on the Sage

Universal
Raiders of San Joaquin
Mug Town

Warners
You Can't Escape Forever

STARTED

MGM
Skyway to Glory
Keeper of the Flame

Monogram
Foreign Agent

Republic
Sunset Serenade

Roach
Yanks Ahoy

Universal
Sherlock Holmes in Washington
On the Beam

SHOOTING

Columbia
Shall I Tell 'Em?
Boogie Man Will Get You
Daring Young Man
Desperados
You were Never Lovelier

Goldwyn
They Got Me Covered

MGM
Gambler's Choice
Clear for Action
Man on America's Conscience
Whistling in Dixie
Journey for Margaret
Reunion

Monogram
Police Bullets

PRC
Silent Men
Law and Order

Paramount
Leather Pushers
For Whom the Bell Tolls
Star Spangled Rhythm
No Time for Love

RKO Radio
Once Upon a Honeymoon
Seven Days Leave *
Name, Age and Occupation **
Navy Comes Through

Republic
Bells of Capistrano
King of the Mounties
Ice-Capades Revue
Chatterbox

Roach
Nazty Nuisance

20th-Fox
Buried Alive
My Friend Flicka
He Hired the Boss
That Other Woman
Ox-Bow Incident
China Girl
Manila Calling
Springtime in the Rockies

Universal
Arabian Nights
Between Us Girls
Forever Yours
House of Mystery

Warners
Adventures of Mark Twain
Princess O'Rourke
Watch on the Rhine
Gentleman Jim
Air Force
Casablanca
Desert Song

* Formerly "Sweet or Hot".
** Suspended.

Screen Obligations Cited by Skouras

Making his first visit to Hollywood since becoming president of 20th Century-Fox, Spyros Skouras last week told studio department heads and theatre circuit executives at a dinner tendered him by Colonel Darryl Zanuck that the motion picture ranks next to church and school as an instrumentality of truth, education and enlightenment.

"Possession of this great power of information entails many obligations," he said. "While no sacrifice is so great as that being made by those dying for the cause of humanity, we must continue to make sacrifices that we have already made and in even greater numbers. Washington agrees that our industry is as vital and plays as important a role in the war effort as any other business.

"Our aim will be to make the best pictures we know how and in this way we benefit morale and the war effort and help ourselves, the latter being incidental in this case. There are thousands of men in arms at farflung outposts whose only form of entertainment consists of motion pictures."

Colonel Zanuck said, "At no time have the movies been on the wrong side of issues vital to the nation. Motion pictures have not had adequate recognition of their war efforts and activities by the public, but officialdom is fully aware of the job the industry is doing. In due time, when more pressing matters have been disposed of, the work of men in our industry in fostering morale and contributing in many other ways to the over-all war campaign will be fully recognized."

Columbia Seeking Product Backlog

Columbia this week declared itself in on the spreading drive for accumulation of product, asserting "Columbia has built up the most impressive backlog of pictures in the company's history."

Into that backlog last week went "My Sister Eileen," the stage success directed for the screen by Alexander Hall, and "You Were Never Lovelier," directed by William Seiter. Rosalind Russell and Brian Aherne are co-starred in the first, Fred Astaire and Rita Hayworth in the second. Most publicized of the pictures in the Columbia vault is "Talk of the Town," co-starring Cary Grant, Jean Arthur and Ronald Colman.

Also on the shelves, awaiting approach of football weather are, "The Spirit of Stanford," starring Frankie Albert, and "Smith of Minnesota," introducing Bruce Smith.

Other pictures in the backlog are "Blondie for Victory," "Sabotage Squad," "Overland to Deadwood," "Enemy Agents Meet Ellery Queen," "Boston Blackie Goes Hollywood," "Lucky Legs," "Law of the Badlands," "Stand By All Networks" and a serial, "Perils of the Royal Mounted."

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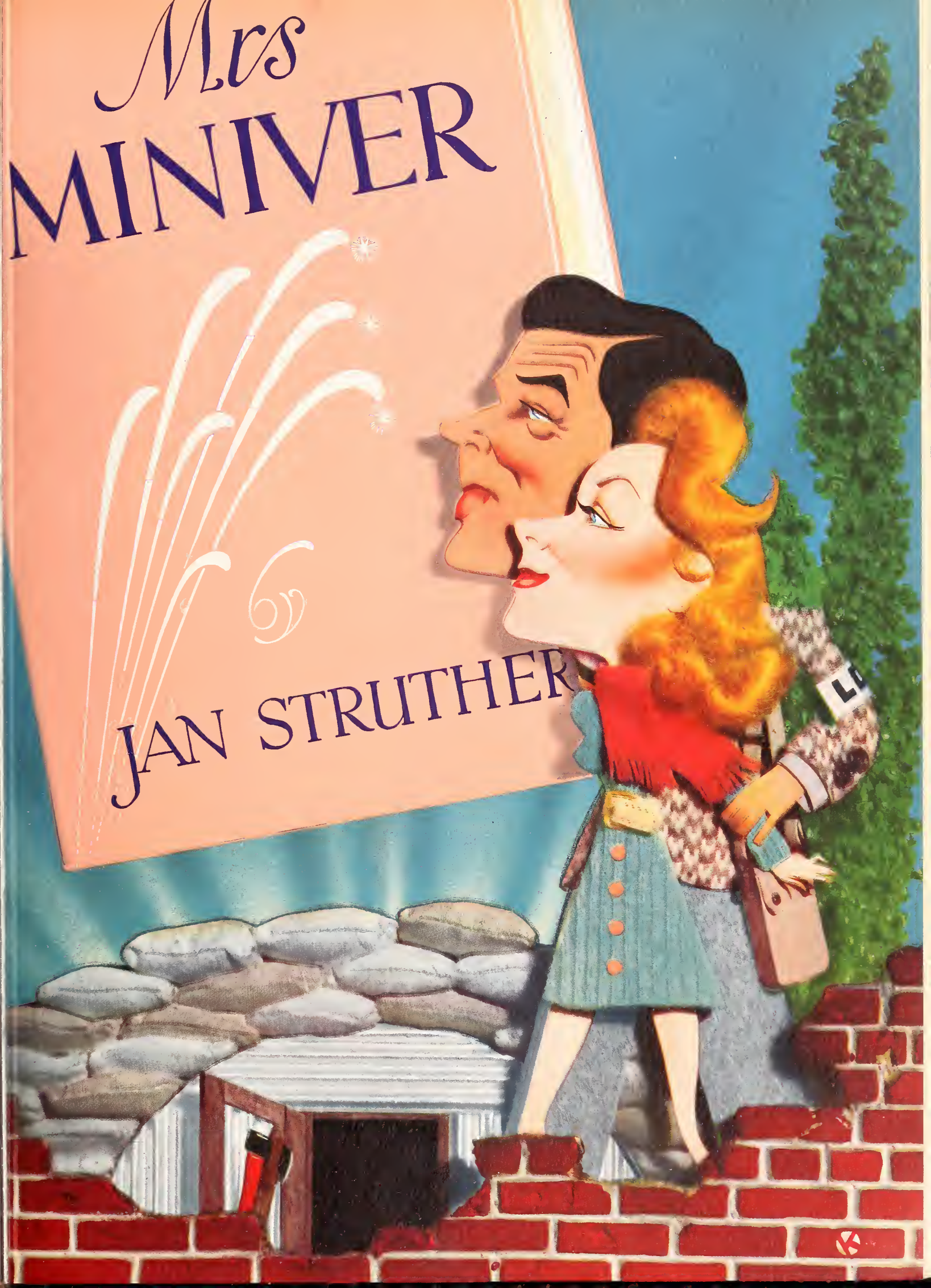
Not only the people who write and produce the pictures, but now also the people who write about them, are going global-minded with respect to the screen.

Said Edwin Schallert, motion picture editor of the Los Angeles *Times*, in his Sunday edition, "Films as a missionary for the American way of life will have their great future after a war successfully waged against the Axis powers." Then he quoted a letter from Pearl Buck, the novelist, suggesting compilation of a list to show "what Americans consider their good films." Critic Schallert offered a list.

The Schallert selections are: "A Man to Remember," "Pride of the Yankees," "Boys Town," "The Magnificent Ambersons," "Yankee Doodle Dandy," "Blossoms in the Dust," "Our Town," "Northwest Passage," "Knute Rockne," "Mr. Deeds Goes to Town," "You Can't Take It With You," "All That Money Can Buy," "Joe Smith, American," "Captains Courageous," "State Fair," "Sutter's Gold," "Alexander Graham Bell," "Swanee River," "The Fight for Life," "The River," "The Plough That Broke the Plains," "Gone With the Wind" and "Eagle Squadron."

Mrs MINIVER

JAN STRUTHER



"A Miniver rose for all who made it possible."



RADIO CITY MUSIC HALL

Showplace of the Nation • Rockefeller Center

A NEW WORLD'S RECORD...

the FIRST TIME a picture is HELD OVER at the Music Hall for a SEVENTH WEEK!

THE MUSIC HALL OF FAME



SIDNEY FRANKLIN
THE PRODUCER



WILLIAM WYLER
THE DIRECTOR



JAN STRUTHER
THE AUTHOR

Acclaimed as one of the ten best pictures of all time, "Mrs. Miniver" now achieves a unique position—the first to play more than six weeks at the world's greatest theatre. Crowds that have set a new record—nearly 900,000 in six weeks—provide the highest possible tribute to the creative genius that went into the making of this great picture—to Sidney Franklin, who wins fresh laurels as Metro-Goldwyn-Mayer's brilliant producer . . . to William Wyler, who achieves new heights as a master director...and to Jan Struther, whose novel inspired a motion picture masterpiece.



WALTER PIDGEON and GREER GARSON
THE STARS

GREER GARSON
WALTER PIDGEON

In WILLIAM WYLER'S Production • Based on JAN STRUTHER'S Novel

"Mrs. Miniver"

TERESA WRIGHT • RICHARD NEY • DAME MAY WHITTY
REGINALD OWEN • HENRY TRAVERS • HENRY WILCOXON

Produced by SIDNEY FRANKLIN • An M-G-M Picture • (Pre-release Engagement)

Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West

When the world's grea
est theatre sets a ne
long-run record, tha
news! *Eighth week*
press time and it cou
go on forever!

All pre-release e
gagements of "MR
MINIVER" are settir
phenomenal record
Unique in the annals
show business, M-G-M
great production h
been released with n
provision for advance
prices so that the greate
number of people ma
see it at once. When yo
book "MRS. MINIVER
double your playing tim
and then clear the deck



PETRILLO FACES U. S. INQUIRY ON RADIO RESTRICTIONS

Fly Will Seek FCC Probe; NAB Attacks Rulings; Studio Strike Averted

James Petrillo president of the American Federation of Musicians, this week faced Government investigation of his efforts to restrict the broadcasting field to union musicians at the expense of small broadcasters using records and of amateur talent.

Chairman James L. Fly of the Federal Communications Commission disclosed that he would ask it to make a thorough investigation and determine its authority to issue appropriate orders.

In other Washington quarters there were suggestions that if the FCC finds it can take no decisive action the Department of Justice will be asked to determine whether Mr. Petrillo's actions constitute a "restraint of trade" in violation of the anti-trust statutes.

Chairman Fly said he had complaints from Senator Arthur Vandenberg of Michigan and Joseph E. Maddy, president of the National Music Camp, Interlochen, Mich., against Mr. Petrillo's order barring a Michigan high school orchestra from the air; that he had also received complaints against previous orders of the AFM head barring the making of transcription records after July 31st; and that complaints had come in from Government sources that restrictions were being imposed in some areas on the work of Negro musicians.

Speaking of Mr. Petrillo's orders, Mr. Fly said they dealt with matters "which we view with very serious concern" because, he pointed out, if carried to the limit they might result in a breakdown in the public service for which stations are licensed.

Fly Cites Blow to Small Stations

Any restrictions on transcriptions, he said, would "greatly burden the entire broadcasting industry and make it impossible for the majority of the smaller stations to operate." Such stations, he explained, used records up to 60 per cent of their time on the air because of lack of adequate local talent and economic limitations, which make it impossible for them to employ professionals. At the same time, he added, many of the stations affiliated with national networks also make extensive use of transcriptions.

Mr. Fly said he had no details regarding the complaint that Negroes were being discriminated against.

Mr. Petrillo's reply on Monday was that his critics were "talking" so much, he would let them continue. He reiterated he had musicians' interests at heart, and that their unemployment problem was serious.

Meanwhile, the National Association of Broadcasters' board in Chicago last week charged Mr. Petrillo's prohibition of the manufacture by musicians of recordings will deprive millions of music on the radio.

The NAB statement said in part:

"As the result of a series of great inventions, Americans, wherever they live, have been accustomed to the best in entertainment. The radio, the motion picture and the phonograph bring the great artists to the smallest village as well as to our large centers of population. Mr. Petrillo's order amounts to a statement that only those people who live in large cities, and who can afford to see the great artists in person, are entitled to enjoy their performances.

"Mr. Petrillo is mistaken if he thinks that his order will bring more employment to musicians. All that it means is that millions of people will hear less music. Even if Mr. Petrillo's theory were correct, his order, at this time, would be not only arbitrary and illegal, but unpatriotic. Music plays a vital part in war morale. This is no time to destroy the phonograph and the electrical transcription, which bring the best in music to the people of the United States. This is no time to have any part of the nation's manpower engaged in the performance of artificially created tasks. This is no time to try to abolish one of the world's great inventions."

Studios Avert Strike; Parleys This Week

Screen Office and Professional Employees Guild members in Los Angeles exchanges returned to work Monday after a one-week strike, claiming a victory. The settlement averted spread of the strike to the studios.

Negotiations over the union contract with the Los Angeles exchanges of MGM, Columbia, RKO, Paramount and United Artists, began Tuesday. Settlement conferences were held Thursday and Friday, July 16th and 17th, with E. J. Mannix representing the producers, and Glenn Pratt, its business agent, the union.

Herbert K. Sorrell, president of the Conference of American Federation of Labor Studio Unions, of which the SOPEG is a member, said on Monday disputed points had been settled. He warned that intercession in the negotiations by Paul Watkins, who last week represented the exchanges, would not be tolerated.

In New York, the AFL's Local 23,169 at the Warner office, representing clerical workers, reached a tentative agreement last week with the management, on a contract; but Monday night, the union's 600 members voted a strike, asserting the company reneged on the agreement.

Date of the strike was not disclosed.

Company officials expressed surprise. A spokesman asserted the agreement of last week was approved by the union: and that the rejection, in the form of a telegram to Warner executives, was unexpected.

In New York, also, the CIO Screen Office and Professional Employees Guild, Local 109, is seeking a "consent" election for bargaining agency at the 20th Century-Fox New York exchange. Approval is sought from the company. The union already has filed a petition for certification with the National Labor Relations Board.

At the same time, the local is seeking from the board designation as agency for clerical workers in the United Artists New York home office.

Its attempt to gain "white collar" workers in the 20th Century-Fox exchange represents a phase of an organizational struggle with the International Alliance of Theatrical Stage Employees, whose "B" unions have control of exchange "back room" employees, and which now declares that clerical workers are under "B" jurisdiction.

Richard F. Walsh, president of the IATSE, conferred with studio locals in Hollywood last week, over the "threat" of encroachment by the independent American Society of Cinematographers, which has been reported planning affiliation with the International Brotherhood of Electrical Workers.

The bookers division of Local B-107 at the Philadelphia exchanges last week reached an accord for wage increases. They will vary with each booker, depending on his length of service with the company. The negotiating committee included James Flynn, Columbia; Ferdinand Fortunato, Universal; Buddy Bache, MGM, and Herbert Gillis, 20th Century-Fox.

Local 306 Elects Boritz To Succeed D'Inzillo

New York projectionists' local 306, of the IATSE, has elected Herman Boritz successor to Steve D'Inzillo, vice-president, who enlisted in the Army Air Corps. Mr. D'Inzillo did not resign. Mr. Boritz merely will serve as vice-president until the term expires in December, 1943. Mr. Boritz has been with Local 306 for 26 years. He is a member of the board and was several times its chairman.

On Monday, trial of Louis Kauiman, Newark IATSE local business agent, was again postponed, to August 17th, in New York federal court. He is charged with extortion. Also named in the indictment was Nick Circella, who pleaded guilty and was jailed. The two are charged with having obtained more than $1,000,000 from the major companies, in conspiracy with Willie Bioff and George Browne, also in federal penitentiaries.

Union Bans Musicians From Service Canteen

Opening of the Pepsi-Cola Company's Times Square Canteen for service men, New York, occurred Tuesday—without presence of the soldiers' orchestra from the show, "This Is the Army." Local 802, the city's musicians' union, forbade the unit to play. It asserted the project was civilian and commercial. Army officials admitted it was and that the union therefore was able to forbid an army unit from performing. Jacob Rosenberg, Local 802 president, denied that Mr. Petrillo activated the ban, and asserted:

"If the Army is going to go around playing benefits, we might as well fold up. We don't want them to compete with us."

He added that New York has thousands of unemployed musicians.

House Passes War Taxation Measure

Largest in U. S. History to Raise $6,271,200,000; 90% on Excess Profits

The House on Monday finally passed and sent to the Senate the largest single tax bill in American history, designed to raise $6,271,200,000 in new revenue. The House vote was 392 to two.

The Senate, which began consideration of the measure on Thursday, with opening of hearings before the Senate Finance Committee, is expected to revise the House measure upward to more nearly approach the figure of $8,700,000,000 declared by Secretary of the Treasury Henry Morgenthau, Jr., to represent the "minimum requirement" of revenue for the year to finance the war effort.

A last minute effort of the House Ways and Means Committee to reduce the combined normal and surtax levy on corporations from 45 to 40 per cent was defeated, then by voice vote the House approved an excess profits tax rate of 90 per cent, defeating the proposal of the Ways and Means Committee for a rate of 87½ per cent.

Under the House measure, the individual income tax rate has been increased on normal taxes from the present four per cent to six per cent, and the existing graduated surtax rates, applicable to the first dollar of net taxable income, ranging from six to 77 per cent, have been increased to a range of 13 to 82 per cent.

Personal Income Tax Exemption Lowered

Additionally, the measure lowers the existing personal income tax exemptions from 750 for single and $1,500 for married persons to $500 and $1,200, respectively, without change in the present exemption for dependents, thus reaching further down into the lower income brackets of the population as a source of income tax revenue.

Further, the House tax bill for the first time in American history imposes the "withholding" of the income tax at the source of payment of wages, salaries, interest, dividends and the like. This withholding tax, to be collected by the Government at the rate of five per cent beginning next January 1st, will be on a "pay-as-you-go" basis on 1943 incomes, at the same time with the discharge through present facilities of the income tax liability for 1942 incomes, collectible beginning next March 15th. The withholding tax will be 10 per cent in 1944.

Also provided in the measure, as affecting the film industry in particular, is an increase from 10 to 15 per cent in the tax on photographic film and paper, and from 10 to 25 per cent on other photographic equipment, exempting cameras weighing more than four pounds. Telephone bills and long distance telephone calls are subject to increased levies. Coin-operated amusement devices now exempt from the $50 slot machine or the $10 pinball-machine tax would pay a new tax of $10 annually.

It is expected in Washington that the Senate Finance Committee hearings on the controversial tax measure will prevent the bill from reaching the floor of the Senate until late next month or perhaps early in September.

CANADIAN FILM EXPENSE DOUBLE

Contrasting with $320,361 the preceding fiscal year, the expenditures of Canada's National Film Board and Government Motion Picture Bureau during the fiscal year 1941-42 have mounted to $692,490, the House of Commons was told last week at Ottawa.

A. T. & T. Year Income Is $194,527,627

The American Telephone and Telegraph Company and its principal operating subsidiaries for the 12 months ended May 31st report consolidated net income after all charges and expenses of $194,527,627. This is equal to $10.41 per share on the 18,686,794 shares of capital stock outstanding, and compares with a net of $209,048,734, or $11.19 per capital share, in the 12 months ended May 31st, 1941.

For the second quarter of this year A. T. & T. had net income of $44,352,158, equal to $2.37 per capital share, compared with net of $6,801,667, or $2.61 per capital share, in the same quarter last year.

Columbia "Previews" Jerome Kern Music

More than 200 greeted the premiere of the Jerome Kern music for Columbia's "You Were Never Lovelier," at the Waldorf-Astoria Hotel, New York, last week.

They included popular band leaders and singers, and representatives of the newspapers and the trade press. Deems Taylor was master of ceremonies. The Kern music was played by the Xavier Cugat orchestra.

Mutual Admits Three Stations to Stock

Mutual is admitting three additional members to participation in the finances of the network: Station WFBR, Baltimore; WCAE, Pittsburgh; WGR, Buffalo.

The United Broadcasting Company of Cleveland and Columbus will increase its holdings.

Re-book "York"

Warner Bros. reports that more than 1,100 theatres have re-booked "Sergeant York" at advanced scales.

Winkler Leaves RKO

Danny Winkler has resigned his RKO Radio studio post in charge of contract commitments.

King Rejoins WB

Don King has rejoined the Warner Bros. studio publicity department.

Preferred Stock Sold by Zanuck

Darryl F. Zanuck, vice-president of Twentieth Century-Fox, was disclosed Friday by the Securities and Exchange Commission in Philadelphia to have disposed of his entire holdings of Twentieth Century-Fox preferred stock, 21,946 shares, in May, leaving him with a stock interest in the company of only 92,130 shares of common.

Next largest transaction reported in May was a series of sales by which J. Robert Rubin, vice-president of Loew's, Inc., disposed of 2,000 shares of that company's common stock, leaving him with 8,315 shares. In the same company, the commission reported the filing of returns for periods from April, 1935, to March, 1942, by David Bernstein, treasurer, the latest of which showed the transfer to a corporation of his entire holdings of 22,220 shares of common stock, explained as being in part payment of indebetedness, and the sale by the corporation of 400 shares; at the close of March, the corporation held 28,100 shares.

Loew's, Inc., was reported as having picked up another 32 shares of Loew's Boston Theatres common stock, giving it a total of 119,273 shares.

Other reports carried in the SEC May summary showed that Robert W. Atkins and Jerome B. Ross, directors in Trans Lux Corporation, each acquired 100 shares of that company's common stock. At the close of the month Mr. Atkins held 100 and Mr. Ross 2,100 shares.

A report on Universal Corporation showed that Charles D. Prutzman, New York officer, bought 100 common voting trust certificates to give him an even 5,000.

Cincinnati Celebrates U. S. Heroes' Day

American Heroes' Day, July 17th, was celebrated in Cincinnati by the christening of a 66-foot replica of a U. S. destroyer, built on Fountain Square, in the heart of the downtown sector, at a cost of $6,000, with funds donated by the head of a nearby Covington industry. The destroyer, which was accepted for the Navy by Rear Admiral Frederick C. Sherman, commander of the *Lexington*, will remain in position for the duration to promote the sale of War Bonds and Stamps.

E. V. Dinerman, RKO advertising and publicity director in Cincinnati, who has been unusually active in the sale of bonds, took a prominent part in the ceremony, which was broadcast by the five Cincinnati radio stations.

Muni to British Columbia

Paul Muni, accompanied by John Farrow, director, is en route to British Columbia to shoot scenes for "Commandos Come at Dawn." This will be the star's first picture since "Hudson Bay."

St. Louis Houses Robbed

Burglars took $193 and a quantity of candy from two St. Louis theatres a block apart last weekend. The thieves stole $150 from a locker in the manager's office of the Uptown theatre, independent, $6 from the cash register, and $22 obtained through sale of war stamps. At the West End theatre, a St. Louis Amusement Company house, the burglars took $15 and the candy.

Aid Chicago Defense Unit

A percentage of the receipts at Warners' Jeffrey, Hamilton and Shore theatres in Chicago on August 12th, 13th and 14th will be turned over to the South Shore Community Civilian Defense organization for the purpose of establishing headquarters and paying incidental expenses of the defense unit.

'Mrs. Miniver' in Eighth Week at Music Hall

On Thursday Metro-Goldwyn-Mayer's "Mrs. Miniver" started an unprecedented eighth week at the Radio City Music Hall in New York, having passed the million mark in attendance last weekend.

The record-breaking film which became the first in the 10-year history of the Music Hall to play a seventh week, thus earns the distinction of being the first to play an eighth week.

The 1,000,000th and 1,000,001st tickets were purchased at 9:08 Sunday (July 19th) by Mr. and Mrs. Harry M. Simon, of New York, seeing the film for the second time.

An estimated 142,000 persons paid approximately $99,000 to see the film during the seventh week.

The picture, which had its Chicago opening at both the Apollo and United Artists theatres last Saturday, and grossed approximately $12,000 on Saturday and Sunday, is the only film to be shown in Chicago that has had the enthusiastic support of Mayor Edward J. Kelly.

Following a private showing of the picture for the Mayor early in the month he wrote a letter to Nicholas M. Schenck, president of Loew's, Inc., highly commending the film. Two days before the opening of the picture at the Apollo and United Artists theatres, the Mayor sent out under his signature a circular reproducing his letter to Mr. Schenck and addressed to all 16,100 Civilian Defense block captains, recommending that they see the picture and call it to the attention of their friends.

It has been set for fourth weeks in Cleveland and St. Louis, and is playing third weeks in New Orleans. Cincinnati, Kansas City and Atlanta.

Heavy Broadway Gross Despite Hot Wave

New York experienced the most severe heat wave of the season last weekend and, although millions fled to nearby beaches and parks, Broadway continued to play to capacity.

"The Pride of the Yankees" started its run last weekend with grosses of record proportions at the 1,135-seat Astor theatre, drawing an estimated $13,000 for the first three days.

"This Above All," which moved to the Roxy after a nine-week run at the Astor, drew an estimated $42,000 for the first four days of its scheduled two-week run at the Roxy.

The Strand had a big opening with "The Big Shot" and a stage show featuring Jerry Wald's orchestra and Judy Canova. It took an estimated $23,200 for the first three days and will be held over for a second week.

At the Paramount, "Are Husbands Necessary?" with a stage show headed by Hal McIntyre's band, Connie Boswell and Larry Adler, grossed an estimated $17,500 over the weekend.

At the Globe, "Eagle Squadron" started its third week with $9,400 for four days. "Yankee Doodle Dandy" is set for a long run at the Hollywood and tickets are selling in advance. It grossed an estimated $8,000 over the weekend to start its eighth week.

"Ambersons" Holdover In Several Cities

Orson Welles' "The Magnificent Ambersons," released by RKO Radio, has several holdovers. Opening simultaneously last week at the Hillstreet and Pantages in Los Angeles, business has been so steady that the picture is being held over for a second week. Good business also is reported from Syracuse, where the picture after a week at Keith's was moved over to the Eckel to continue the run.

New Orleans also showed lively interest at the box office and after a good week at the Orpheum "Ambersons" was moved to the Liberty for a second week. Other holdovers are the Golden Gate in San Francisco for a second week, and Keith's in Washington for a second week.

Charlie Chaplin's "The Gold Rush" opened July 12th at the London Pavilion theatre, London, to considerable critical acclaim, United Artists reports.

Walt Disney's "Dumbo," released by RKO Radio, has completed its first week at the de luxe Alameda, Mexico City, with a record gross for the year. The picture is being held over for a second week.

Radio Ballyhoo Big for 'Inn'

Paramount's radio exploitation campaign for the August pre-release engagements of its "Holiday Inn" have been described by the company as "most extensive," and involve a "blanketing" of three key radio points, New York, Chicago, and Hollywood.

More than 55 transcontinental shows are carrying music from the picture. They include the Cities Service show, the Texaco Star Theatre, the Take It or Leave It, the Quiz Kids, American Album of Familiar Music, the Phillip Morris Show, and the Kraft Music Hall.

Victor and Columbia Records are releasing 11 new Irving Berlin songs from the film; Decca is releasing a special album. Orchestras which have made the recordings are the Bob Crosby, Tommy Dorsey, Shep Fields, Sammy Kaye, Freddy Martin and others; and they feature such vocalists as Kate Smith, Bing Crosby, Fred Astaire, the Ken Darby Singers, and Dinah Shore.

World premiere of the picture will be August 4th, at the Paramount Theatre, New York, under the auspices of the Navy Relief Society.

Circuit Buys Interest In Philadelphia House

The purchase at auction of a half interest in the Embassy theatre, Philadelphia, by the Wilmer and Vincent circuit has been approved by the court.

The house currently is operated on a lease held by Alexander and Sarah Kagen, which extends to April 1, 1965, with an option to renew for a term ending April 1, 1980.

Lupe Velez Planning Mexican Production

Lupe Velez may become a producer. The actress, currently starred in RKO's "Mexican Spitfire's Elephant," is studying a deal to produce and star in pictures in Mexico City with Arthur Cordova. Mr. Cordova is also an RKO actor and regarded as Mexico's leading masculine star.

Manages New Orleans House

Louis Grimm, California advertising executive, has been named manager of Mort Singer's Liberty theatre, New Orleans, succeeding John Quinlan, entering the Navy. Grimm at one time managed theatres for RKO Radio and Paramount on the West Coast.

Adams U. A. Exchange Head

Byron Adams is now branch manager for United Artists at Charlotte, N. C. He succeeds Frank Drew.

Trumbull in Reading

Howard Trumbull Homer, Michigan, now owns the Reading Theatre, in the town of that name, same state. Leslie Smith continues as manager.

'Dandy' Opening In Providence

"Yankee Doodle Dandy," now in the eighth week of its two-a-day run at the Hollywood theatre on Broadway, will make its out-of-town debut August 7th at the Majestic theatre, Providence, an Edward M. Fay house.

The Providence engagement, like the series of test runs opening next month in Warner theatres, will be on a continuous basis at advanced prices.

Cooperating on the Providence premiere will be the Town Criers of Rhode Island, civic organization, whose membership includes U. S. Senator T. F. Green, Governor J. Howard McGrath, Mayor Dennis J. Roberts, Joseph H. Gaines as chairman, and Ed Fay.

Samuel Goldwyn's "The Pride of the Yankees," starring Gary Cooper and released by RKO Radio, had its world premiere last Wednesday night in 41 theatres, 40 RKO theatres in the metropolitan area and the Astor on Broadway. The picture played only the one performance on the RKO circuit but continues its run at the Astor. More than 100,000 persons saw the multiple premiere, it was estimated.

"The Pied Piper," 20th Century-Fox picture, opened at the 3,000-seat RKO Palace in Rochester, N. Y., last week to a capacity house. Presented on the stage with local personages were Monty Woolley, star of the picture, and Anne Baxter and Otto Preminger, chief supporting players. They participated in a half-hour broadcast from the stage over station WHEC.

The upstate New York press was well represented, and there were many theatre men present. The premiere was arranged by Jay Golden, city manager for the RKO-Comerford pool.

Film Men Attend Rochester Opening

Among those attending the premiere were Charles Kurtzman, Loew's Theatres division manager; Hal Horne, 20th Century-Fox advertising and publicity director, and Richard Condon, publicity manager; John Basil of Buffalo; Oscar A. Doob, Loew's advertising and publicity director; Sidney Samson, Buffalo manager for 20th Century-Fox; James Brennan, division manager, and Lester Pollock of Loew's.

The joint Broadway premiere of "Kukan, the Battle Cry of China" and "Inside Fighting Russia" was held last Saturday at the Central theatre, New York. "Kukan, the Battle Cry of China" is a documentary, filmed in natural color by Rey Scott and including scenes of the bombing of Chungking. "Inside Fighting Russia," a short subject of the World in Action series, depicts the heroism of the Russian people.

Francis Harley, British managing director for 20th Century-Fox, cabled the home office this week that "Young Mr. Pitt," starring Robert Donat, to be released here by 20th Century-Fox, had opened a concurrent run at the New Gallery and Marble Arts Pavilion.

Monogram-Griffith Deal

Monogram has sold "The Man With Two Lives" and "The Corpse Vanishes" to the 15 Griffith circuit theatres in Kansas and Missouri.

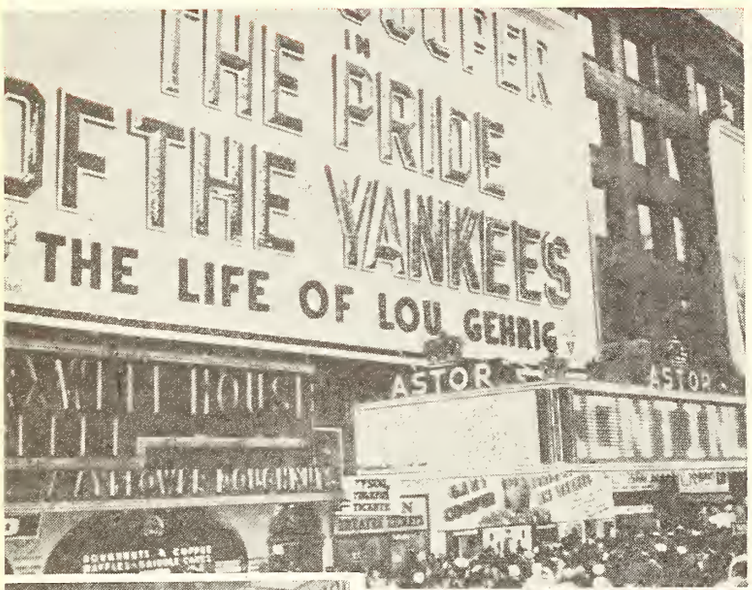
Rubinsky Takes Capitol

Mark Rubinsky Theatres, of Williamstown, Pennsylvania, has acquired the Capitol, Harrisburg, from Mrs. Irvin Engle.

Fields Joins Universal

Harry Fields has joined the Universal exchange, Philadelphia, as salesman.

100,000 F
AND ALL THE



–as the N. Y. Daily News says–

"With his characteristic flair for showmanship, Samuel Goldwyn has given his latest production a New York premiere that has overshadowed every other moving picture opening to date. Besides its Broadway exhibition at the Astor, 40 RKO houses throughout the five boroughs of the City of New York presented the picture simultaneously last night . . . ***It's a must for all moving picture goers – women and children, as well as men."*** **– *Kate Cameron***



Just a few of the 41

RST-NIGHTERS CRITICS AGREE!

Walter Winchell says —

"Samuel Goldwyn could not have given the youth of America a finer gift, nor to the sweethearts of America a finer love story."

Howard Barnes, N. Y. Herald-Tribune —

"Every inch a memorable show . . . a very real tribute to the American spirit . . . Portrayal by Gary Cooper gives it heroic dimensions."

Lee Mortimer, N. Y. Daily Mirror —

"Compelling, exciting and inspiring . . . Sam Wood's direction masterly . . . Gary Cooper shines . . . to Teresa Wright, the year's Oscar."

Dan Daniel, Sports Ed., N. Y. World-Telegram —

"I believe I am not over-praising 'The Pride Of The Yankees' when I say that it is the only worthwhile production with a sports background in the history of the screen."

Bill Corum, Sports Ed., N. Y. Journal-American —

"A plain, solid and fine picture. I think everybody is going to want to see it, and should."

Bosley Crowther, N. Y. Times —

"A real saga of American life—homely, humorous, sentimental . . . The cast is superb."

Louella Parsons wires Samuel Goldwyn —

" 'Pride Of The Yankees' should make you very happy. It is a great American story and comes at a time when most needed. It is human, real, and with a love story that will delight the women."

William Boehnel, N. Y. World-Telegram —

"Hats off to Samuel Goldwyn, Sam Wood, Gary Cooper, Teresa Wright, Walter Brennan and everybody else concerned! . . . It is so wonderfully human, so superlatively presented, that it results in two hours of sheer delight."

Rose Pelswick, N. Y. Journal-American —

"Heart-warming, affectionate and highly moving . . . takes its place as one of the year's outstanding attractions."

Eileen Creelman, N. Y. Sun —

" 'The Pride Of The Yankees' is a proud tribute to a fine man."

Archer Winsten, N. Y. Post —

"Ranks as one of the two best movie biographies of the year . . . packs a heavy emotional wallop. Producer Samuel Goldwyn has once again gambled with an unlikely subject and emerged victorious."

SAMUEL GOLDWYN'S

THE PRIDE OF THE YANKEES

Released through
RKO RADIO PICTURES, Inc.

Hollywood Studying Added Economies

Follows Screen Credit Cut Rejection; Film Delivery Status Clarified by ODT

Elimination of screen credits as a method of saving film was rejected last week by the Film Conservation Committee, Hollywood, which represents unions, guilds, and producers. The Committee, which meets weekly to develop economy measures, last week mulled many other suggestions.

Among economy measures reported on at the meeting was the use of full-length reels for all release prints instead of sub-lengths, with a saving in can and reel metals claimed for this step.

Most other economies considered pertained to procedures on sets and in laboratories. These are reported to achieve minor savings which combined will equal a major economy. Several technological suggestions were referred to the Academy Research Council with the committee indicating a willingness to accept the Council's decisions.

The elimination of credits had been viewed favorably several weeks ago, and the committee awaited the decision of the Screen Actors Guild, which indicated it would accept such elimination if other guilds did. However, opinion in the meanwhile has veered; and it was said the consenus last week was that the sales value of name credits transcends in importance the savings in film which might be effected.

Meanwhile, film delivery services on Monday received clarification of their status in Office of Defense Transportation regulations. Original ODT orders exempted trucks carrying explosives or other articles similarly dangerous. Films are not in that category.

ODT Orders on Film Delivery Eased

ODT orders were eased, also; the requirement for a 75 per cent load on a truck's return trip is not applicable if a full load has been carried for a major part of the trip to the destination, and if the driver has tried to obtain as full a load as possible.

Considering savings to be effected in film consumption, the industry this week studied reports of a proposal placed before the British Kinematograph Renters Society by Bernard Smith, British Equity president. Mr. Smith suggested that theatres reuse all black leader stock. For Britain, this would save 1,500,000 feet, Mr. Smith asserted.

Due to war emergencies, shortage of gasoline and tires, all fairs in Oregon and Washington have been called off, or seriously curtailed, for the duration.

20th-Fox Outing

Employee associations of the 20th Century-Fox and the De Luxe Laboratory will hold an outing up the Hudson River, August 1st.

Operators to Meet

The New England Projectionist Association will meet in Hartford, Conn., August 5th.

TYPEWRITERS ARE NEEDED, OWI SAYS

Business firms and the general public were invited last week by the Office of War Information to sell to regular dealers and those designated as official purchase depots, every standard typewriter in good condition which can be spared. The OWI said Government agencies and the armed forces need those machines urgently. It was also added that the WPB's power to requisition typewriters will not be exercised pending success of the appeal.

Ordinance would Restrict Houses

The City Council of Rochelle, Ill., has passed an ordinance which would place sharp restrictions on the construction of a second theatre in the city by operators of an existing house.

The ordinance was introduced under the auspices of G. W. Kruger, who operates the Hinsdale theatre at Hinsdale, Ill. Kruger and associates hold a lease on the Hub theatre in Rochelle and plan to occupy it following the completion of legal proceedings against the Alger Corporation of LaSalle, Ill., which allegedly refused to leave the Hub theatre property following the expiration of its lease last October.

The ordinance provides that no theatre may be erected unless a license has been obtained from the City Council, and unless consent of 51 per cent of the property owners within 300 feet of the proposed theatre is obtained. Such a theatre may not be within 300 feet of a school, hospital, garage, private residence, bowling alley, fire station or other theatre.

Sound Effects Bring Suit Against Drive-In

Those battle sound effects may put a theatre out of business; specifically, the Drive-In theatre in Lima, Ohio.

Six families have petitioned the court there to have the house declared a nuisance. They played in court recordings made of flying battle scenes in "Flying Cadets."

George James a, plaintiff, made the recordings in his bedroom.

Commonwealth Buys Two

The Lyric and Sterling theatres in Superior, Wis., have been purchased by Commonwealth Amusement of Kansas City from W. M. Youngclaus of Grand Island. The Sterling has been closed for some time and the Lyric will be closed shortly while it is being remodeled.

Plan Canadian Theatre

C. M. Adam of Stewart plans to build a new theatre in Terrace, British Columbia.

New Draft Brings Acute Shortage In Manpower

A manpower shortage, daily growing more acute, has been brought forcefully to the attention of the exhibition branch of the industry since the start of registration, four weeks ago, for Selective Service of those young men who were 18 and 19 years old or who had become 20 between January 1st of this year and June 30th. Every man in the country between the ages of 18 and 64 now has been registered and while the Government has declared that the theatres are essential, it is the constant fear of theatremen that key employees may be drafted for other industries regarded as more essential to the war effort.

Already, the manpower shortage has made itself felt in many situations. So far, according to circuit executives, from 20 to 70 per cent of assistant managers have been drafted; managers so far in the armed services run an average of about 15 per cent. The turnover among ushers is much higher, of course, but circuit heads point out that ushers' posts have always been difficult to fill with any permanence and that except for part-timers, a year is considered a long time for an usher to hold the post without promotion. Projectionists and maintenance men have not yet been drafted in large numbers, principally because the majority are married.

Certain regions of the country, particularly those near war industries, are finding the manpower problem more difficult of solution than others; yet, those who are in rural regions report that it is becoming next to impossible to draw boys away from farms where they are maintaining their draft-exempt status.

Demand Results in Higher Wage Scales

The demand for men has resulted in higher pay scales than have existed in several years. Where 10 years ago an assistant manager was paid from $25 to $35 a week, the same positions now command $45 and $50. Responsibilities of assistant managers are regarded as heavy but opportunity is supposed to compensate for the lower salary.

Inability to obtain assistant managers has resulted in elimination of the position in many circuits. When managers are requred to leave the theatres for dinner, doormen take charge. On the manager's day off, a relief manager takes his post.

At IATSE headquarters it was said that the records showed 1,025 men in the service, although it was said that there might be many more who had joined the fighting forces. Latest records show approximately 45,000 men on the IATSE rolls. No figures for employment could be given by national headquarters, but several locals report that they cannot obtain men; some theatres are using two men to run the same number of shows formerly handled by four. Days off have been cancelled in some spots and still others report men working two shifts.

Some of this is attributed to the fact that there were always a number of relief men who got only a few days of employment each week; when war industries opened up, whether in their home towns or not, men with the mechanical skill necessary to be projectionists and electricians were in demand. Consequently, relief men are no longer available. War industries also have taken some of the regularly employed projectionists and stagehands who see in wartime jobs the prospect of more money, at least for the duration.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	MEXICAN SPITFIRE'S ELEPHANT		THEY FLEW ALONE		JOURNEY INTO FEAR		THE BIG STREET		HIGHWAYS BY NIGHT	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Atlanta	RKO Radio Proj. Rm.	191 Walton St. N. W.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Boston	RKO Radio Proj. Rm.	122 Arlington St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Chicago	RKO Radio Proj. Rm.	1300 So. Wabash Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16 St.	Mon. 8/3	8:15 P.M.	Mon. 8/3	9:45 P.M.	Tues. 8/4	8:15 P.M.	Tues. 8/4	9:45 P.M.	Wed. 8/5	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 8/3	1:00 P.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Los Angeles	RKO Radio Proj. Rm.	1980 So. Vermont Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
New York	RKO Radio Proj. Rm.	630 Ninth Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Philadelphia	RKO Radio Proj. Rm.	250 No. 13th St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Pittsburgh	RKO Radio Proj. Rm.	1623 Blvd. of Allies	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.	Wed. 8/5	2:30 P.M.	Thur. 8/6	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
San Francisco	RKO Radio Proj. Rm.	251 Hyde St.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 8/3	10:00 A.M.	Mon. 8/3	11:30 A.M.	Tues. 8/4	10:00 A.M.	Tues. 8/4	11:30 A.M.	Wed. 8/5	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 8/3	11:00 A.M.	Mon. 8/3	2:30 P.M.	Tues. 8/4	11:00 A.M.	Tues. 8/4	2:30 P.M.	Wed. 8/5	11:00 A.M.

Clearance Award is Upheld on Appeal

Asbury Park, N. J., First-Run Houses Win in Board's 29th Decision

Clearances in favor of de luxe Asbury Park, N. J., first run shore resort theatres were upheld by the motion picture arbitration Appeal Board this week in its 29th decision.

Ruling on the award of Robert Abelow, arbitrator of the clearance demand of the Strand theatre in Keyport, N. J., against MGM, Warners, Paramount and 20th Century-Fox, the board affirmed his findings in respect to the first run Asbury Park theatres, but changed rulings affecting the Ocean and Savoy theatres, Asbury Park subsequent houses. It was the 17th New York case.

The board found that in view of the exceptional drawing power of the de luxe first run Paramount, Mayfair and St. James theatres, their 14-day margin over Keyport is reasonable, as the arbitrator ruled. It also affirmed his reduction to three days of the clearance of the smaller first run Lyric theatres.

Mr. Abelow's award of one day maximum clearance to the Savoy and Ocean theatres, subsequent run Asbury houses, was reversed. The Appeal Board found that the theatres do not hold contractual clearance over the Strand and said the one-day maximum was not justified because of competitive status and seasonal operation by the Ocean.

The board observed that the Keyport clearance is set from Asbury Park, not Perth Amboy, and found there was no competitive reason for Perth Amboy theatres to intervene.

Citing a previous decision on Asbury Park clearance, Decision No. 22, in which the board granted a seven-day maximum to the de luxe first runs over the Liberty theatre, in Freehold, the board said the two cases differed substantially as to competitive situations. The fact that Red Bank theatres, day and date with Keyport, were in the same competitive zone was cited in maintaining the 14-day Asbury margin.

Costs were split 13 ways against complainant, intervenors and defendants.

Dallas

The Texas theatre, operated at Bastrop, Tex., by Edward Joseph, won a partial victory in its combined clearance and some run action against MGM, Warners, Paramount and 20th-Fox last week in a six-part award by C. F. O'Donnell, arbitrator. It was the sixth Dallas case. The Strand, Tower and Rio theatres in Bastrop, new theatres, intervened. They are operated by the J. C. Long, Harley Sadler and B. C. Gibson interests.

Mr. O'Donnell set a 15-day maximum for Bastrop first run over second and 30 days between first and third. The maximum period, during which distributors can withhold licenses to subsequent runs, was set at 15 days. Distributors were ordered to observe contract provisions as to dating. The time within which the Strand and Tower may exercise their option for second run in Bastrop was set at 15 days after availability.

On the some-run portion of the action it was ordered that pictures on which no other Bastrop theatre has prior or superior contractual rights be made available to the Texas for some run within reasonable time. The Texas' demand for the same run and terms as the Strand and for clearance over the Tower and Rio was dismissed.

Costs were divided between complainant and defendants.

Philadelphia

The Crest Amusement Company, operator of the Crest theatre on Rising Sun Avenue in southwest Philadelphia, filed the tribunal's 21st case on Thursday. A clearance action, it names all five consenting distributors, United Artists, Columbia, and Universal and first run Wilmington, Del., theatres.

The Crest, operated by Benjamin Shindler, Sylvan B. Shaivitz and Harry Rubenstein, asserted that it must wait from six weeks to three months after Wilmington, Del., first and second runs for pictures. It follows the second run Arcadia by seven days. The complaint charges that there is no competition between the suburban Philadelphia house and Wilmington and asks that it be granted a reasonable margin of 10 days after first run Wilmington, as are other houses in a comparable area.

The Ritz, Park and Rialto theatres of Wilmington are named as interested parties.

Los Angeles

An appeal from the dismissal of the clearance complaint of the Century theatre, Los Angeles, was filed last week by the complainants, Sidney Pink and James Moritz. They asked that the Appeal Board reverse the ruling in the seventh case of H. Eugene Breitenbach, who last week dismissed the Century complaint, Los Angeles' seventh, asserting that existing clearances should be maintained for the duration of the war.

Another recent Los Angeles award, in case No. 6, was appealed on July 15th by the intervenor. The Minor Estate, operators of the Major and Magnolia theatres, intervenor in the clearance action of the San-Val theatre, appealed an award by J. M. Rust, arbitrator, cutting the Burbank theatres margin over the San-Val from 63 to 28 days. The intervenor asserted that an increase in its prices justified continuing the clearance.

The fifth Los Angeles case, clearance complaint of L. W. Allen for the Southgate theatre, will be arbitrated by Milo W. Bekins.

Fire Damages Theatre

The 650-seat Gordon theatre, Middletown, Ohio, recently remodeled, was damaged by fire last week. A short circuit in the cooling system is believed to have been the cause of the fire. The house is one of four local units of the Northio circuit, owned by Paramount.

Photographers Headquarters

The Press Photographers Association of New York, Inc., has opened new permanent headquarters at 22 East 42nd Street, New York.

SHORT PRODUCT PLAYING BROADWAY

Week of July 20th

ASTOR

How to Play Baseball.....RKO-Disney
Feature: Pride of the Yankees RKO-Goldwyn

CAPITOL

Glacier Park and Waterton Lake.....MGM
Vendetta.....MGM
Puss and Toots.....MGM
*Feature: Her Cardboard Lover.*MGM

CRITERION

Double Chaser.....Warner Bros.
Polo Pony.....RKO
*Feature: Maisie Gets Her Man.*MGM

PARAMOUNT

Gardenia Jones.....Victory Film
Feature: Priorities on Parade Paramount

ROXY

Gardenia Jones.....Victory Film
Heart of Mexico.....20th Cent.-Fox
Neck and Neck.....20th Cent.-Fox
Feature: This Above All ... 20th Cent.-Fox

STRAND

Hunter's Paradise.....Warner Bros.
Goofy Gopher.....Warner Bros.
Feature: Big Shot .....Warner Bros.

Canadian Legion Commends CBC

The Canadian Legion in a letter to Dr. J. J. Accan, chairman of the special House of Commons Committee on Broadcasting, supports the Canadian Broadcasting Company management and organization, pointing out that "there has been a magnificent development from the listeners' point of view" under the present administration.

The legion declared little of what can be said to CBC's credit had been presented at committee hearings. "The political problems peculiar to Canada are bound to be reflected somewhat in the operation of the CBC. Especially is this the case because of our bilingualism. In this respect we feel that our legislatures should not expect the CBC to solve problems which they themselves find it extremely difficult to deal with," the letter said.

69 Employed 20 Years At 20th Century-Fox

A total of 69 men and women have been employed by 20th Century-Fox and its subsidiary or predecessor corporations for 20 years or more. I. J. Schmertz, manager of the Cleveland exchange, holds the record for continued service with almost 34 years, while Leon De Titta, chief projectionist, holds the service record among home office employees with 26 years.

Among those listed are Edmund Reek, Russell Muth, William J. Kupper, William Gehring, Edward Collins, James Glynn, Jack Sichelman, Ted Shaw and Jack Bloom.

Seek Tax Cut

Reduction on tax assessment of $2,061,000 is being sought by the Woodmount Corporation, receiver for the Fox theatre, Detroit. Valuation has been increased about $300,000 in the last three years. The State Tax Board contends that the increase is necessary to keep the assessment in line with that for the United Artists and Michigan theatres, which are of similar scale and construction.

The SCREEN and WAR MORALE

Comparing Nazi controlled technique and free American methods

"Is Hollywood superior to the Nazi film industry in building war morale?"

Under this heading "International Correspondence", an interpretative news service, in its issue of July 16th publishes an article which discusses the wartime efforts of the American and the German film industries.

This news service, which is credited with exceptional sources of information and is manned by a staff of persons experienced in international affairs, originally was published in Brussels. At the time of the Nazi invasion of Belgium it removed to Lisbon. Several months ago it took up headquarters in New York City. The editor of the service is John J. O'Connor, head of the department of history of St. John's University. The article, in part, on the films says:

I. If the film industry produced war films exclusively, the movie-going public would be bored to death and motion picture theatres would be almost empty. American and German producers have understood this, and more than 80 per cent of films are of the purely escapist type, put together for no other purpose than to relax taut nerves by adventure stories and more or less enjoyable romances or comedies.

When Hitler came to power in 1933 he made a great display of a film purge against tendencies of extreme pessimism and brutal immorality, which at that time impregnated German productions. But the reform did not last long and in three or four years the slapstick production of Nazi studios tended in the opposite direction—more systematically libertine than before, although producers often hypocritically placed the locale of their most perverse comedies in "decadent" France, or even exploited Greek mythology. "Meine Tochter Tut Das Nicht" (My Daughter Doesn't Do That), one of the recent successes, tells the typical story of the Nazified daughter who succeeds in overcoming the resistance of her old-fashioned parents.

The voluntary self-censorship in Hollywood production, which developed under the urge of public opinion, mainly through the influence of the Legion of Decency, seems to have been stepped up by the war. The American production is definitely superior to the German in its decreasing number of flagrant transgressions against the commonly accepted moral standards.

II. Direct war propaganda in the Third Reich, as in the United States, is mainly accomplished through newsreels and short-subject films. There are three major characteristics of Nazi newsreels.

(A) They go in for an unbelievable amount of shouting and ranting. The commentator allows his audience not a second of relaxation, but overwhelms it by proud, domineering or heavy contemptuous phrases. This policy has, since 1941, lost its effectiveness. Even the German audiences do not cheer any more and in the occupied countries hooting and booing are the normal reactions. Quite frequently theatres have been shut down because of inopportune cheering as, for example, when a picture is flashed on the screen showing the destruction caused by RAF bombers in Germany.

(B) German newsreels are also characterized by a large number of staged events. Scenes showing Hitler kissing some ten or eleven-year-old girl on the street, Hitler surrounded by enthusiastic soldiers, Hitler sharing the common soldier's mess—all have long since become tiresome.

(C) Strictly faked newsreels have become a joke in Germany. Scenes showing bags of wheat being unloaded at Antwerp, with the conspicuous marking "gift from Germany," have caused immense hilarity, because a great many people saw how the propaganda label was fixed on the very same bags in which the wheat had been originally delivered to the Germans.

American newsreels, on the contrary, maintain a healthy matter-of-fact tone, which is, in the long run, the best propaganda. It is a fact that American audiences cheer more heartily and spontaneously than in any other country, particularly at those passages where there is no direct propaganda.

Americans Not Adept At Creating Hatred

III. In America about 20 per cent of the films of pure adventure or comedy have a war background. The German are too systematic to use this lighter genre and it is rare to find a Nazi film which does not go in for heavy indoctrination whenever a war subject is used. Americans are not adept in creating or stimulating hatred. They have too keen a sense of humor—and it is best so. In some instances, such as "To Be or Not to Be" or "My Favorite Blonde," a new style of comedy has been developed. There is no argument to prove that the Nazis, simply because they are evil, cannot form a good subject for ridicule. Some other films, as "The Invaders" or "Saboteur," are at least as good as other detective or adventure stories and, incidentally, some correct notion, however superficial, about the mentality of Nazism is conveyed. It is good for America to maintain the privilege for making fun even out of serious things, for the purpose of relaxation. It would be naive to propose them seriously as morale films.

Germans Concentrate On Trick Photography

IV. There are a small number of films which are made for the direct building of a war morale, for the building of a philosophy of life which will sustain and inspire a successful war effort. The German State-controlled film industry, unlike the American, is not bound to make concessions to the prevailing taste of the paying public. And it has undoubtedly achieved some great artistic successes. A close analysis reveals

(a) that in their great films the Germans have concentrated most of their attention on the strictly formal experiments of trick photography and montage, and

(b) that they have gone in for the heavily heroic and dramatic superman or super-villain stories which do create a violent and overpowering impression, but which, in fact, never influence the life of the man of the street. Such epic films as "The Two Kings" (story of Frederick the Great and his son), "Kruger" (Boer leader against the British), and "Sir Roger Casement" (Irish Revolt), display colossal energy, but cannot be said to create conviction. The famous "Jew Suss" and "Rothschild" display such extravagant Jewish perversity as to lose all plausibility. The film, "I Accuse," in defense of euthansia, cannot impress the common man, and the numerous films which stress the duty of a defeated military commander to save his honor by suicide are generally just noisy verbiage.

The principal American films devoted positively to war issues are "The Great Dictator," "Joe Smith—American," "This Above All," and "Mrs. Miniver." Their superiority to German propaganda films lies mainly in the fact that each of these films is based on the deeply human reactions of the average citizen or average family.

The type of Charlie Chaplin, the underdog, even though by chance a dictator, derives its popular appeal from a close identification with the man in the street. Charlie's heart is the heart of the masses, even though his garb is much shabbier.

"Joe Smith—American" is not a masterpiece, but expresses in an exceptionally faithful way the common sincerity and decency of the ordinary factory worker.

Although there is a lot of easy romanticism in "This Above All," the young woman who breaks away from her class prejudices and the young Socialist who does not see the guarantees for social revolution in the current conflict, express courageously enough a real trend living in the masses.

"Mrs. Miniver" is one of the most perfect films thus far produced. It embodies the perfection of simple things. It is outstanding in the superb choice of those utterly human and revealing details which bring us very close to the stout hearts of the people in a people's war. Unessential things are swept away by the war and simple things once again assume their proper value. Without pathos or hysterics, the decision is made that the boy shall volunteer for the RAF. The husband grumbles a matter-of-fact "yes" when asked to join the small-craft rescue fleet for Dunkirk. Prosaically Mrs. Miniver accomplishes difficult tasks, stands up under the battering of fortune. When the daughter-in-law is killed by her side, there is intense silence, the welling up of boundless reserves of fortitude, and just one word, one cry from the depths: "God!"

Jean Benoit-Levy Is Writing Film Book

Jean Benoit-Levy, French film writer now residing in this country, is writing a book on the educational use of the film, under grant from the Rockefeller Foundation. He is making his headquarters in New York at the American Film Center, also subsidized by the Rockefellers.

Mr. Benoit-Levy collaborated on the adaptation of "Ballerina," released in the U. S. in 1938 by Mayer-Burstyn. In 1939, he wrote "Youth in Revolt."

458 Theatres in Omaha Territory

The Omaha distribution area covers 458 theatres comprising 175,180 seats, according to the annual directory, just released. Of that number 54 houses, seating 17,895, are closed.

Theatres in the area are: Nebraska, 275 theatres, seating 110,163; Iowa, 140 theatres, seating 53,246; South Dakota, 42 houses with 11,571 seats, and one Minnesota theatre, seating 200. There are 90 circuit theatres of which 62 are unaffiliated and 28 affiliated. The circuit houses have 65,669 seats.

Army Promotes Stewart

James Stewart, who began his career in the Army as a private, is now a first lieutenant in the Air Corps. Stationed at Mather Field near Sacramento, Cal., he received word this week of his promotion from second lieutenant.

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Box Office Champions for June



John Huston, director.

IN THIS OUR LIFE: Warner Brothers. Executive Producer, Hal B. Wallis. Director, John Huston. Director of Photography, Ernie Haller. Art Director, Robert Haas. Music by Max Steiner. Cast: Bette Davis, Olivia de Havilland, George Brent, Dennis Morgan, Charles Coburn, Frank Craven, Billie Burke. Release date, May 16, 1942.



Curtis Bernhardt, director

JUKE GIRL: Warner Brothers. Executive Producer, Hal B. Wallis. Directed by Curtis Bernhardt. Photographer, Bert Glennon. Art Director, Robert Haas. Music by Adolph Deutsch. Cast: Ann Sheridan, Ronald Reagan, Richard Whorf, George Tobias, Alan Hale, Gene Lockhard, Betty Brewer. Release date, May 30, 1942.



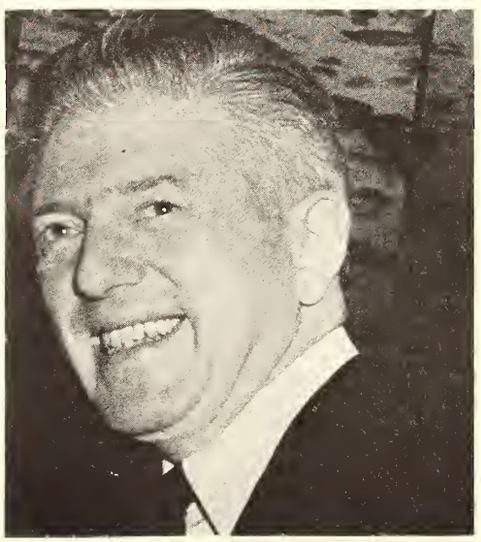
Edward Buzzell, director.

SHIP AHOY: Metro-Goldwyn-Mayer. Produced by Jack Cummings. Directed by Edward Buzzell. Directors of Photography, Leonard Smith and Robert Planck. Art Director, Cedric Gibbons. Cast: Eleanor Powell, Red Skelton, Bert Lahr, Virginia O'Brien, William Post, Jr., James Cross. Release date, May, 1942.



Cecil B. DeMille, producer-director.

REAP THE WILD WIND: Paramount. Produced and directed by Cecil B. DeMille. Directors of Photography, Victor Milner and William V. Skall. Art Directors, Hans Dreier and Roland Anderson. Cast: Ray Milland, Paulette Goddard, John Wayne, Raymond Massey, Lynne Overman, Robert Preston, Susan Hayward, Walter Hampden, Charles Bickford, Martha O'Driscoll.



Anatole Litvak, director.

THIS ABOVE ALL: Twentieth Century-Fox. Darryl F. Zanuck, producer. Directed by Anatole Litvak. Director of Photography, Arthur Miller. Art Directors, Richard Day and Joseph C. Wright. Cast: Tyrone Power, Joan Fontaine, Thomas Mitchell, Henry Stephenson, Nigel Bruce, Gladys Cooper, Philip Merivale. Release date, July 24, 1942.



Victor Fleming, director.

TORTILLA FLAT: Metro-Goldwyn-Mayer. Produced by Sam Zimbalist. Directed by Victor Fleming. Photographer, Karl Freund. Art Director, Cedric Gibbons. Cast: Spencer Tracy, Hedy Lamarr, John Garfield, Frank Morgan, Akim Tamiroff, Sheldon Leonard, Donald Meek, Connie Gilchrist, John Qualen, Allen Jenkins. Release date, May, 1942.

PRODUCERS BUY 101 STORY PROPERTIES IN MAY-JUNE

Figure Compares with 98 Acquired in Same Period Last Year

Hollywood producers acquired 101 story properties during May and June, adding to the reservoir of originals, books and plays on hand for new season production. This figure compares with 98 properties acquired in May and June of 1941.

Highlights of story acquisitions in May include "Fourth Brother," an unproduced play by Archibald Forbes which was purchased by Paramount. It is the story of an American oil salesman who becomes involved in guerilla warfare in China. Fred MacMurray is to have the lead role. Richard Blumenthal will be associate producer and Frank Butler will adapt the play for the screen.

An unusual acquisition in June was "Victory Through Air Power," the book by Major Alexander P. de Seversky, screen rights of which were purchased by Walt Disney for feature production. Mr. Disney's plans for the handling of the material have not been disclosed.

Properties Purchased During May

A Beautiful Night For Love, original story by Jimmy Starr, Hollywood columnist, purchased by PRC. Glenda Farrell will be starred. Lester Cutler will produce.

Adventure Keeps Me Busy, a story about a globe-trotter by Laurence Engels. Purchased by Columbia.

A Far Off Music, story by Ursula Parrott, purchased by 20th Century-Fox, to be filmed as "Army Wife."

Alaska Highway, original by Maxwell Shane. Purchased by Paramount, to be produced by William Pine and William Thomas.

Amateur Bride, by Sidney Sheldon and Ben Roberts. Purchased by 20th Century-Fox.

And Now Tomorrow, a novel by the late Rachel Field. Purchased by Paramount. Currently serialized in McCall's magazine.

A Number of the Poor, story by William Saroyan, purchased by MGM.

A Tank Called John, story of the home defense front by Maurice Clark, purchased by Paramount.

Birthday, a play by L. Bus-Fekete purchased by 20th Century-Fox. Ernst Lubitsch will produce and direct.

Blue Chip Haggerty, unpublished story by Ray Millholland purchased by 20th Century-Fox.

Bongo, Sinclair Lewis, prize-winning story published in Cosmopolitan Magazine some years ago. Purchased by Walt Disney for feature cartoon production. It is the story of a little bear in a honky-tonk carnival.

China Sky, novel by Pearl S. Buck, purchased by RKO. Claudette Colbert to have the leading role.

Colorado, original story by Oliver Drake, purchased by RKO.

Crazy House, original by Robert Lees and Fred Rinaldo, purchased by Universal. Danger in the Pacific, original by Neil P. Varnick, purchased by Universal.

Fields of Plenty, magazine serial by Oscar Schisgall to appear in Liberty magazine. Purchased by MGM.

Fire in the Night, story of Nazi-occupied Europe, by Helen MacInnes. Purchased by MGM.

Fourth Brother, unproduced play by Archibald Forbes, about an American oil salesman engaged in guerilla warfare in China. Purchased by Paramount. Fred MacMurray to have the lead role; Richard Blumenthal will be associate producer and Frank Butler will adapt the play to the screen.

Generals Need Beds, story by Lou Meltzer, Purchased by Columbia.

Guest in the House, Broadway play by Hagar Wilde and Dale Eunson. Purchased by Hunt Stromberg, producer for United Artists.

Heroes Without Uniforms, story of the American merchant marine, written by Guy Gilpatrick. Purchased by Warner Bros. Gene Fowler will do the screen play and Raoul Walsh will direct.

Higher and Higher, musical comedy by Rodgers and Hart, book by Gladys Hurlburt and Joshua Logan. Purchased by RKO from Dwight Deere Wiman.

I Do, original by Jack Goodman and Albert Rice. Purchased by Universal.

Isle of Romance, original by Oscar Brodney, purchased by Universal.

It's a Date at Reveille With Beverly, radio program and title purchased by Columbia.

Kelly of the U.S.A., a war story by Wallace Peterson; purchased by Monogram.

Ladies' Day, original by Bob Considine, Bertrand Robinson and E. C. Lilley. Purchased by RKO.

Man From Down Under, The, original by Bogart Rogers and Mark Kelly. Story of an Australian war veteran who adopts a Belgian orphan. Purchased by MGM.

My Client Curley, original radio play by Norman Corwin, purchased by Columbia for a starring vehicle for Cary Grant. It is the story of a vaudeville promoter who discovers a dancing caterpillar who responds to whistling tunes.

Nearly 18, by Louis Apple. Purchased by Monogram.

Oh, Bury Me Not, a play about an actress on a dude ranch, written by Patricia Coleman and purchased by MGM.

Peace Marshal, by Frank Gruber, purchased by Paramount.

Princess of Gratzen, a novel by Louis Arthur Cunningham, purchased by 20th Century-Fox.

Salty O'Rourke, original by Milton Homes; purchased by Paramount.

Secret Base, story by Sam Lindenstein, purchased by Aaron Klein, associated with Edward Finney Productions.

Some Portion of Paradise, Cosmopolitan magazine story written by Martha Cheavans. Purchased by MGM.

Splendid Advantages of Being a Woman, The, original by Anthony Prisser and Charles Muller. Purchased by Richard Wallace.

Storm, novel by George Stewart; purchased by Paramount.

Story of Boy Scouts in America, original written by James Street for Warner Bros.; will be published in book form later.

Swing it Sister, story about the lives of aircraft workers written by James Webb. Purchased by Republic.

They Shall Not March Alone, original by Hamilton McFadden, about a U. S. Army chaplain captured by the Japs. Purchased by MGM as a possible vehicle for Walter Pidgeon.

Three Dots and a Dash, story by Sam Lindenstein, purchased by Aaron Klein, associated with Edward Finney Productions.

Three Hearts for Julia, unpublished story by Lionel Houser. Purchased by MGM.

Tough Road, story by I. A. Bezzerides, purchased by Warner Bros. Screenplay assigned to John Howard Lawson. Jerry Wald will produce.

Undying Monsters, novel by Jessie Douglas Kerruish; purchased by 20th Century-Fox.

Yanks Are Coming, The, original by Lou Pollock and Harry Ruby. Purchased by Lester Cutler for independent production.

Material Bought in Month of June

Adopt a Pilot, original by Elizabeth Meehan, purchased by Paramount.

Alaskans, The, original by Thomas Kulken, purchased by Republic.

Among the Missing, original by Rodney Gelstone, purchased by Producers Releasing Corporation.

Assignment in Brittany, magazine serial by Helen MacInnes, purchased by MGM, as a vehicle for Jean Pierre Aumont, French actor.

Atlantic Wolf Pack, original by Wesley

(Continued on following page)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
July, 1941	18	11(a)	2	31
August	9	7(b)	1	17
September	31	17(c)	2	50
October	20	15(d)	4	39
November	20	16(e)	3	39
December	16	10(f)		26
January, 1942	27	9(g)	4	40
February	44	18(h)	3	65
March	40	15(i)	2	57
April	43	8(j)	5	56
May	30	11(k)	5	46
June	35	16(l)	4	55
TOTALS FOR 12 MONTHS	333	153(m)	35	521

(a) Including 1 published magazine story and 1 newspaper comic strip.
(b) Including 1 radio script.
(c) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.
(d) Including 4 published magazine stories.
(e) Including 1 published magazine story and 1 musical composition.
(f) Including 4 published magazine stories.
(g) Including 1 film and 1 song.
(h) Including 3 published magazine stories and 1 song.
(i) Including 4 published magazine stories and 2 musical compositions.
(j) Including 2 published magazine stories and 1 newspaper comic strip.
(k) Including 4 published magazine stories and 2 radio scripts.
(l) Including 1 magazine story, 1 song and 1 poem.
(m) Including 27 magazine stories, 3 newspaper comic strips, 3 radio scripts, 2 films, 6 musical compositions and 1 poem.

Producers Buy 101 Stories for New Season

(Continued from preceding page)

Carlson, purchased by Producers Releasing Corporation.

BACKGROUND TO DANGER, story by Eric Ambler, purchased by Warner Bros. to star George Raft. Jerry Wald will produce from a screenplay by Phillip McDonald.

BATAAN PATROL, original by Robert Andrews, purchased by MGM. Irving Starr will produce.

BEYOND THE LAW, original by Harold Goldman, purchased by Universal.

BOMBER TO BRITAIN, original by Howard Dimsdale, purchased by MGM.

BRASHER DOUBLOON, mystery novel by Raymond Chandler, purchased by 20th Century-Fox. Sol Wurtzel will produce as one of the "Michael Shane" series of mystery melodramas with Lloyd Nolan starred.

BROADWAY DADDIES, original by Paul Yawitz, purchased by Columbia.

COMPANY SHE KEEPS, THE, novel by Mary McCarthy, purchased by RKO Radio for production by David Hempstead.

DECOY, original by James Edward Grant, purchased by Paramount. Sol C. Siegel will produce.

DEVOTION, story of the Bronte Sisters, purchased by Warner Bros. Keith Winter will do the screenplay.

DISHONORED LADY, play by Margaret Ayer Barnes and Edward Sheldon, film rights of which have been purchased by Hunt Stromberg for United Artists release.

Musical Special Set For Bing Crosby

DIXIE, original story for the screen by William Rankin, purchased by Paramount for a musical special with Bing Crosby starring as Dan Emmett, the minstrel who wrote the song. Paul Jones is associate producer, with Claude Binyon writing the screen play.

GET A HORSE, by Norman Houston, purchased by Republic for a Roy Rogers production under the title, "Ridin' Down the Canyon."

HEELS ALSO HAVE WINGS, original by Alfred A. Cohn, purchased by MGM.

IDAHO, song by Jesse Stone, purchased by Republic, to be used as the theme song in the production "Idaho," a history of the state. Edmund Grainger will produce and John Wayne is the star.

I ESCAPED FROM HONG KONG, novel by Jan Henrick Marsman and serialized in the *Saturday Evening Post*, purchased by 20th Century-Fox. Bryan Foy will produce.

I WAS BORN YESTERDAY, story by W. R. Burnett, purchased by Warner Bros., to star Humphrey Bogart.

JOHNNY COMES MARCHING HOME, original by Oscar Brodney, purchased by Universal.

KENSINGTON STORIES, THE, original by Sally Benson, purchased by MGM.

KISMET, play by Edward Knoblock, purchased by MGM.

LADY IN ERMINE, play by Rudolph Schanzer and Ernst Willesch, purchased by 20th Century-Fox. Ernst Lubitsch will direct and Irene Dunne will be starred.

LAST TIME I SAW PARIS, THE, novel by Elliot Paul, purchased by MGM.

LIFE OF HELEN MORGAN, with screenplay by Herman Mankiewicz, purchased by Warner Bros. for production by Mark Hellinger.

LONDON SERENADE, original by Roy William Neill, purchased by Universal.

MAN AND THE DEVIL, mystery by Karl Brown, purchased by Monogram.

MASTER SLEUTH, THE, original by Jack and Jacqueline Boyle, purchased by Universal.

MEN OF THE MESA, original screen story by Charles O'Neal, purchased by Republic for a "Three Mesquiteers" production.

MERELY MURDER, original by Robert H. Halff, purchased by MGM.

MISSING MEN, original by Michael Wilson, purchased by Paramount. Harry Sherman will produce, and William Boyd starred.

MISSION TO MOSCOW, book by Joseph E. Davies, former U. S. Ambassador to Russia, purchased by Warner Bros. Robert Buckner will produce

MRS. PARKINGTON, novel by Louis Bromfield, serialized in *Cosmopolitan Magazine*, purchased by MGM.

NAZI BUSTERS, story by Murray Acosta, about the American Merchant Marine, purchased by Republic.

NIGHT SHIFT, story about munition plants, by B. Jack Flanagan, purchased by Republic.

PORTRAIT OF A LADY, play by Alexander King and Chester Erskin slated for the Broadway stage next season, acquired by RKO Radio for production by David Hempstead.

POWDER PUFF SQUADRON, original by Alan Sanford, purchased by Monogram.

QUEEN OF BROADWAY, original by Arthur Tipton, purchased by Producers Releasing Corporation.

ROAD HOME, THE, story by Lili Hatvany, about an American family caught in Europe at the outbreak of the war, purchased for production by B. F. Zeidman.

SHINE ON, HARVEST MOON, the life story of Nora Bayes, starring Ann Sheridan, purchased by Warner Bros. Jerry Wald will produce.

SONG OF BERNADETTE, novel by Franz Werfel, purchased by 20th Century-Fox.

SON OF DRACULA, original by Kurt Siodmak, purchased by Universal.

STEP LIVELY GIRLS, original story by Selma Wilcox, purchased by Columbia.

TANGO, THE, original by Anthony Quinn, purchased by 20th Century-Fox. Milton Sperling will produce and Mr. Quinn is scheduled for an important role.

THEY'VE GOT ME COVERED, autobiography by Bob Hope, rights of which have been obtained by Samuel Goldwyn. The title will be used for the comedy Mr. Goldwyn will produce starring Bob Hope and Dorothy Lamour, and to be released by RKO.

THOUSAND SHALL FALL, A, Hans Habe's recently published story of his adventures in the French Army, acquired by MGM. The book deals with the present war, and the author's experiences after escape from a German prison camp. Edwin Knopf will produce.

TIGER WOMAN, original by Ted Fithian and Maurice Pivar, purchased by Universal.

UNCLE CHARLIE, original by Gordon McDonnell, purchased by Universal.

VICTORY THROUGH AIR POWER, book by Major Alexander P. de Seversky, screen rights of which were purchased by Walt Disney.

WHEREVER THE GRASS GROWS, a *Saturday Evening Post* story by Allan Bosworth, purchased by Paramount. Harry Sherman will produce and Richard Dix will be starred.

WHISPERING WIRES, original by Maurice Rapf and Jack Jungmeyer, Jr., purchased by MGM.

WHITE CLIFFS OF DOVER, poem by Alice Duer Miller paying tribute to Britain's war courage, screen rights of which were acquired by MGM. Sidney Franklin will produce.

WINNIE WENT TO WASHINGTON, satire by Aubrey Wisberg, purchased by Columbia.

Willkie Studio Luncheon Guest



In Hollywood to be chief speaker at the Los Angeles convention of the National Association for the Advancement of Colored People, Wendell Willkie, chairman of the 20th Century-Fox board, third from left was guest Saturday at studio luncheon, with Walter White, the Association's secretary, second from right. Others shown are William Goetz, 20th Century-Fox vice-president; Walter Wanger, producer; Colonel Darryl F. Zanuck, 20th Century-Fox vice-president in charge of production; Will H. Hays, president of the Motion Picture Producers and Distributors of America.

"ARE HUSBANDS NECESSARY?"

"DON'T MAKE ME LAUGH!"



"That's a hot one; that question. I'm about as necessary in the Cugat home as the plague—or so Liz seems to think, since Myra hit town. There's nothing to put icicles in a wife's voice like a surprise visit from an old flame! Necessary? I'm practically tabu!"

George and Liz Cugat—and Myra—are three of the swell characters in Paramount's summer fun-fest, "Are Husbands Necessary," based on the best-seller "Mr. and Mrs. Cugat." Your audiences know 'em best as Ray Milland, Betty Field and Patricia Morison—three of their special favorites!

Sell War Stamps and Bonds at Your Theatre

Paramount Pictures

Goldwyn Urges Studio Output Slash of 40%

Slash film production by 40 per cent and eliminate double features in order to effect a substantial saving in film raw stock, Samuel Goldwyn, independent producer, recommended on Monday in New York.

Goldwyn also expressed the opinion that the proper merchandising of films requires that they be sold singly, and at advanced prices when necessary. These suggestions were included among a number of other recommendations and observations made by the producer to trade press representatives in his suite in the Waldorf Towers, as he presented the viewpoint of the independent producer.

Conservation was Mr. Goldwyn's chief topic. "With benefit to the industry," he asserted, "we can cut out 40 per cent of the pictures being made."

The result, as he sees it, would be elimination of double feautres and longer runs on good pictures.

"The honest and sincere way to save is to cut out double bills," he emphasized, adding: "then you'll save millions of feet, not hundreds of thousands."

He scoffed at proposed elimination of credits and other conservation measures proposed. "Why should an actor be deprived of his stcok in trade, his name," he asked; "and why should film makers be deprived of retakes? You've got to shoot until you're right—that's the way to good pictures."

Defends Longer Runs, Sliding Price Scales

The longer runs which duals elimination would necessitate Mr. Goldwyn defended as corollaries of good marketing, and he ridiculed the argument that small rural and neighborhood houses must change often.

This brought him to discussion of advanced prices and sliding scales. He demanded to know whether a "department store sells everything at the same price."

Noting the time and money spent on his own films, Mr. Goldwyn asserted: "I shouldn't be required to sell my pictures at the same price as the other fellow"—who, he commented, might have spent only $100,000. He asserted his own risk was greater, and demanded a greater return, and insisted the public didn't want "to see cheaper pictures" on the same program.

The past year has seen the "greatest pictures Hollywood ever made in one year," he noted.

"If you're reasonable, and deliver goods," he continued, "the public is willing to pay."

Mr. Goldwyn advocated selling pictures "one at a time—instead of going back to block booking," which is what the United Motion Picture Industry's new sales plan appears to him.

"Is it progress to go backwards?" he asked, and said that presidents of three majors under the decree and, hence, in the new UMPI plan—are "bitterly opposed" to it, but are "going along because they're afraid of hurting the exhibitors' feelings."

The decree sales method being abandoned is one under which the majors have done "darn well" and Hollywood has made its best pictures, the producer insisted. The studios have discovered, he said, that "they can play one picture eight weeks in situations, and prefer this to having eight pictures play eight weeks.

"The decree was very simple," he continued. "It caused no hardship. It was a 'hardship' only for the exhibitor to come see the pictures trade shown." He added that, even in such instances, the majors went out of their way to aid exhibitors.

"JUST MAKE US LAUGH!"



"We don't want preachments and we don't want problems; we wanta be ENTERTAINED! Make us laugh, grin and have a good time—so we can forget the heat for an hour!" That's the cry of ALL summer audiences; it's a more determined cry than ever this year, when America at war makes periods of carefree relaxation imperative.

"Are Husbands Necessary" is all fun—"just the tonic entertainment-seekers want," as Showmen's Trade Review put it. Book it now and be ready to carry out that request—"Just make us laugh!"

"Are Husbands Necessary?"

A Paramount Picture starring

RAY MILLAND • BETTY FIELD

with

Patricia Morison • Eugene Pallette

Phillip Terry • Leif Erickson • Richard Haydn

Charles Dingle • Cecil Kellaway

Directed by NORMAN TAUROG

Screen Play by Tess Slesinger and Frank Davis

"Delightful... cleverly directed . . . expertly acted...gay comedy!" —N. Y. Daily News

New Mexican Film Union is Threat to Labor Peace

by LUIS BECERRA CELIS

in Mexico City

Complaint has been lodged with President Manuel Avila Camacho by Pedro Tellez Vargas, secretary general of the National Union of the Cinematographic Industry, that the Mexican Union of Cinematographic Workers, which was recently organized here, is obstructing the Government's labor peace program by trying to undersell help for exhibitors and other employers of the industry. The National Union, said Mr. Vargas, is the only picture industry union in Mexico and the new organization does not have any picture workers as members. Mr. Vargas declared his union has about 7,000 members and controls workers throughout the industry.

A political fight is apparent in this controversy. Mr. Vargas has said in advertisements published over his name that the Mexican union is backed by the Confederation of Workers and Farmers and that his outfit belongs to the Confederation of Mexican Workers, generally regarded as Mexico's strongest labor organization. The President is expected to take action shortly.

▽

"How Green Was My Valley" scored a new high gross of $23,000 in four consequtive weeks at the Cine Olimpia, the only first run theatre here managed by an American, Edmund B. Noonan. It was the highest gross at the theatre in its 22 years. The film was shown at high prices for Mexico—55 cents during the first two weeks, and 45 cents during the last two.

Publicity Is Now Under Official Supervision

The Federal Government has organized in cooperation with the National Publicists Association, a National Propaganda Coordination Commission, to supervise all publicity issued in Mexico, in the interest of the United Nations' cause. Pictures and radio have committees of their own on this Commission. Felipe Gregorio Castillo, director of the Government's Film Censoring and Supervision Department, is chairman of the picture committee, while Quintin Rueda, chief of the Government's radio department, heads that for radio.

▽

Discord already has developed in the administration of the Academy of Cinematographic Art that the National Union of Cinematographic Industry Workers and the Government opened here last winter with the object of providing Mexico with college-trained picture players. Julio Bracho, the director who was awarded first prize for his work in 1941, has resigned as principal and is to open a screen acting school of his own here. The Union and the Government have appointed Celestino Gorostiza, dramatist and scenarist, to succeed Mr. Bracho and announce that the Academy will be continued.

▽

An exhibition ban has been ordered by the Government's film censoring and supervising department on the Mexican picture, "Aguila Rojo ("Red Eagle") on the ground that many of its scenes and much of its dialogue are immoral.

Offers of their services as nurses or in any other capacity the Government desires for the duration, made personally by leading Mexican film actresses, have been accepted by the Public Welfare Ministry.

Paramount Has 100% Bond Enrollment

After a two-week drive the Paramount home office U. S. Bond and Stamp campaign, sponsored by the Pep Club, has 96 per cent of all home office employees enrolled, Oscar Morgan, vice-president of the club, announced Tuesday.

Of the 35 Paramount departments participating in the campaign 23 have reported 100 per cent quotas. According to Irving Singer, campaign manager, these are the advertising and publicity, artist booking, budget and statistical, candy sales, cashiers, contract approval, editorial, exchange accounting, exchange contract, exchange service, foreign, general accounting, insurance, home office legal, Long Island labortory, non-theatrical, Paramount music, real estate, sales statistics, short features, telephone and telegraph, theatre executive and theatre maintenance.

Mr. Morgan also said that all the remaining 12 departments had passed the 90 per cent mark.

Many from Exhibition In Armed Services

Recent recruits from the exhibition field to leave for the armed forces include:

Arthur Aarons, assistant purchasing head for Warner Bros. theatres in the Newark zone, Army; Hugh McGinnis, assistant manager, Chicago Theatre, Chicago, Army; Alex Alexander, manager, Forty Fort Theatre, Forty Fort, Pa., and Henry L. Kammler, assistant manager, Kingston, in Kingston, Pa., Army.

Harold Brown, manager, Windsor, in Windsor, Conn., Army; Irwin Tucker, owner of several theatres in Oklahoma, has enlisted in the Navy; George Antoniak, projectionist at the Capitol, Bridgeport, Army; Cal Jamroga, manager, Colony, Navy; Charles Golde, manager, Warner Family Theatre, Philadelphia, Army; Michael Kippel and David Hudis, manager and assistant at the Victoria, Philadelphia, Army; William Byron Richley, manager, ork, York, Pa., Army; Joseph Kane, manager of the Woodbine, Woodbine, N. J., Army; Bernard W. Denning, manager, Carey, Carey, Ohio, Marine Corps; Nat Rubin, manager, Lyric, Bridgeport, Army; Victor Keady, assistant manager, Broadway, Portland, Ore., Navy, and John Eifert, assistant manager, Newman, Kansas City, Army.

Disney Method on Display At Museum of Modern Art

How a motion picture cartoon is made is illustrated in detail in an exhibit at the Museum of Modern Art Young People's Gallery, New York. The show will remain until August 17th.

The exhibition includes original drawings, photographs, backgrounds, other material from "Bambi," "Fantasia" and "The Reluctant Dragon." There are also photographs of the Disney staff at work, and numerous production memoranda.

Janet Martin Leaves Disney

Janet Martin, for five years publicity head of the Walt Disney studios, has resigned to join the Columbia publicity department as a feature writer. Joseph Reddy will handle Disney publicity on loan from Paramount through the "Bambi" campaign, after which, it is said, Mr. Disney will close the department due to limiting his production to Government films.

Bishop in New Post

William G. Bishop, Metro-Goldwyn-Mayer exploitation representative in Chicago for the last four years, has been appointed exploitation supervisor of the company's Central division, comprising 10 exchange territories. The post is a newly created one in the company.

Finske Named to Comerford Post

Louis J. Finske, with Paramount theatres 14 years, has been appointed assistant general manager of Comerford-Publix Theatres Corporation and will be in charge of operations, J. J. O'Leary, president and general manager, announced in Scranton, Pa., this week.

Mr. Finske has operated theatres for Paramount and affiliates in the West. He formerly was district manager of the J. H. Cooper Enterprises in Colorado and Nebraska and for the past year has been in the Paramount theatre department in New York.

Mr. O'Leary announced that Finske already has assumed his new position, which is a newly created post in Scranton. He will have charge of all matters dealing with the actual operation.

Mr. O'Leary has accepted the post of chairman of the disaster relief committee of the Scranton chapter of the American Red Cross. He succeeds Cadwalader Evans, vice-president and manager of the Hudson Coal Company.

Irene Kuhn Lecturing On the Japanese Peril

Under the title, "Don't Underestimate Japan," Irene Kuhn, coordinator of program promotion for the National Broadcasting Company, has been explaining Japanese customs and purposes in lectures to various groups. The lectures are based upon her experience as a correspondent in the Far East. She has addressed the Knights of the Round Table in Denver.

Unger Resigns as Paramount Manager

J. J. Unger, who has been associated with Paramount Pictures, Inc., for the past 18 years in important executive posts, most recently as eastern sales manager, on Tuesday announced his resignation from the company effective August 1st. He is succeeded by Hugh Owen, district manager for Dallas, Memphis and Oklahoma City. J. J. Donohue, Chicago manager, succeeds Mr. Owen.

RKO Sues Exhibitor

A counterclaim for $1,186 was filed Tuesday by RKO Radio Pictures, Inc., in the anti-trust suit brought by J. P. Benitoa and Josephina Fernandez Benitoa against the eight major companies and Monogram. RKO after denying charges of monopoly in the Miami area cross-charged the plaintiffs with violating licensing agreements made in 1941 and 1942 to play and pay for certain RKO films. Plaintiffs operate the Liberty and Modern theatres in Miami.

Warner Shifts Managers

Manager shifts at Warner theatres in the Philadelphia zone sent Harry Olmstead, manager of the Capitol theatre, York, Pa., to the Warner theatre, Reading, Pa., replacing William E. Huffman, who moved to the Stanley theatre in Atlantic City. George Roberts moved from the Grand theatre, Camden, N. J., to the Rialto theatre, York, replacing Gil Fradeneck, who switched to the Capitol there.

Elect Krugman

The Motion Picture Associates, Philadelphia, has elected Saul Krugman, president; J. J. McFadden, vice-president; William Humphries, treasurer; Jack Engel, secretary.

Joins National Screen

Hyman Menter, former exhibitor in Syracuse, N. Y., has joined the National Screen Service staff in Buffalo.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor——Played this with "Two Yanks in Trinidad" and managed to lose a little on it although the show was not bad. This is not the thrill you might think it is. It starts off with a bang and ends quite well but the middle section is very slow. The audience and I had the fidgets waiting for it to get under way again. Too bad because as a whole it is well done. Played July 9-10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INVADERS, THE: Leslie Howard, Raymond Massey, Laurence Olivier—A fine show that drew extra business. Running time, 100 minutes. Played June 28-30.—M. D. Stewart, Texas Theatre, DeLeon, Tex. Small town patronage.

TWO YANKS IN TRINIDAD: Pat O'Brien, Brian Donlevy—Ran this with "Adventures of Martin Eden" to somewhat of a loss at the box office. This is a good slambang army comedy that managed to get a good share of laughs. Janet Blair is worth remembering in it. Pat O'Brien and Brian Donlevy make a good comedy team, worth continuing. You'll have everybody trying the dollar trick used in it. Played July 9-10.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Lewis Stone—Rapidly losing their draw. Next Hardy pictures goes in on dish night. Donna Reed is good and lovely. Running time, July 5-6.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Double billed with the 20th Century-Fox picture "Lone Star Ranger" to the usual patronage for the weekend. Both pictures are very good, but I made the mistake of not booking this feature on Wednesday-Thursday. It is too good to double with anything. When you play this deal on the public's patriotism and you will not be sorry. Played July 10-11.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

KATHLEEN: Shirley Temple, Herbert Marshall, Laraine Day—A very nice little picture to ordinary business. Running time, 88 minutes. Played June 24-25.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, Frank Morgan, John Garfield—Business fair. Stars adequate. Morgan steals the show. Crowd reaction very unfavorable. If your patrons appreciate a well-acted effort give preferred date. Otherwise play it and hide. Running time, 105 minutes. Played July 5-6.—N. J. Keenan, Park Theatre, Dexter, Me. Rural patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—Good business to disappointed audience. Picture a flop here. Played July 6-7.—Ira Smith, Breeze Theatre, Beaufort, S. C. Rural patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—An excellent picture and excellent business. Frank Morgan is tops. Running time, 101 minutes. Played June 28-29.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson——There is something I cannot figure out. This picture has lived up to what Metro said it was, but the termites in the box office were not disturbed once during the entire engagement. Flopped, but am still puzzled as to why. Played July 8-9.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—If MGM makes many more of this type for small towns they will dance below Monogram in my book. Running time, 94 minutes. Played July 7.—N. J. Keenan, Park Theatre, Dexter, Me. Rural patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas——Very silly. Broke our record on poor business. The poorest we have had in two years. Running time, 91 minutes. Played July 1-2.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

WOMAN OF THE YEAR, THE: Spencer Tracy, Katharine Hepburn—Good picture to light business. Not a small town show. Running time, 114 minutes. Played July 5-6.——E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YANK ON THE BURMA ROAD, A: Laraine Day, Barry Nelson—Good action picture and above average business. Running time, 65 minutes. Played July 7.——E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

FLEET'S IN, THE: Dorothy Lamour, William Holden—There was almost everything in this pictnre including enough of that delectable Miss Lamour to prodnce nice resnlts at the box office. There was not a dull moment throughout the entire length of the production and the audience was in an uproar practically half the time. Played June 28-29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—Very good western drama. Business a little above average. Many favorable comments. Running time, 91 minutes. Played July 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith—Boys, here is a show that packed them in for two nights. And how they enjoyed it. Didn't cost mnch but showed a swell profit. Better than "Reap the Wild Wind" by a mile. Running time, 70 minutes. Played July 3-4.—M. D. Stewart, Texas Theatre, DeLeon, Tex. Small town patronage.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—The first part of this picture was certainly a blackout, but the conclusion improved somewhat. Business almost nil. Played July 1-2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—A good show but not a "Sergeant York" or "Gone With the Wind." Reaction bad. Made a little extra money but I feel like I hi-jacked my bread-and-butter customers. Running time, 120 minutes. Played July 5-6.—M. D. Stewart, Texas Theatre, DeLeon, Tex. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Fairly good. Running time, 75 minutes. Played July 1-2.——M. D. Stewart, Texas Theatre, DeLeon, Tex. Small town patronage.

Republic

COWBOY SERENADE: Gene Autry, Smiley Burnette—One of the better Autrys. Business good. Played July 3-4.——A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAILORS ON LEAVE: William Lundigan, Shirley Ross—Plenty of action and laughs. Played July 3-4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SONS OF THE PIONEERS: Roy Rogers, "Gabby" Hayes—Good western picture which pleased on Friday and Saturday. Running time, 60 minutes. Played July 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

IRENE: Anna Neagle, Ray Milland—Played this a little late and find I should not have played it at all. An unsurpassed RKO disappointment. Played July 8.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—If in all my life I have ever played a better photoplay, I cannot recall the time. This is life, not just a photoplay, flashed on a silver screen, but the very stark drama of life itself. John Ford, Darryl Zanuck, Roddy McDowall, Walter Pidgeon and the entire force have conveyed to the public a masterpiece. Played July 6-7.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

RISE AND SHINE: Jack Oakie, Walter Brennan, Linda Darnell—A football story. Not so good now. Very poor business. Running time, 93 minutes. Played June 26-27.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

SONG OF THE ISLANDS: Betty Grabble, Victor Mature—Much over-rated. Just another picture getting some strength through color. Played July 3-4.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

United Artists

FIESTA: Anne Ayars, George Negrete—A honey of a picture suitable for the second half of most any program. Some unknown dopey character comedian stole the honors from Givot. What possibilities this comic has if given proper attentions, more effective at pantomine. Played June 28-29.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

RIDE 'EM COWBOY: Abbott and Costello—They all came to see another "Buck Privates," but it seems this gave them both barrels in their initial effort. Played July 5-6.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WHAT'S COOKIN': Andrews Sisters, Gloria Jean—Nice little show. Double billed this with "Wolf Man" to satisfactory audience reaction.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Warner Bros.-First National

ALWAYS IN MY HEART: Kay Francis, Walter Huston—Socko, the biggest surprise hit since "Buck Privates." Most of us exhibitors ran this sleeper during midweek; too bad, too bad. Played July 1-2.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Not much of a draw. Our patrons were disappointed no end. Played July 10-11.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Short Features

Metro-Goldwyn-Mayer

COME BACK MISS PIPPS: Our Gang Comedies—Rather poor. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

PETE SMITH'S SCRAPBOOK: Pete Smith's Specialties—Entertaining reel with Pete Smith at his best, though scenes are culled from former reels.

(Continued on following page)

(Continued from preceding page)
Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT ABOUT DADDY?: Pete Smith Specialties—Not much. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Paramount

BUYING A DOG: Sportlights—Very good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.—Loggers and mill worker patronage.

MANY TANKS: Popeye the Sailor—Good Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BIRD TOWER, THE: Terrytoons—Good. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

HUB OF THE WORLD: The World Today—Only fair. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

United Artists

CHURCHILL'S ISLAND: World in Action—Magnificent portrayal of the trials and tribulations of a people under siege.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Universal

FLASHING BLADES: Variety Views—Figure skating and very good. Running time, 9 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

Vitaphone

GOPHER GOOFY: Looney Tunes Cartoons—Good black and white comedy. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLD THE LION, PLEASE: Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARCH ON, AMERICA: Technicolor Specials—Excellent two-reeler in beautiful color. This is a patriotic subject which every American should see and enjoy. Play it on your best days. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

"Kin" Not Released Here

"The Next of Kin," propaganda film made for the British Ministry of Information, will not be shown in the United States.

Rules Music on Radio Infringes Copyright

Federal Judge Alfred C. Coxe last week ruled that the use of copyrighted music on a radio program was an infringement under federal law definition as a "public performance for profit" even though the broadcast was made by a non-profit station on a sustaining program. Following the decision, the court issued an injunction in favor of the Associated Music Publishers, Inc., copyright owner, against Debs Memorial Radio Fund, Inc., operator of WEVD, and Henry Greenfield, general manager.

WEVD had broadcast part of "Petite Suite Espanole" of E. F. Arbos in 1940 on its "Symphonic Hour" program, the plaintiff charged and WEVD admitted. The station claimed that it was not an infringement because there was no commercial gain and furthermore that the music was played from a record bought in the ordinary channels of trade.

Extortionists Arrested On Complaint of Mayer

Meyer Phillip Grace, 39, former pugilist, and Channing Drexel Lipton, 25, a filling-station employee, were arrested this week in Los Angeles on a charge of attempting to extort $250,000 from Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer.

Both men confessed having demanded $250,000 under threat of death in a letter mailed at Beverly Hills on June 25th and to having picked up a dummy package July 13th, according to J. W. Vincent, assistant special agent in charge of the Federal Bureau of Investigation in Los Angeles.

Buffalo Variety Club Honors Robinson

Kenneth Robinson will be tendered a testimonial dinner Monday night by the Buffalo Variety Tent. He is leaving the Paramount exchange there.

On the arrangements committee are Dewey Michaels, Syd Lehman, Phil Fox, Harry Berman, Mike Simon, Jack Goldstein.

IN NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 24.—Convoy to Port Moresby. . . . Yorktown in Midway battle. . . . Congressmen see synthetic rubber made. . . . England's king and queen visit AEF in Ireland. . . . Allied airpower in West Africa, Australia. . . . Fashions in hair dressing. . . .Marines enjoy keeping fit. . . . New soldiers see Hawaii.

MOVIETONE NEWS—No. 91, Vol. 24.—War aid to China by way of base of India. . . . U. S. tank forces in Ireland. . . . New wingless plane. . . . Army builds railroad. . . . McNutt explains control of labor manpower. . . . Air school in Texas. . . . Sports.

NEWS OF THE DAY—No. 288, Vol. 13.—Yorktown bombed at Midway. . . . Coast Guard battles U-boats. . . . Port Moresby raided. . . . U. S. planes battle Japs in Australia. . . . Royalty visits AEF in Ireland. . . . Congress studies synthetic rubber.

NEWS OF THE DAY—No. 289, Vol. 13.—U. S. forces in India. . . . Yanks in Ireland. . . . McNutt warns on labor pirating. . . . Coast Guardsman tells spy part. . . . Air Corps cadets learn navigation. . . . Lana Turner elopes. . . . Swim stars at Minneapolis. Harness racing at Westbury, L. I.

PARAMOUNT NEWS—No. 93.—Anti-Axis demonstration in Brazil. . . . Guatemala's Army Day. . . . City boys at Summer camps. . . . Yorktown bombed at Midway. . . . Cure for heat wave. . . . Saboteurs shown.

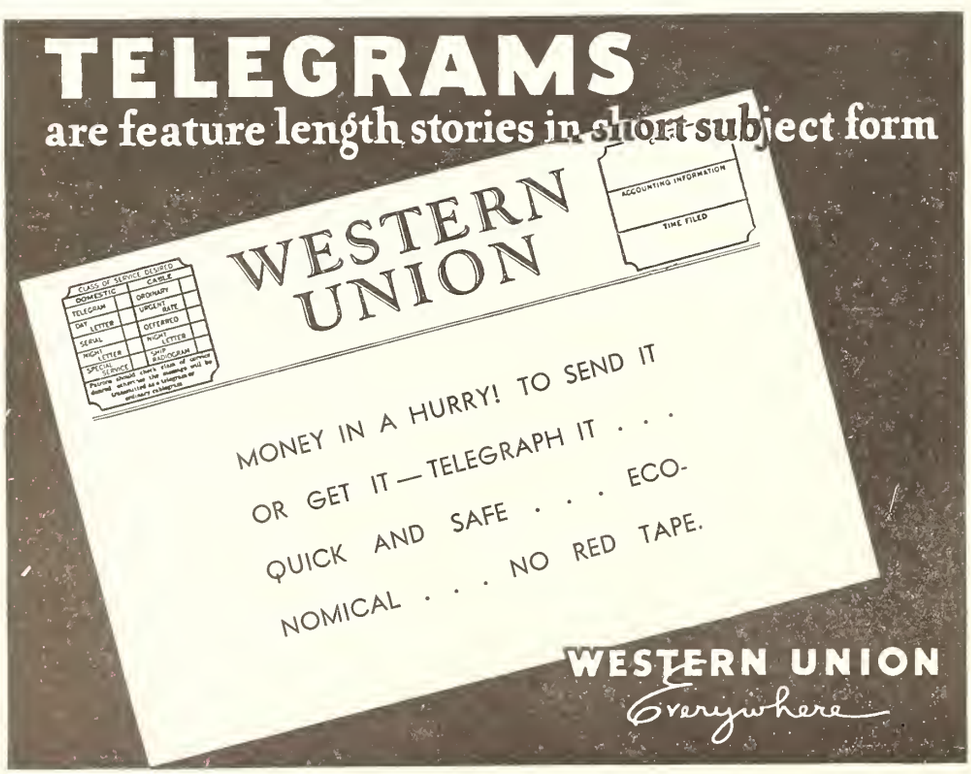
PARAMOUNT NEWS—No. 94.—Whirlaway sets racing record. . . . Pirating in labor attacked by McNutt. . . . New plane tested in Baltimore. . . . Los Angeles dog remembered in will. . . . WAAC members gather at Fort Des Moines. . . . U. S. planes in India and on Burma frontier.

RKO PATHE NEWS—No. 93, Vol. 13.—Yorktown bombed. . . . Coast Guard battles subs. . . . Navy tests long range planes. . . . Parade in Guatemala. . . . Ice show goes Pan-American. . . . Japs bomb Port Moresby.

RKO PATHE NEWS—No. 94.—U. S. soldiers for China and India. . . . McNutt speaks on labor policy. . . . Transport in sideway launching. . . . AEF tanks maneuver in Ireland. . . . Army studies Jap plane. . . . "Pancake" plane in first flight. . . . Pacific fleet ships in Chile. . . . Racing.

UNIVERSAL NEWSREEL—No. 102, Vol. 15.—American victory at Midway. . . . Japs bomb port Moresby. . . . Coast convoy repels subs. . . . Mysterious jungle airdromes. . . . Guatemala parade. . . . Royalty visits U. S. troops in Ireland. . . . Ice show in New York. . . . Wilhelmina in New York.

UNIVERSAL NEWSREEL—No. 103, Vol. 15.—Help for China. . . . General Royce checks up. . . . Canada turns to women. . . . Girl mechanics in Texas. . . . New plane has no wings. . . . Minneapolis observes Aquatennial. . . . First all-Army railroad. . . . McNutt flails labor pirating. . . . Warship production speeded.



National Decency Legion Classifies Five Films

Of five pictures classified by the National Legion of Decency in its listing for the current week, four were found unobjectionable for general patronage and one was listed as unobjectional for adults.

Class A-1, Unobjectionable for General Patronage: "A-Haunting We Will Go," "Boss of Hangtown Mesa," "Lone Wolf in Scotland Yard," "Sabotage Squad." Class A-2, Unobjectionable for Adults: "Spy Ship."

Yergin Succeeds Rubinger In Chicago for Warners

Irving Yergin has become Chicago field representative for the Warner advertising department. He succeeds Monroe Rubinger, who this week reported to the Army Signal Corps Radio School.

Mr. Yergin had been Mr. Rubinger's assistant. He was in New York this week.

To Reopen St. Louis House

The Ambassador theatre, operated by Fanchon & Marco in St. Louis, which has been closed for three months because the operators say they were unable to obtain sufficient Class "A" pictures, will reopen July 30. The feature will be "Eagle Squadron."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Notes and Comment

Having just returned from a short trip during which we had the pleasure of meeting some of the country's finest showmen and talking shop with them, it's a pleasure to pass along some of the constructive thoughts they have voiced.

There seems to be almost universal dissatisfaction with the policy of newspapers in gauging the amount of publicity by the amount of advertising space paid for by the theatre. Newspaper representatives admit this policy frankly. Theatremen point to the sports pages from which almost no revenue is derived; the newspapers' retort to that is the fact that the sports pages are regarded as as much part of the selling value of the paper as the front pages with the hottest news. That only begins the old argument but there seems to be some strong feeling on the part of theatremen, especially since they are now able to point to the fact that the Government considers the motion picture an essential industry..

* * *

It is a real source of satisfaction to note the great interest displayed in the Quigley Awards. We were fortunate in meeting a number of the recent winners and were able to congratulate them personally. Winning a Quigley Award is an important event in the life of a showman. For example, here's an extract from a letter from A. J. Kalberer, manager of Switow's Indiana Theatre, Washington, Ind.: "Along with our Award, you may be interested to know, came a nice weekly raise in appreciation of our efforts and for recognition in the Herald". "Kal" takes care to point out that Sam Switow, general manager of the circuit, who has just joined the Army, is "tops" among bosses.

* * *

There's an old saying: "If you can't lick 'em, join 'em". The adage is good advice, as proved by Bud Kornblite of the Capitol Theatre, Waverly, New York. Waverly is the home of the famous J-E Ranch Rodeo which shows annually there during the week of July 4th. Formerly, the theatre just took a beating that week. But Bud cooperated with the owner, Col. Jim Eskew, by decorating the theatre and posting signs welcoming him to town and running ads in the paper to the same effect. In return, the back page of the Rodeo's program featured Roy Rogers and gave playdates on his next film at the Capitol. The loudspeakers, before announcing resumption of the show after the intermission recommended that the audience see the current attraction at the Capitol. That's showmanship! Next time one of those tough competition weeks comes along, tie up with it.

* * *

Latest device to earn goodwill on the part of the Loew Theatres is the setting aside of each Monday as War Mothers night. Here is a praiseworthy idea which may well be adapted by any theatre. If Monday is not suitable, perhaps some other night can be designated.

The idea is simple. Loew's Theatres have announced that for the duration they will "adopt" the mother of every soldier, sailor and Marine in the U. S. armed forces. The mothers are registered at their neighborhood Loew Theatres either by themselves or anyone who knows them. On Monday nights, those who have been registered are presented with a corsage, candy, etc. Hooray for another good idea!

Getting Your Money's Worth

Tear sheets from newspapers all over the country are constantly coming before us and meriting our close attention. Of the three great fields of showmanship — advertising, publicity and exploitation — it is advertising which costs the most and therefore should receive every showman's close supervision.

Good advertising does not end with the preparation of the copy and its delivery to the newspaper. Its relative position on the page and the position of that page in the paper is mighty important.

It is not within our purview to criticize a newspaper's policy but it does seem that this is as good a forum as any in which to complain about those newspapers which habitually put all theatre ads under the fold—on the lower half of the paper.

Those theatremen who have some influence with their newspapers make every effort to "build up" the larger theatre ads so that they are partly, if not altogether, above the fold. We realize that this is contrary to policy in lots of papers where the custom is to pyramid ads with the largest at the bottom and the smallest at the top. There is no good reason for this system—logic would dictate that the larger ad be given a favored position.

There are probably many arguments which can be advanced by newspapers for putting the smaller ads on top. But none seems particularly valid against the contention that the ad which costs the most should get the best position.

—BOB WILE

WAR ACTIVITIES

Civilian Organization Cooperation is Enlisted by Theatremen

Since Clay Cornell at the State, in Tupper Lake, N. Y. is chairman of the local "On to Victory" Committee and all boys must go to nearby Saranac Lake for roll call and leave there for the point of induction, the theatreman has worked up a motorcade to drive the men to that point. Merchants display flags, the fire department squad car with siren open and private cars act as the escort through the town. After the two week furlough, the Committee again picks up the boys and delivers them to the train. Since the trains makes a 10 minute stop in Tupper Lake, a crowd is at the station to give the boys a rousing sendoff.

Clay has also cooperated with the Red Cross, offering to facilitate the distribution of the First Aid certificates at his boxoffice. A reader to this effect is run in the paper and the cards are filed alphabetically and handed out as called for.

▽

With military and postoffice authorities lending a hand, Lou Golden, manager of the Orpheum Theatre, St. Paul, engineered a tieup on "Ten Gentlemen From West Point," which resulted in the sale of $1,000.00 in War Bonds during the opening day.

Every person buying one or more War Bonds was given free admission. The St. Paul post office set up a bond booth in the lobby of the theatre, with young women donating their services for this patriotic event. An army "peep" was exhibited in front of the Orpheum, with other articles of miltiary equipment being displayed within the lobby. The exhibit was made complete by the presence of military police from nearby Fort Snelling.

▽

A goodly amount of rubber was promoted recently by Boyd F. Scott at the Broadway Theatre, in Lubbock, Texas through his kid rubber matinee. "Scotty" tied his collection into a local charity, the entire sales of the collection going to the orphanage. This tieup was good for breaks in the paper.



L. B. Freund of the Century Kingsway Theatre, in Brooklyn, sends evidence of the circuit's "Buy War Bonds and Stamps" parade, which was held on the 4th of July.



Sorority girls gave out candy kisses to every Stamp buyer, thus providing a tie-in line for "They All Kissed the Bride" at the Senate Theatre, Springfield, Ill. Dave Jones, advertising manager of the Kerasotes Theatres in Springfield reports $125 worth of Stamps sold by the girls.

Sponsored by the Skouras Theatres was a "United We Stand" rally held recently in front of the State Theatre, in Jersey City during which time $111,650 worth of war bonds are reported to have been sold.

Lowell Thomas, radio and newsreel commentator auctioned the bonds from a platform, while participating in the parade were representatives of the 28 United Nations, in addition flags of the nations were flown from the theatre's marquee. Conover models were on hand to auction off bonds at $1000 a kiss. On the reviewing stand were members of the VFW, Boy Scouts and prominent localities.

▽

Another theatreman to put on special morning kid shows for rubber collections is W. D. Harwell at the Laroy, in Portsmouth, Ohio. Bill reports packing the house and collecting approximately 2000 pounds at one show. The aggregation was donated to the city collection, the proceeds from which were used for charitable purposes. The local dailies came through with stories.

▽

Some Denver soldier is going to receive a surprise visit from his "Gal Sal," as a result of the contest set with the Denver newspapers by Bernie Hynes. A trip to camp goes to the young lady writing the best letter on "Why I Should Buy War Stamps and Bonds."

▽

Pittsburghers are saving their war stamps on cards contributed by the J. P. Harris Theatre. Ken Hoel, Publicity Director, issued the cards which carry the slogan "This Above All—Buy War Bonds and Stamps."

When Judge Leone D. Howell, in charge of the Nassau County War Bond Sales announced that he had secured the service of Hollywood personalities to appear in Hempstead, Long Island to aid in selling Bonds, Edwin E. Enke, manager of Skouras Hempstead Theatre offered the use of the house to the committee to be used in promoting the sale of Bonds and Stamps. On the night of the show when Gale Sondergaard and Donald Crisp appeared, the theatre sold over $10,000 in Bonds and Stamps.

Each store in town cooperated by distributing theatre heralds calling attention to the rally, the postmaster sent one of his men to the theatre to help issue the bonds and 25 girls, including the Mayor's wife and the wives of two of the Village Trustees aided in the bond sale. Needless to say, the newspapers came through with stories and art.

▽

H. M. Rouda, manager of the Calumet Theatre, in Hammond, Ind., has introduced a unique plan to stimulate the sale of War Savings Bonds. The plan is to present a month's free pass to each purchaser of a twenty-five dollar bond. The Round Tabler presents to each purchaser a card with copy: "Get on the Bond Wagon. Calumet Theatre Victory Club Pass. Our gift to each person Buying U. S. Bonds at this Theatre." Rouda reports selling $4,225 worth of bonds in less than two weeks.

▽

Motorists in Springfield, Ill., sported several thousand American Flag window stickers with the slogan "This Above All—Buy War Bonds and Stamps," contributed by Manager C. C. Murray of the Lincoln Theatre.

▽

AWVS ladies placed bulletins in all their branches and contributed their downtown window to selling "This Above All" for the Warfield Theatre engagement in San Francisco. The tie-up was arranged by Manager Dick Romo.



Dave Martin at the Venice, in Venice, Calif., features a display in his lobby which lists the names of war bond purchasers. Gold stars next to each name denote $25 worth of bonds purchased.

Sells "In This Our Life" As Pulitzer Prize Winner

Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., got wide circulation for "In This Our Life." He obtained 75 covers from the book publishers and together with press book covers, sold the picture as the sensational 1942 Pulitzer Prize winning novel in almost 40 windows and book shops. The public library was persuaded to use the other book covers and the McCaskey High School used a display. In addition, a local chain market distributed 15,000 heralds, door to door, throughout the city.

For "The Invaders," Leighton tied in with the gasoline rationing headlines of the day, getting out a special coupon herald with copy and playdates in advance: "This gasoline rationing certificate is necessary for your protection. You'll realize why after you see 'The Invaders'." Tie-ups were made with his public library for all types of books on attack and invasion, and five book stores used these books and still cards announcing theatre playdates. WGAL radio station used the record with Anton Walbrook's speech four days in advance. Stills were placed on display at the Franklin and Marshall College campus and the women's club endorsed the picture.

Loew's Theatres Hold Bathing Beauty Contest

A Bathing Beauty Contest to choose "Miss Brooklyn of 1942" got under way at Loew's Theatres last week, with a prize of a $100 War Bond to be given the winner.

The winners of the contest in the seven Brooklyn theatres will be eligible to participate in the finals, which will be held at Loew's Metropolitan Theatre, in Brooklyn, on Monday evening, July 27th.

Winners in the Beauty Contests held in Loew's Theatres in Westchester and New Jersey, will be guests of the management at the finals at the Metropolitan Theatre, but will not compete for the grand prize. Prizes are being awarded the winners of local contests.

Moore's Skyline Display

Giant star cut-outs and a sky-line silhouette of Dallas, Texas, were the eye-catching features of a promoted window display with Braniff Air Lines on "This Above All." Models of air transports were spotlighted in the display, arranged by Marsline Moore and Charles Meeker, publicity director of the Majestic Theatre, Dallas.

Recipes Tied to "West Point"

Maureen O'Hara's favorite recipes was the springboard for plugs for "Ten Gentlemen from West Point" in a broadcast tie-up with "Martha's Kitchen" program emanating from WHB, Kansas City. Cooperation was secured by Allan Karf and Joe Redmond of the Uptown and Esquire Theatres.

Dinerman's "Dope" Tieup

E. V. Dinerman, Publicity Director for the Cincinnati Palace, planted a "radio boners" column with radio writer Bob Bentley of that city. Bentley called the perpetrators of the boners "Magnificent Dopes."

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

GAY SISTERS (Warner Brothers): The title offers a number of selling angles: for example, a contest can be staged to find the three girls in town who look most like the stars. There is a special still which can be used as a guide in this contest. Arrangements may be made with the newspaper to print an entry blank and a photographer to make pictures of the contestants. A "Gay Sisters" talent search for sister acts is a feasible bit of exploitation. Three girls dressed somewhat alike and with some mark of identification can parade about town at designated spots and prizes awarded to anyone who identifies them. There's a good woman's page feature available in which girls are advised, "Be gay, sisters, say the 'Gay Sisters' ". This line also suggests a possibility of tying up for a cooperative ad, window displays or counter displays or any other stores catering to women. The picture was adapted from the novel by Stephen Longstreet. Book store and circulating library tieups are therefore available. There is a movie edition of the novel, too. There are also serializations, both full length and six-day synopses type. The new Warner recorded spot announcements can be used on the radio.

DR. BROADWAY (Paramount): Crossroads of the world, Broadway is another swell title to conjure with. Merchants may be promoted for cooperative ads with catchline under the masthead: "Just What the Doctor Ordered". Teaser slant is suggested through the use of three-line spots throughout newspapers reading: "You've an Appointment with Dr. Broadway". Curiosity could be teased along for a couple of days and then attention directed to display ads. Contest angle suggests tickets going to those giving correct movie doctors' names and the pictures in which they appeared. A "Dr. Broadway" movie column is available, with a list of interesting facts pertaining to the Main Stem. For lobby attention, lifesize cutouts of MacDonald Carey and Jean Phillips may be planted next to a giant thermometer. Folks are invited to step on the treadle in front of the display to "Watch Exciting Dr. Broadway Send Your Temperature Up".

Checker Championship Sells "Bashful Bachelor"

Sterling Way of the Isis Theatre, Boulder, Colorado, tied-in with one of the local merchants for a checker championship contest as the highlight of his campaign for "The Bashful Bachelor."

The merchant furnished a window in which was setup a card table, checker-board and checkers with suitable signs offering a complimentary season's pass to the theatre to the city's champion checker player. As an added attraction the Mayor of the City started the contest off and challenged all comers.

Another phase in Way's campaign included a street ballyhoo featuring two men attired with whiskers and clothes to impersonate Lum and Abner pulling and pushing a hand truck with cutout advertising matter displayed on it. Through a special tie-in with the City a public address system was installed for their weekly band concert and announcements crediting the attraction, theatre and playdate were made. A phonograph with a special turntable was hooked up in front of the theatre and played transcribed announcements continuously; in addition arrangements were made with five of the local drug stores for cooperative window displays and the distribution of heralds.

Living Display Aids On "Jungle Book"

Animation in displays is not too unusual, but when it comes to live ones that's another thing as witness the front used ahead of "Jungle Book" at the El Rancho Theatre, in Victoria, Texas, by H. B. Yowell. Built on a two-wheeled trailer was an animal cage in which were two live Java monkeys. Yowell reports that the stunt always drew a crowd, with a goodly portion going in to the show.

Trailers Sell "This Above All"

Harry Schreiber gave Columbus, Ohio, patrons of the Palace Theatre a week of musical trailers on "This Above All" by featuring English war songs on the organ music program at the theatre.

Goldstein Welcomes New Store

Since it has been the custom as a goodwill gesture for the Victory Theatre, in St. Louis, to run a 20-foot welcome trailer from the management to any new merchant moving into the area Joe Goldstein recently ran such a trailer on his screen. The store to show its appreciation gave the theatre and current picture a break in its opening day ads.

WAR SHOWMANSHIP

Showmen Reveal Some Methods for Pushing Sale of War Stamps and Bonds



R. Lee Kline, manager of the Orpheum, Philadelphia, let the whole neighborhood know that he was selling War Stamps and Bonds. The local Legion post paraded to the theatre with a silk flag for the theatre's booth. Above is the presentation, with Philadelphia's City Treasurer, second from right, accepting the flag for the theatre. Kline is third from the right.



Ten cents each and three for a quarter was the price of a dart at the Rivoli Theatre, La Crosse, Wis. William Freise, manager, reports many takers.



Mort H. Singer's Brandeis Theatre, Omaha, kills two birds with one stone by flanking the box office with War Stamps and Bonds display.



Pistols with rubber suction caps are shot by anyone who buys a War Stamp in the lobby of the Palace Theatre, Athens, Ga. Frank Bickerstaff, city manager, arranged to have four Japs mounted on a turntable. He says the sale of Stamps is rising, as many take a chance to win a pass.



The young ladies in this picture have manned the tank booth (seen at the extreme right) at Loew's in Houston, Tex. The two on the right are the theatre cashiers; all the others are wives of Navy men. Homer McCallon sent this picture.

Farther Fields Are Always Greener

There were two visitors to the Round Table at the same time the other day. One was Bill Big-Town, who manages a de luxe house for a large circuit in a key city. The other was George Small-Town, who leases the only theatre in a small community. They had nothing in common but the fact that each managed a theatre. After the introductions, this is a part of the conversation that ensued.

BILL: How long are you staying in town?

GEORGE: Only a day or so. You see, I have to leave my wife in charge when I leave the theatre. That's where you fellows are lucky. You have assistants, treasurers and even relief managers. And if the worst happens and you just have to leave, you know the business will go on and you'll get paid on Saturday anyway.

BILL: That's true to a certain extent. But every time I leave the theatre seems to be just the time the district manager or the zone manager is calling on me. It must be swell to be in business for yourself and not have a boss.

GEORGE: It is, Bill except that when payday comes around you find the treasury pretty well depleted when you're in business for yourself. But when payday comes around for you, that's the day of the week when your bank account is biggest.

BILL: Yes, but if you do a swell job of selling your pictures and the gross is big as a result, the profit is all yours. No matter how much effort I put forth, I don't get any of the profit.

Bill Gets Paid Even If Theatre Loses

GEORGE: You're right there, Bill. But did you ever stop to consider that you get paid even if the theatre loses. No, you don't get any of the profits but neither do you share the losses. Now I envy you your opportunity to take a vacation every year. I can't do that.

BILL: That isn't all beer and skittles either. I have to work so hard preparing advertising, programs, exploitation and all that sort of thing in the week before I go away, that by the time vacation comes around I need it. But surely you get away sometimes.

GEORGE: Well, occasionally, like today for instance. But I get so worried about whether everyone is running the business all right in my absence that it takes all the joy out of vacationing. Now you have another advantage over me. All your work is done in around your own town. I have to go to the exchange center at least twice a month.

BILL: I thought you did all your booking by mail.

GEORGE: If it was only booking, I would. But there are so many details of buying pictures, especially now that they're only sold in groups of five, and so many people to see about adjusting this or that or the other thing that I have to make at least two trips to the exchanges every month. And that takes a lot of time. To get finished in time I have to start early. I catch the 5:15 in the morning so I am down in the city by 9:30. Now equipment is another problem with me. I have to buy it myself and see that it is kept in repair. That requires shopping around. You have a maintenance department that takes care of all that for you without your worrying about it at all.

BILL: You should be glad that you don't have a maintenance department in some ways. I spend a lot of time filling out reports for those fellows in the home office.

GEORGE: If I had someone like you to make out reports, my equipment would probably last a lot longer.

BILL: It seems to me that I spend hours and hours a day filling out forms. You don't have to do that.

GEORGE: That's where you're wrong, Bill. I owe the bank some money and I have to give a pretty complete statement on my business every week. You actually don't keep any books, you know. You keep certain records which are all laid out for you and actually fool proof and from them the books of the company are actually kept. I have to keep a cash book, a journal and a ledger.

BILL: Another thing I envy you for—I have to keep a record of every pass I issue. You can toss them out to anyone you think deserving of it without explanation to anybody of why you did it.

GEORGE: Wrong again, Bill. In the first place, the checkers object and righty so, to passes given for inexplicable reasons. And then, I have to account to myself for each pass I issue. For I realize that each pass I issue costs me one admission.

BILL: You look pretty tan. You must have been playing golf. I can't do that. If I show up at managers' meeting with a sunburn, I'll catch the devil.

GEORGE: You may catch the devil but I'd lose business. Some of the merchants will say that I'm not attending to business; they'd point out that they don't do any golfing and yet work plenty of nights, too.

BILL: But you are a big shot in your town. You're a big fish in a small puddle while I am just a minnow in the ocean.

George's Position Has Responsibilities

GEORGE: That may be but it carries its responsibilities, too. I'm president of the Lions Club, a director of the Chamber of Commerce and a member of several organizations. All that takes a lot of time.

BILL: Well, I'm a member of a lodge but I rarely get a chance to attend. Besides that they're always making demands. They think that because I manage the theatre. I can let them all in for nothing or give them special rates for theatre parties.

GEORGE: I get the same thing. But you're in a better spot than I am. You can just say the company won't let you. I have to give in or find a good alibi.

BILL: Of course, that's true to a certain extent. But just because this is a chain theatre, everybody thinks it is an easy mark for things like that. Now another thing I envy you. You don't have to worry about being fired. It's true that you can lose your investment if business is no good. But if the division manager or supervisor is transferred and a new man comes in I may lose all the advantages I've had and will have to start selling myself all over again to a new boss.

GEORGE: Don't kid yourself, Bill. You have as much security as I have. The longer you stay with your concern, the better your chances for remaining. The same is true of my own situation, of course. If I operate successfully long enough, I will become so much of an institution that the banks will help me out if I get into a tight spot. So there's my security. I work for a boss, too. And if the bank gets a new vice-president who doesn't know me so well, I may not be able to get a necessary extension on a note sometimes.

BILL: George, I've enjoyed our little discussion. Now, if you hear of a good paying little theatre——

GEORGE: All right, Bill, but——

Contests Help Sell "Magnificent Dope"

Two contests seem outstanding in the campaign scheduled to usher the "Magnificent Dope" into the Paramount Theatre in Portland, Oregon. Through a tie-up with the Police Department, the Portland traffic boys handed out tags to careful automobile drivers with the legend: "Congratulations, you are not a 'Magnificent Dope' but a careful driver." Each tag admitted two to the Paramount for 20th Century-Fox' "The Magnificent Dope."

The second tie-up was with leading clothing store Rosenblatt's and the lobby enlargements were used as background for the theme: "Don't be a 'Magnificent Dope!'—Hart, Schaffner and Marx clothing will give you personality, courage and authority."

The men behind these ideas were Frank Newman, Jr., manager of the Paramount and Twentieth Century-Fox' Albert E. Fowler.

Ushers Picket Theatre On "My Favorite Blonde"

Ahead of "My Favorite Blonde" at the Riviera, in Rochester, Bud Silverman and Jack Hamilton featured a giant cutout of Carroll and Hope in their lobby and also admitted free the first 10 blondes, which got extra publicity for the date.

Out front, an usher picketed the house with the following copy: "This theatre is unfair to ushers. How can we work when our Favorite Blonde is on the screen."

Also featured recently at the theatre is a community sing which is finished up with the Star Spangled Banner. As a morale booster, Silverman conceived a good title for the sing, calling it "'Keep Singing and Keep 'Em Flying."

Theatre Signature Contest Held by Rouda for Kids

To build interest in a new theatre signature cut, H. M. Rouda at the Calumet Theatre, in Hammond, Ind., ran a contest for high school kids, inviting them to submit original drawings of their suggestions. These were appropriately on display on a lobby easel and since the contest was tied directly to the high school art classes.

Local Public Relations

by EDWARD SALZBERG
Bluefield, W. Va., Exhibitor

One of the most important functions of a theatre manager is that of maintaining close public contact in his community. This is the subject of an address by Edward Salzberg, exhibitor from Bluefield, W. Va., at the MGM Exhibitor Forums. Mr. Salzberg's address is reprinted here in its entirety so that exhibitors unable to attend Forums may have the benefit of his advice.

I CONSIDER close public contact with your community a most pertinent subject in the operation of the smaller theatre. This thought is old, but most valuable. It is something buried at the bottom of our minds which hasn't been dragged out for a long time.

I would like for you to consider these few minutes as a time for self-inventory. Let us assume that the physical operation of your theatre is correct. That the tangible matters are all attended to very efficiently. But, are the important intangibles given consideration? Are you satisfied with your contact with your public? What about the personal side of the way you operate your business? What does your community think of you as an individual?

If a small town exhibitor can answer these questions correctly, he need not worry too much about the myriad counter attractions to the theatre business. He need worry even less because the producers cannot give him a smash picture in each release. If he *cannot answer* correctly, there are many things he can do, and which he should do —personal things—which definitely help to take up the slack.

If John Q. Exhibitor Is Civic-Minded, It Helps

For instance, if John Q. Exhibitor, not *Mister* John Q. Exhibitor, is civic minded, it helps. Are you a member of Rotary, Lions, Kiwanis or the American Legion? Do you participate *actively* in community work, or any of the many war activities? Do you go on good will tours with the other business men in your town? If there is some project your town needs, do you volunteer and cooperate in the accomplishment of this project? If you don't, you should. And I don't mean "lip service" or mere money contributions. I mean that you should get in there and work, not necessarily as the captain but as a private, if it suits your personality better. But work, and be sincere about it, and you will discover happily that you like the work. You will get more out of it than you put in. I don't refer to money only. Once you identify yourself as an aggressive, helpful and serviceable citizen in your town, your dividends will follow, both personal and financial. The opinion of your fellow townsmen is of immeasurable importance. Do all you can to deserve their favorable opinion.

What are you doing about children in your theatre? It's a rather important question. Every one of them is your potential future adult customer, as well as a child customer today. It doesn't take much to make the kids think you are a great guy. Are you doing the little it does take? How many put on a free Christmas Show for children, a show which kids liked and gave them each a little inexpensive gift, costing only a few pennies? During the football, baseball or basketball season, did you tell your high and junior high school teams that they might come to your show free after every game they won? They usually bring their sweethearts and by selecting certain nights to make this offer, you not only get over big with the schools but increase attendance.

When the half-scared little girls from the journalism class came up to your office, and asked you to take an ad in the school paper, did you make them feel at home, and at ease, and did you take an ad, which probably cost you very little?

When the Boy Scouts wanted to build that $150.00 cabin on the hill, did you contribute—or even go up the hill yourself to drive a few nails in the logs? Have you ever gone to a Boy Scout meeting to make a little talk, or help a lad get a merit badge?

It all helps. Anything you can do to get your kids thinking that you are a swell guy. It is practically an axiom in our business that where the children go is where the parents go.

Is yours a policy of cooperation with the churches in your town? If you have never approached this problem, you should and carefully. The first step I might suggest is to call on your minister. You will find that for the most part he is a very human person, that he has problems too and that he is hungry for your cooperation. An exchange of ideas should be decidedly beneficial to both of you. Take down the fence between the church and the theatre and find a common ground of cooperation and mutual helpfulness. If you find that the Sunday school quarters are cramped and inadequate, offer your theatre for use on Sunday morning—free—gratis—clean and comfortable.

If Ladies' Aid Makes Request Buy It Or Do It Gladly

If the Ladies' Aid Society asks you to buy something or to do something for them, buy it or do it, willingly and gladly. Try in every way to improve your relationship with the churches. And be sincere and respectful about it all.

I think it's mighty important how your town regards you as a man. I believe that it pays to be cordial and congenial—and to be pleasant with your fellow citizens, whether patrons of your theatre or not. It is a good idea to give a pedestrian a lift if you are driving your car. Courtesy in your personal deportment as well as courtesy on the part of your theatre employees, is unquestionably good. These things not only are worth while in the effect on your business but you'll feel good inside for doing them.

When you send out heralds or monthly calendars, do you entrust them to some subordinate every time? Maybe he is a good boy and does a nice job of distribution (mine aren't always that way), but he can't ever create one per cent of the good will you could if, occasionally at least, you personally took them out and talked with your people. Those people along the route like to be asked by you how they and their kids are feeling, or told that you hear Mary or John are doing well in school. Or have you ask, "How was the hunting trip, the fishing trip? or "How does Norman like it at Camp Shelby?" It's all personal contact, public relations work, and it seldom costs you a cent.

Your theatre should be inviting and interesting, not just another building. Try to give your lobby and auditorium some personality. It might be murals of your predominating industry. It could be almost any little touch which makes your place of business stand out from the ordinary run of business places—that makes it reflect your own character. Your personal attention should be focused on every phase of your theatre operation.

Cashier and Doorman Owe Smile to Each Patron

Your cashier and doorman owe a smile of thanks to the purchaser of every ticket. Your place of business should provide escape from reality, hence those who come there are due more deference than they expect at the taxpayer's window of your local courthouse, or city hall. It pays to be solicitous of the comfort and welfare of your patrons. It might be much better business to fill a drinking cup yourself and carry water to a mother with a fretting child or to an aged person than simply to point out the fountain in the lobby. It's a little more trouble but a lot more friendly—and profitable.

What do you do to clinch your claim to friendliness and consideration for women patrons? What kind of retiring rooms do you provide? Do you think of them as "toilets"—or as "powder rooms"? Certainly, they're a problem—but there's a modern, up-to-date, 1942 answer. And your women customers—the majority class among ticket buyers—know what it should be, and won't be pleased with less.

Have you compared the type of clientele you cater to today with that you served five years ago? Have you changed your plans to suit the changed condition, if any exists? If you don't run matinees because they didn't pay in 1933, have you explored the possibilities of doing so today? Have new factory shifts changed the work and play hours of a considerable number of the people in your town? Are you planning to catch this new business by starting an hour earlier?

Most of these questions are upsetting. They make listeners uncomfortable. As an

(Continued on next page)

"This Above All" Gets Newspaper Coverage

Campaign boost for "This Above All" paid off at the box-office, according to the reports of Managers J. R. Rosenfield and Roy Pierce, who steered the picture into Milwaukee for day-and-date openings at the Wisconsin and Palace Theatres. Defense plant tie-ups resulted in the placing of war bond card before a total of about 20,000.

Editorial and feature writers of newspapers and radio commentators joined war organization and WAAC heads at a special screening which resulted in much gratis publicity and off-the-page planting of stories. Serialization of "This Above All" by Chicago Sun tied in with heavy promotion of feature in Milwaukee, including distribution of many thousands of copies of first dozen installments.

Ace windows at three chain stores and department stores were devoted to selling "This Above All" volume. Complete back and front of car coverage for all trolley lines was also secured.

Midnight Show Held by Zinn for "Male Animal"

Several weeks in advance of his regular opening of "The Male Animal" at the Century Theatre, in Minneapolis, Charlie Zinn held a special midnight show for the students of the University of Minnesota, to which several hundred paid the regular admission.

To further build interest among the students, Zinn promoted the business manager of the school's paper on a contest, which further netted breaks in getting the picture message before the school.

Hevia's "Valley" Lobby

To sell "Valley of the Sun" at Schine's Hippodrome, in Gloversville, N. Y., Guy W. Hevia planted a special Indian tepee in the lobby of the theatre in addition to having a man in full Indian regalia parade the streets carrying a placard for two days ahead. The libraries cooperate by featuring an Indian display with playdates.

Public Relations

(Continued from preceding page)

exhibitor, I don't like to face some of them myself. To do so might mean that I must be on the job an hour earlier every day—that I must forego a hunting or fishing trip occasionally. But for even these sacrifices the exhibitor who turns *showman,* respects his profession by devoting more of his *sincere interest* and *more hours* of time to it, and looks for the remedy for some of the ills of the business *within himself,* will be repaid.

We must forget that some panacea or cure-all is going to come along, and lift us out of the doldrums without any effort or our part. It is up to us. It's an old and honorable trade, this being in show business, bringing pleasure, education, entertainment and messages to 130 million people. It certainly is not a pastime. Our responsibility is as great as our opportunity. We're in the grandest business in the world: and the grandest business in the world certainly is worthy of our best efforts and thought. Let's stop worrying and start working, and become showmen again in the fullest sense of the word.

THESE SHOWMEN SUBMITTED WAR SHOWMANSHIP CAMPAIGNS

The war and its concomitant activities are occupying a good part of the time of many showmen these days. Those listed below are the most recent candidates for the Quigley War Showmanship Award.

PAUL BINSTOCK
Sheepshead, Brooklyn, N. Y.

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

JAMES CATTELL
Park, Mansfield, Ohio

CLAYTON CORNELL
State, Tupper Lake, N. Y.

TOM EDWARDS
Ozark, Elden, Mo.

ED. E. ENKE
Hempstead, Hempstead, L. I.

DICK FELDMAN
Paramount, Syracuse, N. Y.

L. B. FREUND
Kingsway, Brooklyn, N. Y.

ED HARRIS
Fox Glendale, Glendale, Calif.

BILL HARWELL
Laroy, Portsmouth, Ohio

DAVE JONES
Kerasotes, Springfield, Ill.

NELSON McCOLLOM
Tivoli, Gary, Ind.

DAVE MARTIN
Fox Venice, Venice, Calif.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

MILLARD OCHS
Strand, Akron, Ohio

J. K. O'DONNELL
Haines, Waterville, Me.

RAY PARKER
Avalon, St. Louis, Mo.

GEORGE RABB
Suffolk, Holyoke, Mass.

H. W. REISINGER
Loew's, Evansville, Ind.

JOHN ROBINSON
Ritz, San Bernardino, Calif.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

H. M. ROUDA
Calumet, Hammond, Ind.

BOYD F. SCOTT
Broadway, Lubbock, Tex.

IRA SMITH
Breeze, Beaufort, S. C.

T. TESCHNER
Poli-Bijou, New Haven, Conn.

Davey Issues Checks On "Keep 'em Flying"

As a teaser ahead of "Keep 'em Flying" at the Palace Theatre, in London, Ontario, Max Davey distributed checks in the amount of One Thousand and One Laughs made payable to bearer on the Loyal Bank of Laughter, Palace Theatre Branch. The checks were signed by Bud Abbott and Lou Costello and charged to the "Keep 'em Flying" account.

Attractive Girl Ballyhoo Sells "Rings on Her Fingers"

For his street ballyhoo in advance of "Rings on Her Fingers" at the Loew Poli, in Norwich, N. Y., Manager Joseph Boyle used an attractive girl with anklets of bells and rings on her fingers. The girl carrying a large envelope purse on which were lettered title and playdates. A lollypop giveaway in the theatre a week in advance tied in Henry Fonda as a "sweet touch." Numerous window cards were spotted in the city area and a local gift shop devoted his window to a display of June bride dolls.

"Gang Busters" Shown By Boyd at Kid Club

To usher in his serial of "Gang Busters" at the Lyric Theatre, in Lubbock, Texas, Boyd F. Scott distributed membership cards to the kids. Copy on the card read: "Blank is a member of the Lyric Gang Busters 1-2-3 Club and is entitled to see the fourth, eighth and twelfth chapters free if he attends the preceding chapters and has his card punched by the doorman."

Pollock Holds Kid Show for "Tarzan's New York Adventure"

To attract his juvenile patronage to his opening of "Tarzan's New York Adventure," Les Pollock at Loew's, in Rochester, held a special kid show on Friday morning which included cartoons and an Our Gang Comedy. Pollock distributed MacArthur buttons and pictures to all kids attending.

The highlight of Les' campaign was a tieup with the *Democrat and Chronicle* six days in advance, which brought stories and contests about the latest Tarzan picture. All members of the paper's "Uncle Dan's Club" were told to attend the show both for the pictures and the special giveaways. A colored cutout enlargement of Tarzan and his family was planted outside the theatre a week ahead calling attention to the show.

Coussoule Uses Displays On "Ghost of Frankenstein"

As part of his campaign in selling "Ghost of Frankenstein" at the Manos Theatre, in Hollidaysburg, Pa., Charles Coussoule constructed a six-foot setpiece made out of a three-sheet and mounted on beaver board, and displayed it two weeks in advance. For his lobby a coffin was planted in which was a store dummy with copy over-all reading: "Don't be afraid to go see 'The Ghost of Frankenstein,' for here lies his body as dead as a doornail."

Coussoule's street bally consisted of a boy leading a donkey around town with a sign on its back: "I'm the only one in town that's afraid to see 'The Ghost of Frankenstein' and look what I am."

NEW ROUND TABLERS

Biographies Highlight Their Careers; Ellen Hope Newman Makes Her Debut

At 34, Clyde Fuller Has Spent Half of His Life With Loew's

J. Clyde Fuller, Jr., is a Georgia boy, born Oct. 11, 1908, and brought up in Atlanta. He started his long career with Loew's as an usher at Loew's Grand Theatre in Atlanta in 1926. Two years later the lure of New York beckoned and he came to the big city to join Paramount-Publix, with whom he remained just a year. The call of Loew's was strong, for he went back to the company as usher, starting at the Paradise Theatre, ace Bronx house. Later that same year he was advanced to assistant manager at the Paradise and then was successively transferred and advanced as assistant manager to the Fairmount, 175th Street, Ziegfeld, Valencia and Mayfair Theatres. His big chance came in November when he was made manager of Loew's Oriental in Brooklyn. Clyde is married and the father of boys, nine and eleven years of age.



Bradley Began As Usher in Fox Wisconsin Theatres

Carroll Bradley, now city manager for Indiana-Illinois Theatres in Whiting, Indiana, has been in the business for 14 years. He's only 30 years old so it is easy to see, he started very young. Of course, it was an usher's post in the beginning but he worked his way up through the grades, most of the time with Fox Wisconsin Theatres, with whom he remained until last December 15. He is married and the proud father of four year old Beverly.

JUNIOR SHOWMEN

ELLEN HOPE, on Saturday, July 4th, to Mr. and Mrs. Harold H. Newman. The proud father manages the Mayfair Theatre in Brooklyn.

FELICITATIONS

From our Round Table members and readers Birthday Greetings are extended to the following men celebrating next week:

July 27th
Waldo Chandler
Samuel Goldman
Forrest Justus
Peter Panagos
Harry Margolesky
Bud Kornblite

28th
Vern McIntyre
John J. Madden
Mrs. Leonard Pierce
Allen E. Gardner
Harold M. Lissner
Robert Hicks Page
L. C. Lampo
James H. Dooley

29th
George C. Meeser
John Heggie
Ralph L. Tully
Benjamin de Dici
Herman Claymon
Jack Eugene

30th
Frank S. Mickley
C. Ervine Stone
Frederick King

July 30th
Jack Fields
Ralph Goodale
Vaughn Harmon

31st
Bob Sprowl
Herman Addison, Jr.
Byron Voorheis

August 1st
A. H. Cohn
Fred E. Johnson
Benjamin Feldman
J. G. Haney
James Snyder
C. Hays Foster
David Schaefer
Les Pugsley
Albert A. Sack

2nd
L. L. Levy
Martin Messinger
William G. Serras
Gustav Schumann
Barney Wiselman
William Kassul
Jack Foster

Jimmie Nagel a Boom Town Man But Now He's Settled Down

James W. Nagel, known far and wide in Texas as Jimmie, started as a doorman and operator in 1929. Texas is a mighty big state and Jimmie has worked all along the Coast from the valley to the tall pine country in East Texas. He was with the Baker Circuit in 1930 working as doorman and operator for four years. He left to join the Chamberlain Circuit in Freer, a boom town, where he stayed a year, leaving them to join the Pickens-Griffith Theatres remaining with them for 3 years as chief operator. Next step was manager for Rubin Frels in Victoria, Texas, then a jump across the street to J. G. Long's group where he started as assistant to the well known Ken Prickett, who has since become director of MGM's Show Builder. Long sent Jimmie, after a few months, to another boom town, Ganado, and then to Nevasota, where he is now managing the Miller's Queen and Dixie.



Harold Frakes' Career All Spent in Kentucky

Harold Frakes, born in Lieland, Ill., March 26, 1918, started ushering at the Latonia and Derby Theatres while attending high school in Latonia, Kentucky. He was doorman when the Kentucky Theatre opened in July, 1940. In 1941 he became assistant manager of the Kentucky. When Manager Sam Bacon was transferred to the new Bard in Louisville, Harold was named manager of the Kentucky.

THREE SHOWMEN VISIT ROUND TABLE OFFICES



Lou Hart
Schine's Glove, Gloversville, N. Y.



Lou Cohen
Loew's Poli, Hartford, Conn.



Photos by Staff Photographer

Jack Sanson
State, Manchester, Conn.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

THEATRE WANTED NEAR NEW YORK. PARTnership considered. ELIAS ENDICOFF, 50 Lefferts Ave., Brooklyn.

THEATRE BUILDING AND EQUIPMENT FOR sale or trade or lease. 310 upholstered seats, lobby, forced air heat, air conditioned, Motiograph booth equipment, new front, Wagner marquee. Just remodeled at the cost of $12,000. All in first class condition ready to go. Now closed. Price $18,000, clear. AL HEMPEL, 102 S. Denver, Tulsa, Okla.

FOR SALE OR LEASE, BEAUTIFUL COLLEGE town theatre, Mesilla Park, New Mexico. Unequipped. Seats four hundred. Additional drawing population ten thousand, three miles Las Cruces. Recently operated by Fox. Wonderful opportunity. C. C. DUES, Crawford Theatre, El Paso, Texas.

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20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Ave., Chicago.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

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SIMPLEX SP SOUND PROJECTOR OUTFITS, including amplifier, loudspeaker, cables, ready for immediate showing, $395. R. C. A. Photophone, DeVry, Holmes, Weber, Syncrofilm sound projectors, from $139.50. Send for bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 600 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

POSITION WANTED

PROJECTIONIST SEEKING POSITION. WILL go anywhere. HAROLD HOLSTLAW, 212 Crescent Avenue, Peoria, Illinois.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

CLEANCUT INTELLIGENT MEN, DRAFT EXempt, manage small exchanges. BOX 1548, MOTION PICTURE HERALD.

PRESS OF
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NEW YORK, U. S. A.

OBITUARIES

William Boehnel, Film Critic, Dies

William Boehnel, 44, motion picture critic of the New York *World-Telegram* for 13 years, died July 17th from a heart attack in the apartment of S. Barret McCormick, advertising and publicity director of RKO Radio and a friend of long standing.

Born in New York, Mr. Boehnel was graduated from DeWitt Clinton High School there, and attended Cornell University. He began his newspaper career with the Hearst organization, which he left to join the New York *Times*, where he was a member successively of the radio and society departments. He became motion picture critic of the New York *Evening Telegram* in 1929, remaining with the staff after the newspaper combined with the New York *World*. He was a past president of the New York Film Critics.

Mr. Boehnel leaves a widow, the former actress and writer, Mollie Ricardel, and a daughter Ann, age five. He and Mrs. Boehnel had collaborated on motion picture scripts and other writings. A brother, Robert Boehnel, is employed in the RKO home office publicity department.

Funeral services were held Monday in the chapel of St. Bartholomew's Church, New York.

Rob Wagner, Coast Publisher, Dies

Rob Wagner, 71, publisher of Rob Wagner's *Script*, died Monday of a heart attack at the Santa Barbara home of his brother, James Wagner, whom he had been visiting for the weekend.

Mr. Wagner gave up portrait painting in 1915 to become Hollywood correspondent for the *Saturday Evening Post*. Later he directed pictures for Famous Players, and wrote stories for Will Rogers' films. He founded the magazine *Script* in 1929 with noted personalities contributing articles free on the basis of friendship and long association with him in various fields.

Colonel Braden

Colonel William Braden, 71, mining engineer and one of the original group which built the Capitol theatre in New York, died of a heart ailment July 18th in Reno, Nev. He founded the Braden Copper Company of Chile. Colonel Braden's associates in the building of the Capitol theatre included Messmore Kendall, Major Edward Bowes, Robert W. Chambers, the late Senator T. Coleman du Pont, the late Postmaster General Frank H. Hitchcock and George Armsby.

Roy Curtis Dies

Roy Roswell Curtis, 55, Seattle theatre man, died there July 15th after a short illness. Mr. Curtis went to Seattle in 1906 and from 1910 to 1915 he was treasurer of the old Empress and Metropolitan theatres. Following that he was superintendent of the President theatre, legitimate and stock house, for a number of years. More recently he had been in the cabinet-making business.

Lieutenant Lynn

Second Lieutenant William C. Lynn, 27, formerly at the RKO Radio studio, has been listed as missing, according to the company. He was said to have been a member of the crew of one or two planes which failed to return to base after the first American attack in the European sector on July 4th.

James Clemmer Dies; Northwest Showman

James Q. Clemmer, known as the "dean" of Pacific Northwest showmen and for many years manager of the first-run Fifth Avenue theatre in Seattle, died of a heart attack there July 20th. He was 61.

Mr. Clemmer opened the first film house in Seattle, the Dream, in 1908, and in 1913 built the Clemmer theatre, which was one of the first in the country constructed especially for motion pictures.

Mr. Clemmer sold his theatre to Universal in 1921 and moved to Portland. He later returned to Seattle and was interested in the management of the Paramount, Music Hall, Music Box and the Blue Mouse theatres for Fox West Coast and the Hamrick-Evergreen circuits before taking over direction of the Fifth Avenue.

George Whitney, Exhibitor, Dead

George A. Whitney, 68, former showman of Springfield, Mass., died in Hollywood recently, according to word received in Springfield.

Mr. Whitney formerly owned the Auditorium, subsequently renamed the Grand Opera House in Springfield, and for several years booked the house personally and supervised its management. He opened the Bijou there, one of the first motion picture theatres in the vicinity, and later built and booked the new Bijou.

Walter L. Fenney

Walter L. Fenney, 54, manager of the Mayfair theatre in Portland, Ore., died on July 21st following a heart attack suffered in an automobile while en route to Spokane, Wash. He had managed theatres in Kansas City, Spokane and Tacoma, and had been a roadshow promoter.

Arthur Griffin

Arthur L. Griffin, 77, in the theatre business since he was 16 and treasurer for 42 years of the G. K. Lothrop Theatre Corporation of Boston, prior to his retirement, died at Burlington, Mass., July 15th. He was a descendant of John Quincy Adams, second President of the United States.

Mrs. Mabel Daley

Mrs. Mabel Daley, 48, early film actress and a magazine writer, died July 16th in Los Angeles. Her most prominent role in early films was "Black Pit." She was a former member of the Writers Guild.

A. B. Albertis

Arthur Bernard Albertis, 66, proprietor of a theatrical supply shop in New York, died July 16th of a heart attack.

Mrs. Leila Birchfield

Mrs. Leila Birchfield, former operator of the Prospect theatre, Indianapolis, died there July 12th.

Roach Signs Miss Deighton

Hal Roach has signed Marge Ann Deighton as a lead in the "streamliner" "Yanks Ahoy." Miss Deighton formerly operated a London theatre.

Leigh Joins FCC

Robert Devore Leigh has become director of the Foreign Broadcast Monitoring Service of the Federal Communications Commission, succeeding Lloyd A. Free, in the Army.

Army Takes Chicago Hotels

The Stevens and Congress Hotels, Chicago, will be taken over for Army use August 1st.

LATE REVIEW

Priorities on Parade

(Paramount)

Swinging for Victory

Once you're over the initial improbability of a swing band booking a defense factory and signing up for the assembly line to practice in their free time, you'll find "Priorities on Parade" an entertaining little musical with some tuneful songs, clever dances and ingratiating performers.

The "Solid Seven" were down on their luck and had hoped to work in the plant at their own trade. They accepted other work, except for Ann Miller, who decided to sing for a neighborhood night-club, strictly from hunger. Johnnie Johnston, their leader, is apprenticed to a tough welder who turns out to be an attractive woman. His attempts to counteract their first impressions of each other, her rivalry with the songstress and the band's gradual awakening to the bigger job to be done make up the plot. The finale is an elaborate entertainment staged at the factory, providing opportunities for Ann Miller to dance, Betty Rhodes to sing and the band to "send."

Producer Sol. C. Siegel has wisely given the song and dance numbers prominence, while Albert Rogell has kept a light touch in the direction.

The audience at the Paramount Theatre in New York was largely of the younger generation who appreciated the swing jargon and laughed loud and often at the antics of Jerry Colonna and Vera Vague. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 79 minutes. General audience classification.

Donna D'Arcy.....Ann Miller
Johnny Draper.....Johnnie Johnston
Lee Davis.....Betty Rhodes
Jerry Colonna, Vera Vague, Harry Barris, Eddie Quillan, Dave Willock, Nick Cochrane, Red Cameron and the Debonaires.

Ratner Wins New Trial Of His Anti-Trust Suit

The White Bear Theatre Corporation, operator of the theatre of that name, and the principal of which is David Ratner, last week won a new trial in its $75,000 anti-trust suit against the State Theatre Corporation, which operates the State theatre also in White Bear Lake, Minn.

The new trial was granted to Mr. Ratner in the St. Paul, Minn., United States court of appeals. The court thus reversed a decision by Federal Judge Robert C. Bell, in St. Paul federal court, April 24, 1941. Mr. Rather charged conspiracy and monopoly in restraint of trade.

The anti-trust case was brought by one exhibitor against another, without naming any distributor. Mrs. Jessie Jensen is the State Theatres Corporation principal.

Press Woman in WAAC

Anne M. McIlhenney, film columnist of the Buffalo *Courier-Express*, has been sworn in as an officer candidate of the Women's Auxiliary Army Corps and has reported at Fort Des Moines for an eight-week training period.

Wood Now Branch Manager

Don Wood, assistant manager of the Warner exchange in Chicago, has been appointed manager of the Milwaukee branch. He succeeds the late Robert T. Smith.

Mayer in New York Post

Charles Mayer, former branch manager at Singapore for 20th Century-Fox, has been assigned to the company's New York exchange. He was en route to his Far East post at the time of the attack on Pearl Harbor.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Panama Hattie

(Metro-Goldwyn-Mayer—1942-43)

Stage Musical

A stage musical comedy photographed, this reflects the limitations of the stage; the rigidity and the cliches of theatre showmanship. Made on a few sets, and liberally interspersed with song, dance and comedy routines, it is a pleasant evening's entertainment.

The superb comedy talents of Red Skelton seem here to have been subdued by the theme. As one of a trio of comedy sailors, and with an exceedingly stupid character to portray, Skelton gives no indication of that ability to hold a lead part for more than an hour, which he demonstrated in "Whistling in the Dark." His companions, Ben Blue and Rags Ragland, do their best, but they are not funny enough, however much New York theatre audiences may have been tickled. Ann Sothern is pretty and convincing as Panama Hattie, a natural and sincere dance hall girl; but because the plot is so slight, Miss Sothern is but a pretty manikin who several times sings, makes faces and dances.

Good, restrained comedy is as usual delivered by Alan Mowbray, as a butler this time. Lena Horne is appealing, in dancing-singing routines, by herself, and with the Berry Brothers. One comedy limerick and dance routine stands out—that by Skelton, Ragland and Blue, with three Latin-American girls. They also are funny hunting spies in a "deserted" house. Virginia O'Brien, as the poker-faced and lonely one, hunting for a lover, and fixing upon Mowbray, is certain of laughs.

The plot revolves about the loves and quarrels between Dan Dailey, Jr., and Miss Sothern.

His daughter, Jackie Horner, complicates their attachment by finding Miss Sothern's posture, walk, speech and clothing funny. Miss Sothern is irked to the point of leaving Panama. But all ends well.

The film is based upon the play by Herbert Fields and B. G. DeSylva. Norman McLeod directed. Arthur Freed produced. The music and lyrics are by Cole Porter. Jack McGowan and Wilkie Mahoney wrote the screenplay. Danny Dare was the dance director; Vincente Minnelli staged the musical numbers. Walter Donaldson wrote one song, "At the Savoy." The extremely capable, sparkling negative is the product of George Folsey, A.S.C. Not the least attractive facet is the photography and the expensive staging given an inconsequential musical by MGM.

Previewed at the Loew's theatre, New Rochelle, where an audience accustomed to "surprise" previews and obviously pre-sold on motion pictures, gave it a a wild ovation and frequent applause.— Reviewer's rating: Good. —FLOYD STONE.

Release date not set. Running time, 79 min. PCA No. 7829. General audience classification.

"Red" .....Red Skelton
Hattie Maloney.....Ann Sothern
"Rags" ....."Rags" Ragland
"Rowdy" .....Ben Blue
Leila Tree.....Marsha Hunt
Flo .....Virginia O'Brien
Jay Jerkins.....Alan Mowbray
Dan Dailey, Jr., Jackie Horner, Carl Esmond, Lena Horne, James Berry, Warren Berry, Nyas Berry.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Joan of Ozark

(Republic)

Humour, Song and Espionage

Joe E. Brown teams up with Judy Canova in this comedy plus songs, and the pairing is to the advantage of both parties and the picture, as well.

Miss Canova portrays a pigtailed maiden of the hillbilly country who accidentally brings Nazi spies to justice and is hailed as Public Patriot No. 1. Brown plays a New York talent agent who brings her to the city, posing as a G-man and appointing her a G-woman by way of persuading her to leave the Ozarks, to sing in a night club which he tells her is a nest of Nazis. It turns out that it is, and in a melodramatic finish which is played for laughs he and she bring about their capture.

Emphasis is upon the comedy side of the story throughout, with the leads sharing prominence and each supplying beneficial counterbalance for the other. Four songs by Mort Greene and Harry Revel are sung by Miss Canova in the course of the proceedings. Harriet Parsons produced the picture, her first feature, and Joseph Santley directed from an original by Robert Hararim, Eve Greene and Jack Townley, all of whom rate bows.

Previewed in studio projection room Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, Aug. 1, 1942. Running time, 80 min. PCA No. 8467. General audience classification.

Judy .....Judy Canova
Cliff Little.....Joe E. Brown
Eddie Foy, Jr., Jerome Cowan, Alexander Granach, Anne Jeffreys, Otto Reichow, Wolfgang Zilzer, Donald Curtis, H. H. Von Twardowski, Harry Hayden.

Baby Face Morgan

(Producers Releasing)

Gangster Comedy-Drama

A cast of dependables whose names bulk up in billing, plus a story that avoids the commonplace in situation and point, sets this comedy-drama of gangsterism apart from and above the flow of moderately-budgeted product.

Produced by Jack Schwartz for Leon Fromkess, in charge of production for Producers Releasing Corporation, the film reflects care in advance preparation and precision in execution which yield the utmost in screen value from the investment made. Direction is by Arthur Dreifuss, who kept his pace steady and points clear.

The script by Edward Dein and Jack Rubin, from a story by Rubin and Oscar Brodney, is about a small town boy, son of a big town gangster, deceased, whose former followers draft the youth to leadership of their mob, find him unsuited to the job and keep him under cover while they use his name to terrorize transportation companies via the protection racket. The boy utilizes an insurance company, maintained by the mobsters as a front, to insure the transportation companies, with the result that money collected from them by the gangsters is returned to them in compensation for damage administered. Right comes out right and wrong wrong at the finish, naturally.

Richard Cromwell as the boy and Robert Armstrong as the chief mobster stand out in the cast, with Warren Hymer, Vince Barnett and Ralf Herolde leading the support.

Previewed at the Vista theatre, Hollywood, to a midweek audience which manifested approval in terms of laughter. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 65 min. PCA No. 8477. General audience classification.

Baby Face Morgan.....Richard Cromwell
Virginia Clark.....Mary Carlisle
Robert Armstrong, Chick Chandler, Warren Hymer, Charles Judels, Vince Barnett, Ralf Herolde, Toddy Peterson, Hal K. Dawson, Pierce Lyden, Kenny Chryst, Sam Bernard.

Tish

(Metro-Goldwyn-Mayer—1942-43)

Corn for the Customers

This is no less than a study in corn, corn as to comedy, as to characterization and as to pathos, but corn served up strictly as corn and nothing else, with deliberation, intent, design and avoidance of disguise.

It is corn harvested from the acres of white paper in wide circulation on which Mary Robert Rinehart's "Tish" stories were purveyed to the magazine consumers, and it is with little effort toward blending them into a whole that

these have been stitched together to make up a feature. It is corn which the customers of a neighborhood theatre in Los Angeles found much to their liking.

Marjorie Main in the title role, flanked by Zasu Pitts and Aline MacMahon, portrays the small town spinster with a whim of iron and a genius for mismanaging other people's affairs. For most of the distance these three entertain at quasi-slapstick predicated upon efforts to promote a match between young people who are in love but not with each other. Toward the end the picture turns serious when a quirk of circumstances puts a baby into custody of "Tish" under conditions which impel her to claim it as her own in the belief that she is shielding loved ones. A touch of war colors the picture at this point, accounting for the clarification of issues which restores to "Tish" her command of all she surveys, and ends misunderstandings.

Performances by all hands, production by Orville O. Dull, direction by S. Sylvan Simon and the script by Harry Ruskin are all in the interests of broad strokes crudely drawn with the likings of the multitude in consideration.

The dialogue concerning the paternity of the baby is a bit mature in connotation for the youngsters.

Previewed at the Uptown theatre, Los Angeles, on a Thursday night, to an audience attracted by "Reap the Wild Wind," which laughed a lot and sobbed a little during the run-off of the previewed attraction. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 83 min. PCA No. 8478. Adult audience classification.

Tish ..... Marjorie Main
Aggie ..... Zasu Pitts
Lizzie ..... Aline MacMahon
Susan Peters, Lee Bowman, Guy Kibbee, Virginia Grey, Richard Quine, Ruby Dandridge, Al Shean, Gerald Oliver Smith.

Hi, Neighbor

(Republic—1942-43)

Summer Musical Fare

Republic has borrowed from radio more than the talent of this light-hearted musical. It has taken over also the technique of a little drama followed by a song, and then a little more story. The result should please admirers of the varied personalities, each of whom is given a fair opportunity to display his wares, and is very likely the best that might have been expected from the story as well.

The plot centers about the efforts of Pappy Cheshire to keep the Greenfield Agricultural College thriving in spite of the rigid standards of its founder. The latter is outraged by the activities of "Hi, Neighbor Lodge"—the College takes in summer guests to maintain itself and its students—in the field of matrimony. She will make no compromise with "Lonely Heart" clubs, or "hep-cats" or Pappy Cheshire, a former admirer, and descends upon the now-prosperous resort with a lawyer (Don Wilson), a niece (Jean Parker), a sister (Vera Vague), and a dispossesses notice. The place is quarantined when a case of poison ivy is diagnosed as measles, and before the ban is lifted most of the romantic pairings show promise of permanence. Even Sister Vera has "roped" someone in, while Hattie Greenfield shows signs of relenting in favor of youth, fun and her old beau.

Jean Parker and John Archer provide the more decorous love interest, while the rest of the cast sings and dances with abandon, if not always with provocation.

Armand Schaefer was associate producer and Charles Lamont directed.

Previewed at the home office projection room. Reviewer's rating: Fair.—E. A. CUNNINGHAM.

Release date, not set. Running time, 72 min. PCA No. 8493. General audience classification.

Dorothy Greenfield ..... Jean Parker
Hattie Greenfield ..... Janet Beecher
Dr. R. Hall ..... John Archer
Prof. Edgar Boggs ..... Pappy Cheshire
Lulubelle and Scottty, Vera Vague, Roy Acuff, Don Wilson, Marilyn Hare Bill Shirley.

Drums of the Congo

(Universal)

Jungle Adventure

Jungle scenes, animal fights and natives on the war path serve as background for a rather slight story of intrigue in this Universal picture. The object of a white man's safari into the heart of the jungle is a precious metal which, because of its diamond-like hardness, can be substituted for diamonds in the making of precision instruments needed in the war effort.

The safari party consists of a U. S. Army Intelligence officer, played by Don Terry; a woman doctor, portrayed by Ona Munson, and "Congo Jack," who knows the territory and speaks the native language, played by Stuart Erwin, representing the Allied side, and Peggy Moran and Richard Lane, as foreign agents. By double-crossing the Army officer and his party, the foreign agents obtain a temporary advantage, which is offset when a friendly native chief comes to the aid of the Allied side. The climax is a tribal fight wherein the natives under the friendly chief disperse a rival tribe and the foreign agents to boot.

As side issues there are two animal fights, one a battle between a honey bear and a hyena and the other between a snake and a rhinoceros.

Henry MacRae was associate producer and Christy Cabanne directed the picture.

Seen at the Rialto theatre, New York. The audience was attentive but otherwise displayed no reaction. Reviewer's Rating: Fair.—PAUL C. MOONEY, JR.

Release date, July 17, 1942. Running time, 61 min. PCA No. 8104. General audience classification.

Dr. Ann Montgomery ..... Ona Munson
Congo Jack ..... Stuart Erwin
Enid ..... Peggy Moran
Kirk ..... Don Terry
Richard Lane, Jules Bledsoe, Turhan Bey, Dorothy Dandridge, Ernest Whitman, Ed Stanley, Jess Lee Brooks, Napoleon Simpson.

DIVIDE AND CONQUER (WB)

Broadway Brevity (7112)

Here is one of the most effective short subjects yet made in connection with combating enemy propaganda. It has for its subject rumor-mongering and shows in graphic manner the seeds of distrust sown in the public's mind by false rumors spread by Axis propagandists and sympathizers—the fifth column. Trained propagandists are shown receiving instructions from the Nazi leaders, then moving into foreign countries as tourists and the like. Their object is to spread a rumor, undermine the peoples' faith in their government, breed discord and praise the Axis. Showing clips from German films imported into foreign countries for propaganda purposes, the film makes no bones about the conquest of France. France, according to the narrative, was conquered by the propagandists long before the German Army started its invasion. To combat the rumor-mongers, the film shows scenes of indignant Americans rising in their wrath against the rumor perpetrator. Gordon Hollingshead produced and Lewis Seiler directed the subject. Knox Manning is the commentator.

Release date, August 29, 1942 14 *minutes*

MEN OF THE FLEET (RKO)

March of Time (23,113)

The March of Time's newest release is designed to play its part in the U. S. Navy's drive for unlimited recruiting. Characterizing the current war as the greatest test of naval strength in our history, in the words of Admiral King, the film illustrates the varied branches of service offered to young men in our fighting forces at sea. There are no ordinary seamen; all are specialists, from gunner to photographer. Reassuring to families as well as interesting to prospective recruits is the latter half of the film, devoted to sequences showing the measures taken to insure the health of Navy men. Besides hospital ships, the service maintains modern operating rooms on all the larger ships, staffed by competent medical officers and equipped with the most modern scientific apparatus. A choice of 60 specialized ratings awaits the enlisted man, each carrying a vocational value whether or not he elects the Navy for a permanent career.

Release date, July 31, 1942 18 *minutes*

FEATURE SYNOPSES

HILLBILLY BLITZKRIEG (Monogram)

Comedy

PRODUCER: Edward Gross. Directed by Roy Mack.

PLAYERS: Bud Duncan, Cliff Nazarro, Edgar Kennedy, Doris Linden, Lucien Littlefield, Alan Baldwin.

SYNOPSIS

Bud Duncan, Cliff Nazarro and Edgar Kennedy become entangled with a rocket ship destined for Uncle Sam's war effort, in their latest adventures. The invention is partly Cliff's, who finds the money to complete it by betting his share on a race won by Sparkplug. But before the ship reaches the government, Duncan has been sent off on a wild and accidental ride, as his friends, struggling with spies who wish to destroy it, fall against one and another of the remote-control levers. The government men appear on the scene before the ship comes down to pronounce the test "perfect."

BOSTON BLACKIE GOES HOLLYWOOD (Columbia)

Comedy Melodrama

PRODUCER: Wallace MacDonald. Directed by Michael Gordon.

PLAYERS: Chester Morris, Richard Lane, George E. Stone, Constance Worth, Lloyd Corrigan, William Wright, Forrest Tucker, John Tyrrell.

SYNOPSIS

Following in style and manner the pattern of the series, this adventure among the smarties, sharpies and racketeers with whom Boston Blackie comes in contact and conflict is set in Hollywood and gives audiences, therefore, in addition to a story and some thrills, a glimpse of that town's glamours.

OFF THE BEATEN TRACK (Universal)

Musical Plus Mystery

PRODUCER: Howard Benedict. Directed by Edward F. Cline.

PLAYERS: The Ritz Brothers, Carol Bruce, Grace McDonald, Dick Foran, Johnny Downs, William Demarest, Richard Davies, Sonny Dunham and Orchestra.

SYNOPSIS

Returning the Ritz Brothers to the screen after an absence of some duration, this picture casts them as guest stars invited to appear at a summer theatre in the New England belt. A murder is committed, for some reason pertaining to the production of a show, and the mysterious happenings accompanying this are interwoven with the musical numbers performed by the talent listed above.

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Feature Service Data are indexed in The Release Chart starting on Page 801.

Bashful Bachelor, The (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 23, '42, p. 55; June 6, '42, p. 56; July 11, '42, p. 46; July 18, '42, p. 59.

Beyond the Blue Horizon (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 4, '42, p. 59.

Gold Rush, The (UA reissue)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 23, '42, p. 55, 58; May 30, '42, p. 53; June 20, '42, p. 50, 52; July 4, '42, p. 63; July 18, '42, p. 60.

Great Man's Lady, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 1, '42, p. 46.

Her Cardboard Lover (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—July 4, '42, p. 59.

In This Our Life (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 53; July 11, '42, p. 48; July 18, '42, p. 60.

Invaders, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 14, '42, p. 62; Mar. 21, '42, p. 63; Apr. 4, '42, p. 60; May 9, '42, p. 55; May 16, '42, p. 103, 106; June 6, '42, p. 58; June 13, '42, p. 65; July 4, '42, p. 59, 63; July 18, '42, p. 59.

Jackass Mail (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 11, '42, p. 46.

Lady in a Jam (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 11, '42, p. 47.

Larceny, Inc. (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 4, '42, p. 63.

Male Animal, The (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 2, '42, p. 52; May 23, '42, p. 54, 58; May 30, '42, p. 54; June 27, '42, p. 48; July 18, '42, p. 59.

Moontide (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 52; June 27, '42, p. 50; July 18, '42, p. 59.

Mrs. Miniver (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 4, '42, p. 58; July 11, '42, p. 48; July 18, '42, p. 56, 57.

My Gal Sal (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 16, '42, p. 105; June 13, '42, p. 64; June 20, '42, p. 51; July 11, '42, p. 46, 48, 50; July 18, '42, p. 59.

Pacific Blackout (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 17, '42, p. 59; July 4, '42, p. 63.

Real Glory, The (UA reissue)
Audience Classification—General
Legion of Decency Rating not given
Round Table Exploitation—July 11, '42, p. 50.

Reap the Wild Wind (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 4, '42, p. 59; May 23, '42, p. 55; June 13, '42, p. 65; June 20, '42, p. 56c.

Remarkable Andrew, The (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 11, '42, p. 48.

Remember Pearl Harbor (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48; July 4, '42, p. 59, 62; July 11, '42, p. 46; July 18, '42, p. 58.

Rio Rita (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 2, '42, p. 52; June 6, '42, p. 57; June 20, '42, p. 50, 52; July 11, '42 p.. 58; July 18, '42, p. 59.

Ship Ahoy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, '42, p. 53; June 6, '42, p. 58; June 20, '42, p. 51; July 4, '42, p. 59; July 11, '42, p. 46, 50.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Ships with Wings (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 4, '42, p. 58; July 11, '42, p. 49.

Song of the Islands (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 16, '42, p. 103, 105; June 20, '42, p. 50; July 4, '42, P. 63.

Sweetheart of the Fleet (Col.)
Audience Classification—
Legion of Decency Rating—Not Given
Round Table Exploitation—July 1, '42, p. 46.

Syncopation (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, '42, p. 55; May 30, '42, p. 52; June 6, '42, p. 58; June 13, '42, p. 65; July 4, '42, p. 62; July 18, '42, p. 56.

Ten Gentlemen from West Point (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 20, '42, p. 51; July 4, '42, p. 58, 59, 62; July 11, '42, p. 48; July 18, '42, p. 57, 59, 61.

This Above All (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30 '42, p. 53; June 27, '42, p. 48; July 4, '42, p. 59; July 18, '42, p. 59.

Torpedo Boat (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 11, '42, p. 48.

United We Stand (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 18, '42, p. 57.

Wild Bill Hickok Rides (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 4, '42, p. 58.

Wings for the Eagle (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 11, '42, p. 46.

Yank on the Burma Road, A (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 11, '42, p. 44.
Young America (20th-Fox)

Young America (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 11, '42, p. 50.

ADVANCE SYNOPSES *and information*

THE HARD WAY
(Warner Bros.)

Melodrama

PRODUCER: Jerry Wald. Directed by Vincent Sherman.

PLAYERS: Ida Lupino, Dennis Morgan, Joan Leslie, Jack Carson, Gladys George, Paul Cavanagh, Faye Emerson, Nestor Paiva.

SYNOPSIS

It's New York in about 1920 and from then on a few years into the jazz age, while a girl of dominating characteristics forces her sister against her will to a successful career in the entertainment world. The girl wins success but loses romance.

YOU WERE NEVER LOVELIER
(Columbia)

Musical

PRODUCER: Louis Edelman. Directed by William Seiter.

PLAYERS: Fred Astaire, Rita Hayworth, Xavier Cugat and his Orchestra, Adolphe Menjou, Isobel Elson, Leslie Brooks, Adele Mara.

SYNOPSIS

Setting of this musical is South America, where custom ordains that the junior daughters of a family may not wed until the eldest has done so, which is whence springs the tale. Rita Hayworth is seen as the eldest daughter, uninterested in wedlock, who is the object of her sisters' machinations which eventuate in her change of mind on the point. Dance, song and musical number are of course the prime factors in the attraction.

RANDOM HARVEST
(Metro-Goldwyn-Mayer)

Drama

PRODUCER: Sidney Franklin. Directed by Mervyn LeRoy.

PLAYERS: Ronald Colman, Greer Garson, Philip Dorn, Donna Reed, Ann Richards.

SYNOPSIS

James Hilton's novel of the same title, from which the picture is derived, deals with the experiences of a British Army officer active in the first world war who is victim of amnesia. The domestic side of the predicament this creates is to the fore in the picture, and his ultimately successful return to normal through the ministrations of his wife is traced in detail.

FALL IN
(U.A.-Roach)

Cantonment Comedy

PRODUCER: Fred Guiol. Directed by Kurt Neumann.

PLAYERS: William Tracy, Joe Sawyer, Jean Porter, Robert Barratt, Arthur Hunnicutt, Rebel Randall.

SYNOPSIS

This is the fourth in the Hal Roach series of streamlined comedies based on military training which started with "Tanks a Million." In it William Tracy and Joe Sawyer continue their conflict.

ANDY HARDY STEPS OUT
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: General Office. Directed by George B. Seitz.

PLAYERS: Mickey Rooney, Lewis Stone, Fay Holden, Esther Williams.

SYNOPSIS

Andy's winding up High School this time, and becomes intensely interested in his textbook on psychology. He encounters a girl who knows the subject more thoroughly than he, and she uses it to entrap him into a proposal of marriage which he quickly regrets. After suitable complications have arisen and been dissolved, he escapes from the situation and fixes his attention upon the prospect of college.

JOURNEY INTO FEAR
(RKO Radio)

War Melodrama

PRODUCER: Orson Welles. Directed by Norman Foster.

PLAYERS: Orson Welles, Joseph Cotten, Dolores Del Rio, Richard Bennett, Jack Moss, Agnes Moorehead, Eustace Wyatt, Ruth Warrick.

SYNOPSIS

An American Naval Gunnery expert arrives in Istanboul under commission to oversee rearmament of the Turkish sea forces. He becomes center of a plot to thwart this rearmament, sponsored by Nazi agents, and undergoes a sequence of adventures in which his life is endangered. Welles portrays the chief of the Turkish secret police.

THE SOMBRERO KID
(Republic)

Western Melodrama

PRODUCER-DIRECTOR: George Sherman.

PLAYERS: Don ("Red") Barry, Lynn Merrick, John James, Robert Homans, Rand Brooks, Joel Friedkin, Bob McKenzie, Stuart Hamblen.

SYNOPSIS

In this, the first of his series for the 1942-43 season, Don Barry is adopted by a sheriff who, he learns later, has shot and killed his father. Emotional reaction sends Barry into a career of crime from which, under impact of experience and knowledge gained, he returns to the path of rectitude.

THE SPIRIT OF STANFORD
(Columbia)

College Comedy Drama

PRODUCER: Samuel White. Directed by Charles Barton.

PLAYERS: Frankie Albert, Marguerite Chapman, Kay Harris, Shirley Patterson, Forrest Tucker, Robert Stevens, Lloyd Bridges, Ernie Nevers.

SYNOPSIS

A comedy drama of college and football, played against the background of Stanford University and its traditions, this film is pointed at the college and college-conscious trade. It is contemporary in timing and contains a song number entitled "Doolittle Dood It."

NAME, AGE AND OCCUPATION
(RKO Radio)

American Study

PRODUCER-DIRECTOR: Pare Lorentz.

PLAYERS: Robert Ryan, Frances Dee, Dudley Digges, Erford Gage.

SYNOPSIS

Producer-director Pare Lorentz has been roaming the continent with camera crew assembling the material which is to make up this record of the life of an American from the last world war to this one. The rolling of the last Ford off the assembly line in Detroit is typical of scenes photographed for the film, many of them in industrial plants, at sites of public works and in agricultural areas. Very little of the production of the picture will have taken place in Hollywood. Mr. Lorentz has kept the story of it very much to himself and nobody else who'll go on record professes to know what it's about save in such blanket terms as above. Understanding on the studio lot is that it's to have the flavor of a documentary, perhaps somewhat in the manner of past Lorentz productions. These include "The River," "The Plough that Broke the Plains" and "Fight for Life."

OX TRAIN
(Metro-Goldwyn-Mayer)

Americana

PRODUCER: Jack Chertok. Directed by Eddie Buzzell.

PLAYERS: James Craig, Dean Jagger, Pamela Blake, Edward Ellis, Chill Wills, Donald Meek.

SYNOPSIS

Early California, in the days when rail systems had begun to spring up on both sides of the continent but hadn't yet traversed the mountains to meet in common interest, is the place and period of this quasi-historical presentation. It was necessary in those days for western railroads to bring locomotives over the mountains by ox cart, which is how the picture got its name. Indians attack, pioneers fight back, thus and so it goes, in the interests of thrill, adventure and historical information.

THUNDER BIRDS
(20th Century-Fox)

War Drama

PRODUCER: Lamar Trotti. Directed by William Wellman.

PLAYERS: John Sutton, Gene Tierney, Preston Foster, Jack Holt, Reginald Denny, Richard Haydn, Janis Carter.

SYNOPSIS

This picture, filmed in color, is set in an American flying field where cadets of the Allied Nations are taught to pilot bombers and manoeuver fighters for service on the far-flung battle-fronts. It is the story of a young English pilot, John Sutton, an American flying instructor, Preston Foster, and the girl they both love, Gene Tierney. Most of the scenes were filmed at three Arizona flying fields, Falcon, Luke and the Thunderbird Field from which the picture takes its name.

LUCKY LEGS
(Columbia)

Comedy-Drama

PRODUCER: Wallace MacDonald. Directed by Charles Barton.

PLAYERS: Jinx Falkenberg, Kay Harris, Elizabeth Patterson, Russell Hayden, William Wright, Don Beddoe, Frank Sully, Leslie Brooks.

SYNOPSIS

A New York chorus girl is heroine of this comedy drama which opens with her receiving a bequest of a million dollars from an aged and expiring bookkeeper who had no known reason for having a million or making her his heir. It turns out that he had sequestered the million for a gangster client, by way of enabling him to avert income tax evasion prosecution, and of course the gangster tries to recover the money from the chorus girl, all of which provides complications.

EYES IN THE NIGHT
(Metro-Goldwyn-Mayer)

Mystery Melodrama

PRODUCER: Jack Chertok. Directed by Fred Zinneman.

PLAYERS: Edward Arnold, Ann Harding, Donna Reed, Reginald Denny.

SYNOPSIS

Introducing a new variety of criminologist, this mystery melodrama shows how a blind detective, guided by a Seeing Eye dog, solves a murder and rounds up a band of criminals. The scene is New York and the time the present.

WAR AGAINST MRS. HADLEY
(Metro-Goldwyn-Mayer)

War Drama

PRODUCER: Irving Asher. Directed by Harold Bucquet.

PLAYERS: Fay Bainter, Spring Byington, Edward Arnold, Jean Rogers.

SYNOPSIS

The Mrs. Hadley of the title goes to Washington, eager to do her part in whatever war work may require doing, and learns about red tape at first hand. Her tussle with this develops into a problem of many facets, including that of doing her bit for her country while continuing to do her bit for her own family. She manages, finally, although for a time it appears that the war is not the only force arrayed against her.

JUST OFF BROADWAY
(20th Century-Fox)

Murder Mystery

PRODUCER: Sol Wurtzel. Directed by Herbert I. Leeds.

PLAYERS: Lloyd Nolan, Marjorie Weaver, Richard Derr, Chester Clute, Janis Carter, Joan Valerie, Grant Richards, Phil Silvers.

SYNOPSIS

The twelve men of the jury, investigating a murder case, include one Michael Shayne, private detective. Even the rules of legal procedure cannot, of course, keep him locked in a room while a mystery goes unexplained. After the first day's hearing, during which a witness has been stabbed, he slips out and, with a girl reporter, visits the implicated persons. Before the next day in court he has cleared up the murder to the satisfaction of the district attorney, but must still serve ten days for his illegal conduct.

ORCHESTRA WIVES
(20th Century-Fox)

Musical

PRODUCER: William Le Baron. Directed by Archie Mayo.

PLAYERS: George Montgomery, Ann Rutherford, Lynn Bari, Carole Landis, Cesar Romero, Virginia Gilmore, Mary Beth Hughes and Glenn Miller and his orchestra.

SYNOPSIS

The difficulties of maintaining a normal life, married to a swing musician in a traveling band, are portrayed in this feature starring Glenn Miller and his band, and incorporating in it such non-musical players as George Montgomery and Cesar Romero. Also featured in the film are the dancing of the Nicholas Brothers and four new tunes by Mack Gordon and Harry Warren. On the story side, one of the highlights is the knock-down-drag-out fight among the wives, forced into unwilling companionship by the careers of their husbands.

HAPPY GO LUCKY
(Paramount)

Technicolor Musical

PRODUCER: Harold Wilson. Directed by Curtis Bernhardt.

PLAYERS: Mary Martin, Dick Powell, Rudy Vallee, Eddie Bracken, Betty Hutton, Mable Paige.

SYNOPSIS

An island in the Carribbean Sea is the setting for this exercise in song, dance, jest and Technicolor. There is nothing of seriousness in the undertaking, naturally, but the period is the present and it may be assumed that the events of war which have been transpiring in those waters will not be entirely overlooked in dialogue.

ICELAND
(20th Century-Fox)

Comedy

PRODUCER: William Le Baron. Directed by H. Bruce Humberstone.

PLAYERS: Sonja Henie, John Payne, Jack Oakie, Osa Massen, Felix Bressart, Sterling Holloway, Joan Merrill and Sammy Kaye and his band.

SYNOPSIS

The U. S. Marines stationed in Iceland tangle with some quaint island customs before love and Sonja Henie straighten them out. John Payne's flirtation with the lady is taken so seriously that a wedding date is set before he knows it, and the fumbling efforts of Jack Oakie fail to help matters. Sonja does some skating at a carnival and Sammy Kaye and his orchestra play at the hotel, in the course of events.

ICE-CAPADES REVUE OF 1942
(Republic)

Musical on Skates

PRODUCER: Robert North. Directed by Bernard Vorhaus.

PLAYERS: Personnel of the Ice-Capades Troupe of entertainers on skates, Jerry Colonna, Vera Vague.

SYNOPSIS

Last year Republic made a musical presenting the ice skating troupe which tours the nation annually under title of "Ice-Capades," and success of that picture prompted the making of this one on a larger budget. Spectacles and skill, rather than plot or story, sustain this type of film.

I MARRIED A WITCH
(Paramount)

Comedy-Drama

PRODUCER: Preston Sturges. Directed by Rene Clair.

PLAYERS: Fredric March, Veronica Lake, Susan Hayward, Robert Benchley, Cecil Kellaway, Elizabeth Patterson, Esther Howard, Robert Warwick.

A fantasy in the realistic manner of the Thorne Smith novels, this tells the story of the descendants of an early New Englander who officiated at the burning of a witch in 1690, in retaliation for which the witch bewitched him and his progeny to the end that marital discord would be their lot forever. The picture follows the family from generation to generation, ending in the present with the then descendant breaking the spell. The late Thorne Smith's other stories which have been made into films easy to remember are "Topper Takes a Trip" and "Turnabout."

STAND BY, ALL NETWORKS
(Columbia)

War Melodrama

PRODUCER: Jack Fier. Directed by Lew Landers.

PLAYERS: John Beal, Florence Rice, Kenneth McDonald, Alan Baxter, Don Beddoe, Margaret Hayes, Mary Treen, John Tyrrel.

SYNOPSIS

Speed, action and danger are factors in this melodrama concerning a crusading radio reporter who gets on the trail of saboteurs and, after various adventures, brings them to justice.

SMITH OF MINNESOTA
(Columbia)

Biography of a Family

PRODUCER: Jack Fier. Directed by Lew Landers.

PLAYERS: Bruce Smith, Arline Judge, Warren Ashe, Douglas Leavitt, Don Beddoe, Rosemary De Camp, Kay Harris, Robert Stevens.

SYNOPSIS

This biography of the family of a football star, Bruce Smith of Minnesota, opens with the signing of Smith as a screen star by Columbia studio and the commissioning of a writer to prepare a story for his use. The writer goes to Smith's home town, meets the Smith family, falls in love and returns to the studio to sit down and write the Smith family story which, of course, has been unfolded to him and the audience by that time. One flash of a game played in 1910 is the extent of the footballing in the picture.

BERLIN CORRESPONDENT
(20th Century-Fox)

War Drama

PRODUCER: Bryan Foy. Directed by Eugene Forde.

PLAYERS: Dana Andrews, Virginia Gilmore, Martin Kosleck, Mona Maris, Erwin Kalser.

SYNOPSIS

An American correspondent in Berlin who managed to send valuable information to his New York paper in radio broadcasts is the central figure of a drama of war-time Germany. The man's methods are betrayed by a girl in the pay of the Gestapo who later falls in love with him and effects his escape after this country has joined the war. It is a story of concentration camps, secret police, Nazi brutality and American daring.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Myetery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies In Retirement	Sep. 18,'41
3020	Tws Latins from Manhattan	Oct. 2,'41
3006	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men In Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 16,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3026	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3834	Man Who Returned to Life	Feb. 5,'42
3007	The Lady is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
3014	Meet the Stewarts	May 28,'42
3043	Submarine Raider	June 4,'42
3006	They All Kissed the Bride	June 11,'42
3044	Parachute Nurse	June 18,'42
3206	Riders of the Northland	June 18,'42
....	Atlantic Convoy	July 2,'42
....	Flight Lieutenant	July 9,'42
....	Prairie Gunsmoke	July 16,'42
....	Enemy Agents Meet Ellery Queen	July 30,'42
....	Blondie for Victory	Aug. 6,'42
....	Bad Men of the Hills	Aug. 13,'42
....	Talk of the Town	Aug. 20,'42
....	Sabotage Squad	Aug. 27,'42
....	Overland to Deadwood	Not Set
....	Vengeance of the West	Not Set
....	My Sister Eileen	Not Set

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1942-43

....	Lucky Legs	Not Set
....	Cover Girls	Not Set
....	Lone Wolf in Scotland Yard	Not Set
....	Stand By All Networks	Not Set
....	The Trail's End	Not Set
....	The Spirit of Stanford	Not Set
....	Smith of Minnesota	Not Set
....	Law of the Badlands	Not Set
....	Boston Blackie Goes Hollywood	Not Set
....	You Were Never Lovelier	Not Set
....	The Desperadoes	Not Set
....	The Daring Young Man	Not Set
....	The Boogie Man Will Get You	Not Set
....	Shall I Tell 'Em?	Not Set
....	The Fighting Buckaroo	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyds	Sep. '41
202	Lady Be Good	Sep. '41
203	Down In San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
228	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
245	Affairs of Martha	July '42
243	Jackass Mail	July '42
246	Pierre of the Plains	July '42
247	Calling Dr. Gillespie	July '42
244	Crossroads	July '42
...	Mrs. Miniver	Not Set

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1942-43

...	Apache Trail	Not Set
...	A Yank at Eton	Not Set
...	Tish	Not Set
...	Somewhere I'll Find You	Not Set
...	Seven Sweethearts	Not Set
...	Panama Hattie	Not Set
...	For Me and My Gal	Not Set
...	The War Against Mrs. Hadley	Not Set
...	Eyes In the Night	Not Set
...	Ox Train	Not Set
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	White Cargo	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
...	Man on America's Conscience	Not Set
...	Clear for Action	Not Set
...	Gambler's Choice	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happinese	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detectivs	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegadee	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	Smart Alecks	Aug. 7,'42
....	Hillbilly Blitzkrieg	Aug. 14,'42
....	Riders of the West	Aug. 21,'42
....	Arizona Stage Coach	Sept. 4,'42
....	King of the Stallions	Sept. 11,'42
....	Police Bullets	Sept. 25,'42
....	Man and the Devil	Not Set

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1942-43

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 28,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 26,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	.....
4112	Sullivan's Travels	.....
4113	No Hands on the Clock	.....
4114	Mr. Bug Goes to Town	.....
4115	Pacific Blackout	.....

Block 4

4116	Torpedo Boat	.....
4117	The Remarkable Andrew	.....
4118	The Fleet's In	.....
4119	The Lady Has Plans	.....
4120	Fly by Night	.....

Block 5

4123	My Favorite Blonde	.....
4121	The Great Man's Lady	.....
4124	This Gun for Hire	.....
4122	True to the Army	.....
4125	Henry and Dizzy	.....

Block 6

....	Sweater Girl	.....
....	Beyond the Blue Horizon	.....
....	Dr. Broadway	.....
....	Take a Letter, Darling	.....
....	Night in New Orleans	.....

Block 7

....	Are Husbands Necessary?	.....
....	Tombstone	.....
....	I Live On Danger	.....

SPECIAL

4138	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	.....
....	Holiday Inn	.....

Block I (Westerns)

4150	Secrets of the Wasteland	.....
4151	Outlaws of the Desert	.....
4152	Riders of the Timberline	.....
4153	Stick to Your Guns	.....
4154	Twilight on the Trail	.....

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....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	The Major and the Minor	Not Set
....	Priorities on Parade	Not Set
....	Happy Go Lucky	Not Set

Prod. No.	Title	Release Date
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Lost Canyon	Not Set
....	Leather Burners	Not Set
....	Star Spangled Rhythm	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 8,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
212	They Raid by Night	June 26,'42
254	Tumbleweed Trail	July 10,'42
204	Prisoner of Japan	July 22,'42
203	Jungle Siren	Aug. 14,'42
220	A Yank in Libya	Aug. 28,'42
...	Baby Face Morgan	Not Set
...	A Night for Crime	Not Set
...	Law and Order	Not Set
...	Silent Men	Not Set
...	Tomorrow We Live	Not Set

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
262	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
284	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42

Block 4

216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42

Block 5

221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42

Block 6

226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42

SPECIAL

293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set

Block 1 (Westerns)

281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42

Block 2 (Westerns)

284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set

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...	The Magnificent Ambersons	Not Set
...	Bombardiers	Not Set
...	Journey Into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Highways By Night	Not Set
...	Name, Age and Occupation	Not Set
...	Bandit Ranger	Not Set
...	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set
...	Mexican Spitfire's Elephant	Not Set
...	Sweet or Hot	Not Set
...	Here We Go Again	Not Set
...	The Falcon's Brother	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Gangs of the City	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 8,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
157	Sons of the Pioneers	July 2,'42
104	Joan of Ozark	Aug. 1,'42
...	Flying Tigers	Not Set
...	Call of the Canyon	Not Set
...	Bells of Capistrano	Not Set
...	Sunset Serenade	Not Set

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1942-43

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
...	The Old Homestead	Not Set
...	Chatterbox	Not Set
...	Ice-Capades Revue	Not Set
...	Shadows on the Sage	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41

Block 3

208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

Block 6

224	How Green Was My Valley	Dec. 26,'41
227	Blue, White and Perfect	Jan. 9,'42

Block 7

226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42

Block 8

232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42

Block 9

237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42

Block 10

243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42

Block 11

248	It Happened in Flatbush	June 5,'42
249	The Magnificent Dope	June 12,'42
250	Thru Different Eyes	June 19,'42
251	Ten Gentlemen from West Point	June 26,'42

Block 12

252	The Postman Didn't Ring	July 3,'42
253	This Above All	July 24,'42
254	United We Stand	July 17,'42

Block 1 (Westerns)

209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10,'41

Block 2 (Westerns)

225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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1942-43

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
...	Thunder Birds	Not Set
...	Iceland	Not Set
...	Just Off Broadway	Not Set
...	Orchestra Wives	Not Set
...	Berlin Correspondent	Not Set
...	Careful, Soft Shoulders	Not Set
...	The Black Swan	Not Set
...	The Man in the Trunk	Not Set
...	Girl Trouble	Not Set
...	The Ox-Bow Incident	Not Set
...	Springtime in the Rockies	Not Set
...	Manila Calling	Not Set
...	China Girl	Not Set
...	That Other Woman	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Buried Alive	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
...	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set
...	Taxi, Mister	Not Set
...	Prairie Chickens	Not Set
...	Fall In	Not Set
...	Nazty Nuisance	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6009	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
6019	Tough As They Come	June 5,'42
6011	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
6055	Top Sergeant	June 12,'42
6008	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
....	Men of Texas	July 3,'42
6056	Danger in the Pacific	July 10,'42
6040	Drums of the Congo	July 17,'42
....	Invisible Agent	July 31,'42
....	Pardon My Sarong	Aug. 7,'42
6057	Timber	Aug. 14,'42
....	Boss of Hangtown Mesa	Aug. 21,'42
....	Eagle Squadron	Not Set

1942-43

....	Destination Unknown	Not Set
....	The Great Impersonation	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly In the Grove	Not Set
....	Love and Kisses, Caroline	Not Set
....	Give Out Sisters	Not Set
....	Sherlock Holmes Saves London	Not Set
....	The Lone Star Trail	Not Set
....	The Mummy's Tomb	Not Set
....	Sherlock Holmes Fights Back	Not Set
....	Who Done It?	Not Set
....	Get Hep to Love	Not Set
....	Little Joe the Wrangler	Not Set
....	Off the Beaten Track	Not Set
....	Forever Yours	Not Set
....	Between Us Girls	Not Set
....	Arabian Nights	Not Set
....	Mug Town	Not Set
....	Raiders of San Joaquin	Not Set
....	House of Mystery	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
115	The Prime Minister	Jan. '42
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always In My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 26,'42
128	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
134	Lady Gangster	June 6,'42
135	The Big Shot	June 13,'42
136	Wings for the Eagle	July 18,'42
137	Escape from Crime	July 25,'42
...	The Gay Sisters	Not Set
...	Spy Ship	Not Set
...	Yankee Doodle Dandy	Not Set

1942-43

..	Desperate Journey	Not Set
...	The Constant Nymph	Not Set
..	Secret Enemies	Not Set
..	The Busses Roar	Not Set
...	Across the Pacific	Not Set
...	The Hard Way	Not Set
..	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
...	You Can't Escape Forever	Not Set
...	Casablanca	Not Set
...	Gentleman Jim	Not Set
...	Watch on the Rhine	Not Set
...	Princess O'Rourke	Not Set
...	Adventures of Mark Twain	Not Set

Feature Synopses and Information

LURE OF THE ISLANDS (Monogram)

Spy Drama

PRODUCER: Lindsley Parsons. Directed by Jean Yarbrough.

PLAYERS: Robert Lowery, Big Boy Williams, Margie Hart, Ivan Lebedeff, John Bleifer, Warren Hymer.

SYNOPSIS

Robert Lowery and Big Boy Williams are F.B.I. Agents on the island of Tanukai, disguised as shipwrecked sailors. They meet a native half-caste girl (Margie Hart, in her first screen appearance) who agrees to help them in their search for pro-Japanese activity, on condition that Lowery marry her. After a wireless set, used for communication with the enemy, is found, the girl grows impatient and reveals their plans to the Commandant of the island, a Nazi. But the Americans gain the cooperation of the natives and forestall invasion plans. The marriage plans are resumed.

THE CALL OF THE CANYON (Republic)

Super-Autry

PRODUCER: Harry Grey. Directed by Joseph Santley.

PLAYERS: Gene Autry, Smiley Burnette, Ruth Terry, Joe Strauch, Jr.

SYNOPSIS

This is one of the two super-specials from Gene Autry on the 1941-42 schedule and filmed, accordingly, on an expanded budget as were "Melody Ranch" and "Down Mexico Way." Joseph Santley, who directed those, also directed this one.

RIDERS OF THE WEST (Monogram)

Western Melodrama

PRODUCER: Scott R. Dunlap. Directed by Howard Bretherton.

PLAYERS: Buck Jones, Tim McCoy, Raymond Hatton, Sarah Padden, Dennis Moore, Robert Frazer, Charles King, Thomas London, Milburn Moranti.

SYNOPSIS

A trio of hometown crooks controlling a Western cow town plot to rob the ranchers of water rights but get in trouble when they undertake rustling of herds. Summoned by a woman rancher, the trio of undercover U. S. Marshals, Jones, McCoy and Hatton, arrive and install justice after uninstalling the criminals. It's the seventh in the series.

KING OF THE STALLIONS (Monogram)

Glorifying King Horse

PRODUCER: Edward Finney. Directed by Edward Finney.

PLAYERS: Nakoma (the horse), Chief Thundercloud, Chief Yowlachie, David O'Brien, Stanford Jolley.

SYNOPSIS

Edward Finney, whose earlier horse feature, "The Silver Stallion," demonstrated an earning capacity beyond expectation of the experts, provides here another handling of the equine theme for today's customers. The Indians named above are genuine, and there are many players in the human cast, but the horse is featured as hero of the story.

THEY RAID BY NIGHT (Producers Releasing)

War Drama

PRODUCER: Dixon R. Harwin. Directed by Spencer Gordon Bennet.

PLAYERS: Lyle Talbot, June Duprez, Victor Varconi, George Neise, Charles Rogers, Paul Baratoff, Leslie Dennison.

SYNOPSIS

In this story of the preparation and execution of a Commando raid on Norway, Lyle Talbot plays an American captain who is given the job of freeing an imprisoned Norwegian officer. He is dropped by parachute, along with a young Norwegian and a radio operator, in a forest, but the landing is observed. The former sweetheart of the Norwegian betrays their hiding place, but they escape to free the general and send word for the invasion to start. But the girl is not satisfied, and once more fools them into trusting her only to give them up. The patriotism of a seeming Quisling sets them free to guide the approaching raid.

POLICE BULLETS (Monogram)

Melodrama-Farce

PRODUCER: Lindsley Parsons. Directed by Jean Yarbrough.

PLAYERS: John Archer, Warren Hymer, Joan Marsh, Pat Gleason.

SYNOPSIS

The head of a protection racket, hearing of his possible prosecution on income tax evasion charges, hires a man with a photographic mind to memorize his books and then destroys the ledgers. However, this fails to save him, following various and sundry farcical complications.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 782-784.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 798-800.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	July '42	66m	May 23,'42	p673	p613	p756
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will Go	20th-Fox	256	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	....
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	1942-43	...	.....	....	p796	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Atlantic Convoy	Col.	....	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Not Set	65m	July 25,'42	p793	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	....	Charles Starrett-Russell Hayden	Aug. 13,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p705
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Berlin Correspondent	20th-Fox	....	Dana Andrews-Virginia Gilmore	1942-43	...	.....	....	p797	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	p646	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	.....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	....	Penny Singleton-Arthur Lake	Aug. 6,'42	..	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	1942-43	...	.....	....	p794	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Call of the Canyon	Rep.	....	Gene Autry-Smiley Burnette	Not Set	...	.....	....	p800	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	July '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	.....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	....	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	p794	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	....	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	....	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	1942-43	...	.....	....	p797	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	...	.....	....	p796	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	....	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	255	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....

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Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p705
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	...	.....	....	p797	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	1942-43	...	.....	....	p796	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	.....	....	p715	....
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	...	.....	....	p794	....
Hi! Neighbor	Rep.	....	Lulubelle & Scotty-Jean Parker	Not Set	72m	July 25,'42	p794	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	1942-43	...	.....	....	p797	....
Iceland	20th-Fox	....	Sonja Henie-John Payne	1942-43	...	.....	....	p797	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	...	.....	....	p797	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p705
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p705
Invisible Agent	Univ.	....	Ilona Massey-Jon Hall	July 31,'42	...	.....	....	....	....
Isle of Missing Men (1942-43) (formerly Isle of Fury)	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	...	.....	....	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421

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I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	....
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Ozark	Rep.	....	July Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	p793	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	p796	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	...	.....	....	....	....
Just Off Broadway	20th-Fox	....	Lloyd Nolan-Marjorie Weaver	1942-43	...	.....	....	p797	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	p800	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	....
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	257	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Love & Kisses, Caroline	Univ.	....	Robert Cummings-Diana Barrymore	Not Set	...	.....	....	p772	....
Loves of Edgar Allan Poe, The	20th-Fox	259	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	1942-43	...	.....	....	p797	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	p800	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	p756
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p705
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	....	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p705
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p705
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Not Set	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAME, Age and Occupation	RKO	....	Robert Ryan-Frances Dee	Not Set	...	.....	....	p796	....
Navy Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Off the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	1942-43	...	.....	....	p794	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night (1942-43) (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
Orchestra Wives	20th-Fox	....	George Montgomery-Ann Rutherford	1942-43	...	.....	....	p797	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Not Set	...	.....	....	....	....
Ox Train	MGM	....	James Craig-Dean Jagger	1942-43	...	.....	....	p796	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496

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Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	p793	p396	....
Panther's Claw, The	Prod.	217	Sidney Backmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kely	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	...	.....	....	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Plainsmen	Rep.	....	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	258	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	p800	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Gunsmoke	Col.	....	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	p781	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	...	.....	....	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	1942-43	...	.....	....	p796	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p705
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p756
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	...	.....	....	p800	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p705
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	....	Bruce Bennett-Kay Harris	Aug. 27,'42	...	.....	....	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p705
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20'41	p686	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	...	.....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	1942-43	...	.....	....	p797	....
Sombrero Kid, The	Rep.	....	Don Barry-Lynn Merrick	1942-43	...	.....	....	p796	....
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	...	.....	....	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p705
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	...	.....	....	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	.. .
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	1942-43	...	.....	....	p796	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	.....	....	....	....
Spy Ship	WB	....	Craig Stevens-Irene Manning	Not Set	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stand By, All Networks	Col.	....	John Beal-Florence Rice	1942-43	...	.....	....	p797	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	p677	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p705
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	p701	....
Talk of the Town	Col.	....	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	...	.....	....	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p756
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Above (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	...	.....	....	p800	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p705
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	1942-43	...	.....	.. .	p796	....

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Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	.....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	p793	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	...	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Not Set	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	...	.....	....	p772	....
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	1942-43	...	.....	....	p797	....
Wavell's 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	....	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, .The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	...	.....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	Aug. 28,'42	...	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	1942-43	...	.....	....	p796	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	....
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 798.

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The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

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Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

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JULY 25 1942

SECTION TWO

INTERNATIONAL MOTION PICTURE ALMANAC

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EDITED BY TERRY RAMSAYE

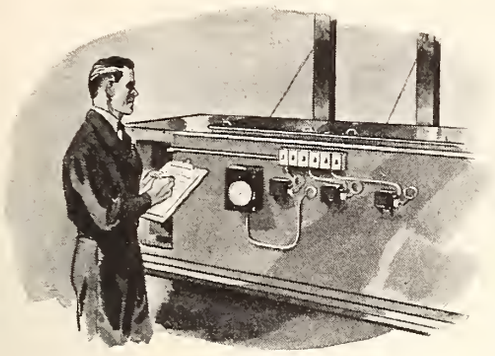


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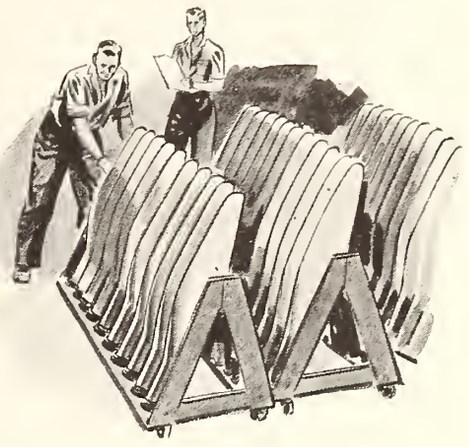
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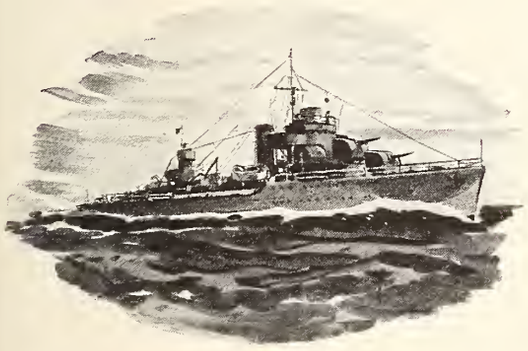


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ISSUE OF JULY 25, 1942 VOLUME 148, NUMBER 4

Air Raid Precautions Run $125 to $200 per Theatre

SO FAR AS motion picture theatres have carried out civilian defense recommendations for air raid and blackout precautions, the cost per theatre has run from $125 to $200, in the middle of the country as well as along its coasts. This is indicated by reports from widely separated sections of the nation, including both those conceivably exposed to air raids and areas as safe as Kansas.

Preparations among coastal theatres, both East and West, were prompt and met pretty completely the admonitions of the civilian defense people. This is quite in accordance with expectations; the surprise comes from the inner sections of the country. While precautions in those regions have not been as general or comprehensive as those along the coasts, it appears, they nevertheless have gone further in some inland areas than real danger of enemy action would seem to dictate.

In California, Oregon and Washington substantially every theatre is fully equipped with bomb-fighting materials and implements of some kind, while emergency lighting provisions have been extensively carried out in co-operation with local fire and defense authorities. Equipment dealers and exhibitor organizations report that prior to the first organized blackouts practically every house was equipped substantially according to official recommendations, including stirrup pumps.

East Coast measures among theatres have been somewhat more sporadic than along the opposite edge of the country. Here the more elaborate installations have been pretty much confined to the circuit houses. One of the most comprehensive programs in the East is that of Rhode Island, where 95% of the fifty-five theatres in the state are well enough equipped, according to W. E. Spragg, district manager for M & P Theatres who is also the amusement industry co-ordinator in Rhode Island, to be given a certificate of approval by the State Council of Defense. These theatres, reports Mr. Spragg, have spent an estimated total of $10,000 on equipment, labor, etc., which amounts to about $180 per theatre.

Precautions in the Midwest

In the center of the country activity of this kind appears highly varied from region to region.

In Kansas City, Mo., for example, emphasis is on organization of personnel to handle emergencies, first-aid, co-operation with local civilian defense leaders. Few theatres have been equipped with complete materials and appliances, one exception being the Newman, another Loew's Midland, whose manager, John J. McManus, is chairman of the local theatre group for industrial protection.

Though there has not been any expectation of air raids in this Midwestern area, theatre managers and owners have a co-operative attitude. They have understood, however, that the supplies were not plentiful, and that those available should go first to coast theatres.

One point that seems generally accepted is that exhibitors and managers assume responsibilities that will include their own personal attention to their theatres, for the protection and guidance of their patrons, when practice blackouts, or raid "warnings" occur.

Activity in civilian defense by executives is illustrated by such work as that of H. E. Jameyson, district manager at Wichita for Fox-Midwest, who is a district fire warden. He has his organization set up and regularly functioning. The staffs of the local theatres have drills, meetings, practice in handling emergency situations, etc. The Fox theatres have connected the pumps that force the water from each of the theatre's wells for its cooling system, to city mains for auxiliary pressure, in an emergency.

Another example is that of Louis Higdon, manager at Chillicothe, Mo., for H. J. Griffith Theatres, Inc., who is in charge of civilian defense activities in that city.

Blackout Tests Not Favored

There have been few tests of civilian defense organization set-ups in the Kansas City area. Test blackouts have been held in a section of Kansas including Manhattan and Ft. Riley, at Leavenworth, and at Augusta. A test of air raid warden organization is to be held shortly in Kansas City, and later, a practice dimout. There is considerable reluctance in this area to complete blackout tests; it is felt that they might do more harm than good in some cities.

In addition to going along with local civilian defense department programs, a good many exhibitors and managers have gone in for first aid. All managers, several assistant managers, and the district manager, James J. Long, of the Fox-Midwest First District, comprising Kansas City, took the Red Cross first aid course, and all received certificates.

One supply house has had some demand for emergency lighting equipment from exhibitors in the Kansas City territory; to assure lighting in case of disablement of regular current sources. Outside of this, there is no call for special equipment.

St. Louis Preparations More Extensive

In St. Louis and its surrounding territory there has been a somewhat keener sense of emergency. Recently Charles H. Ellaby, president of the St. Louis Board of Public Service, and Vital Functions Chief of the Office of Civilian Defense there, told a mass meeting of civilian defense workers that he was hopeful other industries in the city could make half the progress made by the theatre business in civilian defense.

Soon after Pearl Harbor, the Amusement Defense Bureau was organized and at least one meeting a week has been held. The bureau also includes representatives of other forms of entertainment—bowling alleys, amusement parks, legitimate theatres, dance halls, etc.

Typical of the manner in which the bureau has functioned effectively is the way the Fanchon & Marco organization has equipped its big Fox theatre, 5,038-seat house and called third largest theatre in the nation. Approximately $1,200 has been spent in recent months for additional equipment for this theatre for the protection of patrons and property in blackouts or air raids.

A special film has been produced showing how the Fox staff would function in the event of an actual air raid or in test blackouts. It shows graphically how the switchboard operator in the second floor offices of the F & M organization warns the staff via a special communications system the moment an alarm is sounded. A microphone has been set up on the switchboard, and the warning the operator sends goes to nine communication stations in the theatre, none of which can be heard by the patrons.

Permanent installations of fluorescent lights have been made at the Fox, and the theatre is exceptionally bright when the emergency equipment is used. This equipment is powered by a gasoline-driven generator backstage. Ushers also are given special blackout lamps to carry.

Special Fire Equipment in Most Theatres

Most of the 90-odd theatres in St. Louis have added special fire fighting equipment, which includes scoop type shovels; 300 pounds of sand divided into 50 pound sacks; new hose; dry chemical fire extinguishers; stirrup pumps to fight incendiary bombs; axes, and portable lamps for emergency lighting.

Most of the 900 employes in St. Louis

theatres have had at least ten hours of first aid training and fire defense work, and at least five hours of gas defense and drill. Many of the houses have added microphones and have posted lists of instructions for projectionists on how to cut into the regular sound system to warn patrons to keep quiet. The theatres have special lights on the stage to warn OCD workers of an alert, so they can leave quietly and not create any untoward disturbance among audiences.

The 660-seat subsequent run house, Yale, in the St. Louis Amusement Company chain, is typical of what has been done among the smaller houses. Over $100 has been spent to give it four portable blackout lamps, two storage batteries (to which ordinary automobile headlight lamps have been attached), one stirrup pump, two shovels, 300 pounds of sand, a dry chemical fire extinguisher, three pails and an extra stepladder. The communications system has also been extended.

The first objective of the Amusement Defense Bureau is protection of patrons, but also a factor underlying the extensive arrangments made so far is that property destroyed now will not be replaced until the war is over.

The threat of air raids in St. Louis is felt to be really quite serious, in view of the fact that more than $200,000,000 in war contracts were let there even before December 7, and the world's largest small arms factory is located in town, while a mammoth TNT plant lies 12 miles outside the city.

Each amusement unit is now appointing a "co-ordinator," and the manager of each house is making space in the theatre available to civilian defense officials as headquarters for different sectors of the city.

Regional WPB Directors

IN THE JUNE issue of BETTER THEATRES were listed the local offices of the War Production Board, to which theatre operators are directed for priority assistance when in immediate need of equipment or parts because of a breakdown—or, presumably, an impending one.

These offices are regionally organized, and while local offices forward requests direct to Washington for immediate action, not all theatre needs are of such "emergency" classification, and may lend themselves more to consideration by a regional director. The latest official list of regional offices, and their directors, has therefore been requested from the WPB. No director has yet been appointed for Minneapolis and Seattle. Those named are:

Boston (Region I)—Walter H. Wheeler, 17 Court Street.

New York (Region II)—John P. Maguire, Chanin Building.

Philadelphia (Region III)—Orville H. Bullitt, Broad Street Station Building.

Atlanta (Region IV)—Frank H. Neely, 116 Candler Building.

Cleveland (Region V)—John C. Virden, Union Commerce Building.

Chicago (Region VI)—Joseph Overlock, 20 North Wacker Drive.

Kansas City (Region VII)—Wade T. Childress, Mutual Interstate Building.

Dallas (Region VIII)—R. Eugene Risser, 4th Floor, Fidelity Building.

Denver (Region IX)—Leslie A. Miller, Kittredge Building.

San Francisco (Region X)—Harry H. Fair, 1355 Market Street.

Detroit (Region XI)—Ernest C. Kanzler, 7310 Woodward Avenue.

In each case these men are addressed as Regional Director, War Production Board.

Buying Do's and Can'ts

Noting several announcements of the WPB of interest to theatre managements:

1. Establishment of a new service for applicants for priority assistance who use individual PD-1A certificates. If applicants will enclose with their blank a self-addressed post card, the case number assigned to their application will be stamped on the card, and it will be returned to them to facilitate handling of subsequent inquiries with respect to the application. All inquiries concerning applications should be submitted in writing.

In order to avoid unnecessary correspondence, applicants are requested not to make inquiries concerning their cases for two weeks after they have been received by WPB. This is the maximum time normally required to process an application, and usually the application will either be granted or denied in a shorter time. If there is a delay beyond two weeks, or if for any reason supplementary information is submitted, use of the case number in correspondence will expedite handling and assure a prompt reply.

2. Confirming the little known privilege of using Form PD-1X in purchasing theatre equipment through a theatre supply dealer. This is a form on which dealers who buy directly from a manufacturer must apply for assistance in the acquisition of goods for re-sale. Preference ratings will be assigned to stipulated quantities of equipment necessary to the continued operation of theatres. By this method theatre owners will be able to obtain essential materials from their usual sources of supply without filing applications themselves.

3. Excluding (to all practical intents and purposes so far as commercial theatres are concerned) auditorium seating from the restrictions of Order L-41, the one dealing with construction for amusement functions, limiting such expenditures to $5,000. This of course tosses auditorium chairs over into the M-126 classification exclusively, which, come August 3rd, removes standard auditorium seating from the market altogether.

Chairs substantially using wood, fabricated fibre materials and other substitutes for metal, may receive WPB approval, however. But unless their approval by the Government, and their acceptance by theatre operators, are forthcoming, new auditorium seating is "out" for the duration.

●

FEATURES OF THIS ISSUE

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager.

A Year of Candy

Existing stocks of candy in the warehouses of manufacturers and distributors should last about a year with further rationing, according to opinion voiced at the recent convention of the National Confectioners' Association in New York. The principal cause of shortage, it was pointed out, is the lack of sufficient cocoanut oil and cocoa, which in turn is due to the diversion of ships to the carrying of war supplies.

At the same time it was asserted that fairly good products to replace the cocoanut oil are now being made through "hydrogenation," with vegetable and organic oils as the base product. And there will be plenty of peanuts . . . no kidding.

Lighting Guide

A book that should prove very handy for theatre men to have around is "Fluorescent Lighting Manual," just published by McGraw-Hill, New York. Written by Charles L. Amick of General Electric's Nela Park Engineering Department, it is of course authoritative and complete in engineering details; the author has, however, endeavored to write, arrange and illustrate the book so that it can be of immense practical use to the layman. It tells how to judge requirements, select fixtures, install the lamps and so on.

Save That Copper

The nationwide salvage campaign has brought another appeal to theatres to save all the copper possible. Christopher J. Dunphy, chief of the Amusement Section of the WPB's Service Branch, followed Chairman Donald M. Nelson's general appeal with one addressed to theatre managements and staffs, urging that all unused copper be scrapped, and copper carbon drippings be saved.

This copper should be sent to a theatre supply dealer, Mr. Dunphy pointed out, as quickly as possible, and he added that managers should keep accurate records of their carbon drippings because "these furnish a vital contribution to the war." The records? Or the drippings? Anyway, you'd better do it. —G. S.

Simple Method of Testing and Correcting the Projection Light System

• Wartime operation places special emphasis on efficiency, but important to effective as well as economical projection at any time is perfect adjustment of arc, reflector and lens. This article, the fourth by the author in a group on methods that make for greater efficiency in projection, presents material especially developed for it, and given practical tests.

By CHARLES E. SHULTZ

The author expresses his appreciation to Mr. Alvin Sloan of the St. Cloud Amusement Corporation, for the use of its theatres in conducting practical tests of the data contained in this article; and for the co-operation received from Mr. George Miller, Business Agent of IA Local 365, and its members.

HOW OPTICAL alignment is one of several vital prerequisites of an efficient projection optical system, was pointed out by the writer in the May 30th issue of BETTER THEATRES. This article deals explicitly with the direct results of poor optical alignment — lowered screen intensity, uneven light distribution and unpleasant off-color illumination which result. Comprehensive methods are given for determining the point or points of incorrect alignment, and direct methods are suggested for their correction with the suprex type arc.



CHARLES E. SHULTZ

ELEMENTS IN "ALIGNMENT"

Optical alignment is fundamentally a rather simple condition to understand and maintain, and requires no costly special equipment to analyze or correct. The methods suggested in this article make it possible to analyze optical misalignment *by direct observation;* and methods are given for translating these observations for location of the point or points responsible for efficiency losses.

Optical alignment is a condition in which the center of each component part of a complete optical system falls upon an imaginary straight line known as the optical axis of that system.



FIGURE 1

Figure 1 represents a straight line along which are spaced four circles whose centers are at the center of the line. These circles are numbered from 1 to 4. No. 1 represents the optical center of the reflector; No. 2 represents the center of the crater of the positive carbon; No. 3 represents the center of the projector aperture; and No. 4 represents the center of the rear element of the projection lens.

(If we wished to add a fifth point, we could represent the center of the front element of the projection lens; but the type lens holder used in most projectors eliminates the danger of co-axial misalignment of the lens, therefore it can safely be assumed that if the center of the rear element of the lens is at the axis, the entire lens will be aligned.)

"POINT OF INDICATION"

Figure 2 shows a schematic perspective drawing of the four point line beside the optical component represented by each

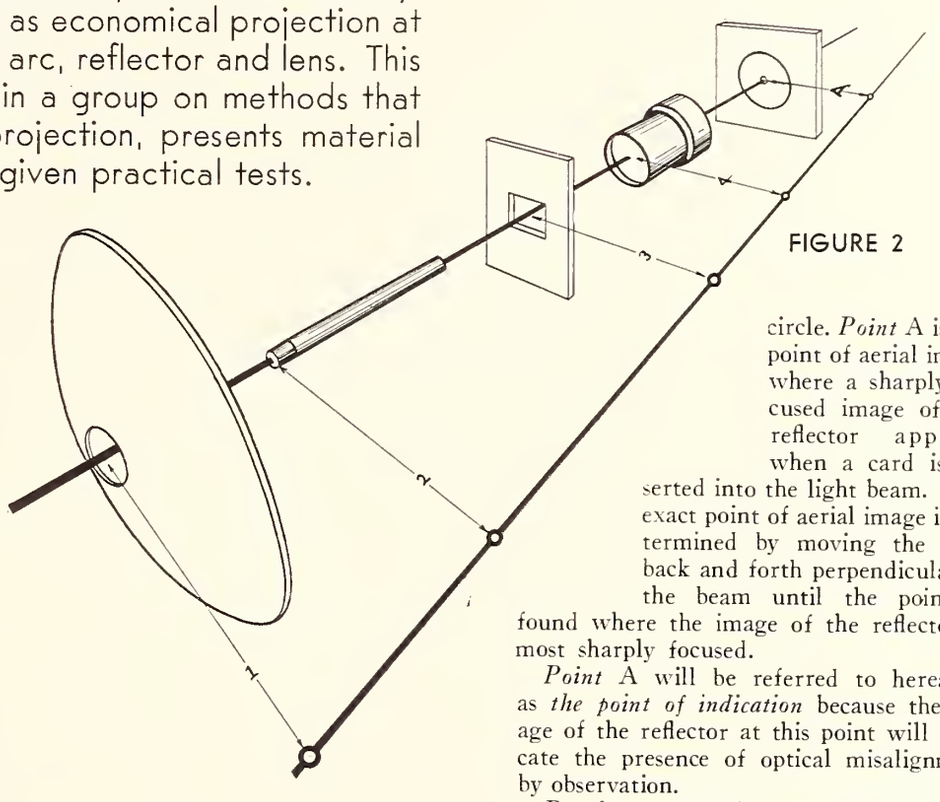


FIGURE 2

circle. *Point* A is the point of aerial image where a sharply focused image of the reflector appears when a card is inserted into the light beam. The exact point of aerial image is determined by moving the card back and forth perpendicular to the beam until the point is found where the image of the reflector is most sharply focused.

Point A will be referred to hereafter as *the point of indication* because the image of the reflector at this point will indicate the presence of optical misalignment by observation.

By the type of image observed at the *point of indication* we will be able to locate the point, or points, of misalignment in the four-point line by translation of the meaning of each type of image observed.

Assuming that one of the four points must be selected as a pivotal point, it is logical to choose point No. 4, as this represents the projection lens, which is held in a fixed position within the projector. It follows that *Points* 1, 2 and 3 must be in line with each other and with *Point* 4 if optimum alignment is to be attained.

Misalignment of any of the three points with each other, or which *Point* 4, can be observed at the point of indication. In observing the image at the point of indication, the light would be so intense and the beam so hot, if the entire projector aperture were used, that it would be necessary to wear dark glasses and use metal for a screen to avoid burning up the screen in the intense heat of the beam, or damaging the vision of the observer.

To avoid this and at the same time to obtain a higher degree of accuracy in these tests, a pinhole plate may be placed in the projector aperture with the hole on the axis. This will reduce the intensity of the image at the point of indication to comfortable viewing brightness and reduce the heat to a negligible temperature.

This pinhole plate is the only piece of equipment necessary for analyzation of op-

tical alignment by the methods described in this article.

MAKING PINHOLE PLATE

To construct the pinhole plate, obtain a small piece of metal of 12- or 16-gauge material and cut it to any shape which may easily be held in the projector aperture by closing the gate upon it.

Determine a point in this plate which will be approximately the center of the aperture when it is at the most convenient position in the gate. (Be sure the plate is large enough to cover completely the aperture and allow no light to strike the projection lens.) At this point drill a .022-inch hole. This is a hole so small that it is just possible to see light through it. The size of this hole need not be exactly .022-inch, but a larger hole will increase the intensity and heat at the point of indication, as well as reduce the accuracy of the analysis. *Figure* 3 illustrates such a pinhole plate.

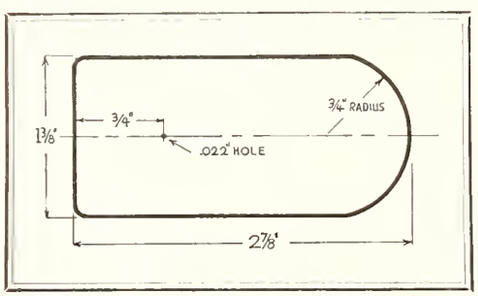


FIGURE 3

TESTING FOR ALIGNMENT

To test for optical alignment proceed as follows:

1. Strike the arc.
2. Insert the pin hole plate at the projector aperture with the hole as nearly at center of aperture as possible.
3. Change the focus of the lens until the light reflected from the rear element forms the smallest possible point of light upon the plate. (**Caution**—the pin hole plate will become very hot, do not burn your fingers. It is advisable to open the dowser for about 30 seconds and then close it for one minute, repeating this all during these tests to avoid overheating the gate and pin hole plate.)
4. Shift the plate about until the point of light reflected from the rear element of the lens falls upon the hole in the plate. This establishes alignment between points number 3 and 4 on our four point line.
5. Re-focus the lens to its original position. (It is advisable to mark this point before moving the lens so that it may easily be returned to this position.)
6. Hold a card in the light beam just in front of the projection lens at the point of indication and move it back and forth in the beam of light until the point is found at which the image of the reflector is sharply focused.

If your projector was originally designed for the projection of silent film, *Point* 3 will be off the center of the sound aperture .049-inch, but at the center line of the film. As this condition is often confusing the following description may be of interest.

The silent projector was designed with an aperture measuring .9062-inch in width by .68-inch in height. The center of this aperture was at the center line of the film, and the film tracks and guides were constructed to position the center line of the film at the axis which ran through the center of the projection lens. This resulted in the center lines of film, aperture and lens all assuming a position at the axis in perfect alignment.

Sound Projector Change

With the advent of sound-on-film projection, the aperture was reduced to .825-inch in width by .6-inch in height, and the center of the aperture was shifted over .049-inch from the center line of the film to allow room for the sound track beside the picture. The position of the film in relationship to the lens remained unchanged.

Figure 4 illustrates the relative positions and proportions of the silent and sound apertures. As may be seen, the film and lens remained in the same position, but the center line of the film and the center of the sound aperture are separated by a distance of .049-inch.

We need not, however, let this slight misalignment be a source of concern. The method just given places the hole in the pinhole plate at the axis, and in line with the lens, and we may consider Point 3 in our four-point line as the pinhole position, rather than the center of the aperture.

Let us examine the image which appears at the point of indication as a test of the degree of accuracy of the optical alignment:

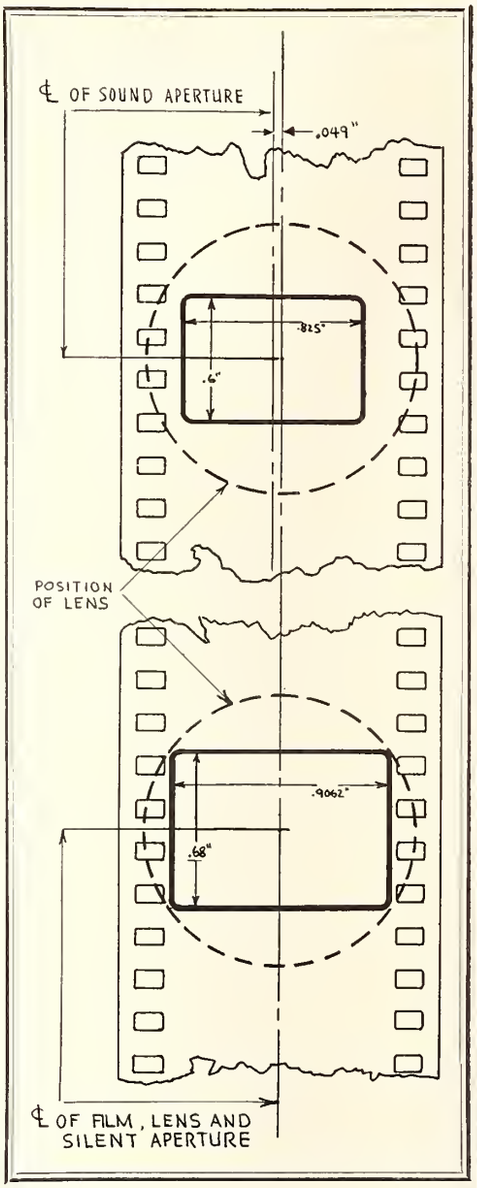


FIGURE 4

CORRECT FOCUS

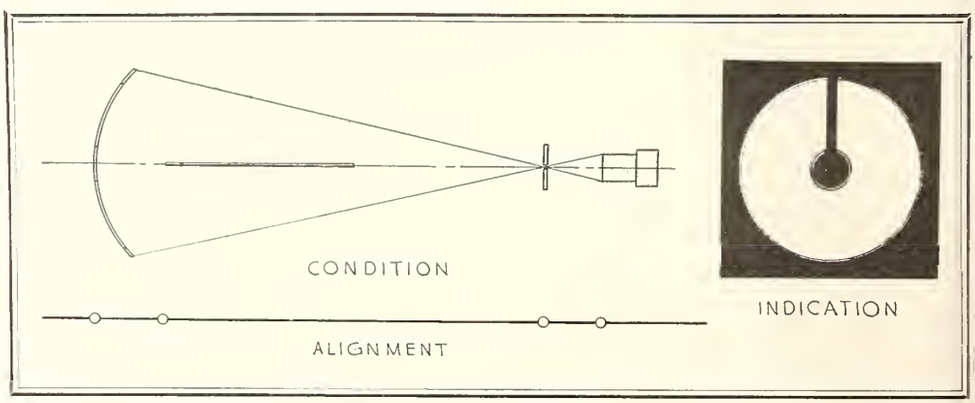
If you see a clear white field all over the image of the reflector, with the exception of the shadow of the positive carbon holder and V-rest assembly, *the entire system is in correct alignment* and the reflector is in correct focus.

This condition is illustrated in Figure 5; it of course represents an ideal condition.

If the image of the reflector appears as shown in Figure 6, it indicates proper alignment, but incorrect focus of the reflector. In this case *the distance from the crater of the positive carbon to the face of the reflector is too great.*

This condition is corrected by focusing

FIGURE 5



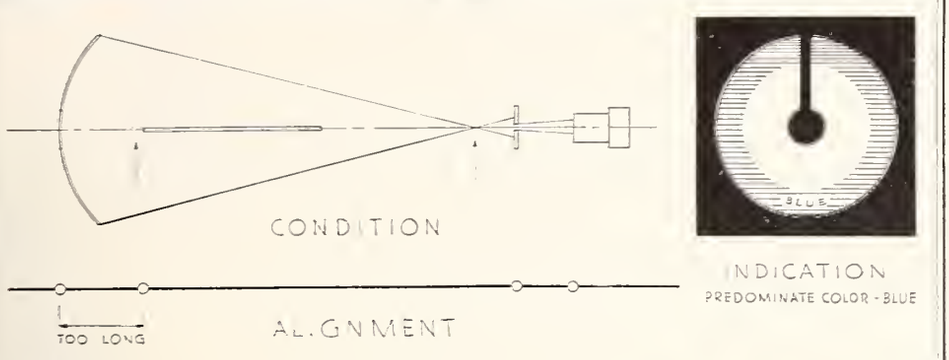


FIGURE 6

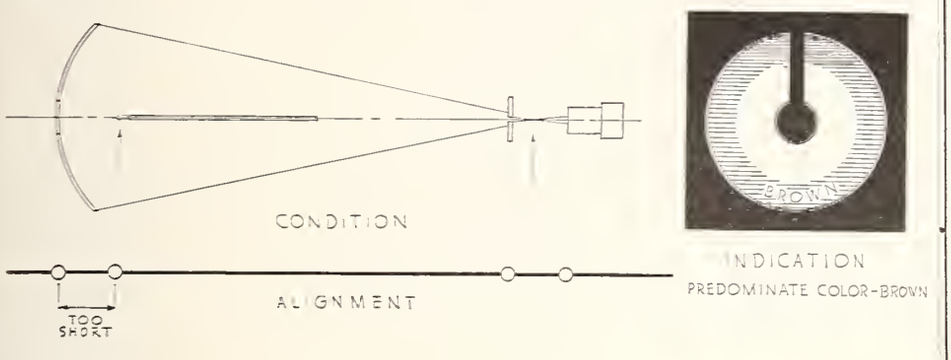


FIGURE 7

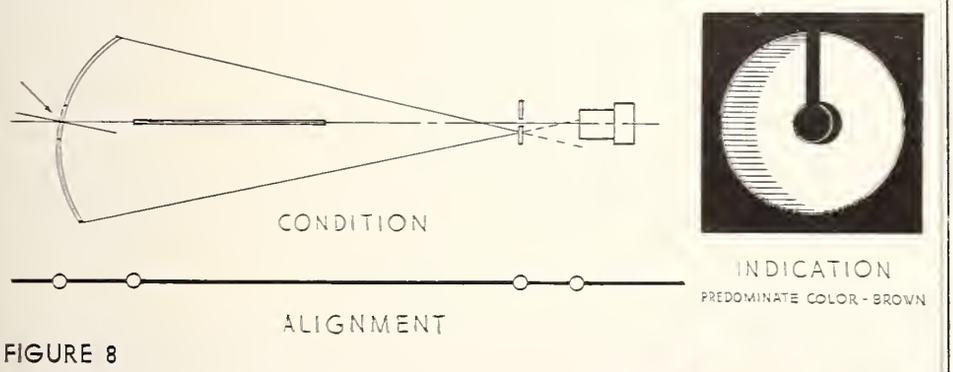


FIGURE 8

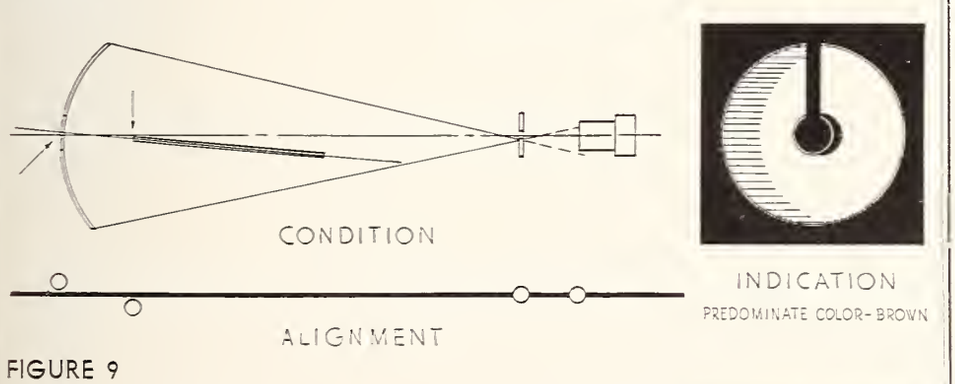


FIGURE 9

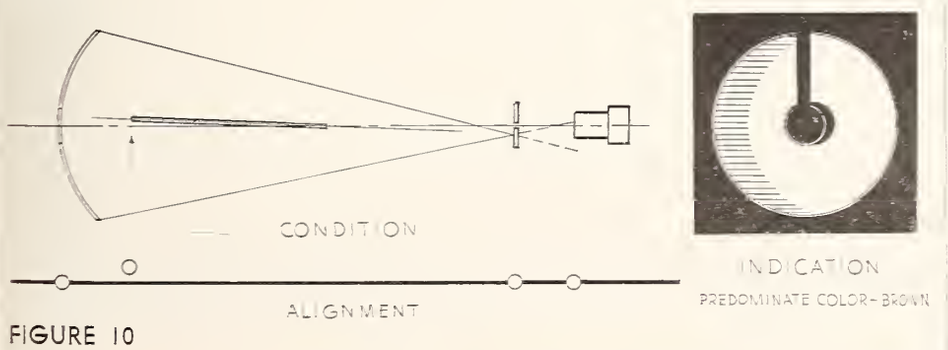


FIGURE 10

the reflector until a clear white field is obtained.

INCORRECT FOCUS

If the image appears as shown in Figure 7, it indicates proper alignment, but incorrect focus of the reflector. In this case *the distance from the crater of the positive carbon to the face of the reflector is too short.*

This condition is corrected by focusing the reflector until a clear white field is obtained.

It may be seen that the last two conditions are not the result of optical misalignment, because the illustrations show that the areas of color are concentric bands of equal width.

TESTING AND CORRECTING

We can also go by the translation of colors.

Blue always indicates *too long a focus.*

Yellow or brown indicates *too short a focus.*

These colors result from the position of the arc in relationship to the surface of the reflector.

Suprex Misalignment and Correction

The suprex type arc has three definite colors in three zones. The first zone, just in front of the crater, is blue in color and is the point where the gaseous discharge from the arc sweeps across the face of the crater and upward into the tail flame. The second zone is the crater area, which is white in color; and the third zone, which is yellow, is the incandescent carbon just behind the crater. The color of the light depends upon which of these zones is at the focal point of the reflector and the point of indication clearly shows what part of the reflector is receiving any given color.

If the image of the reflector appears as shown in Figure 8, there are several conditions which must be tested:

1st—The lateral adjustments of the reflector may be incorrect.

To correct, attempt to clear the field by lateral adjustment.

2nd—If the first method fails to clear entirely the field, the condition is a misalignment as pictured in Figures 9, 10, or 11.

Figure 9 illustrates a condition in which the reflector and positive carbon crater are both off the axis, but in different directions. This condition may be caused by the entire lamphouse assuming a position not perfectly parallel to the axis.

To correct, loosen the bolts holding the lamphouse and shift it angularly until the image of the reflector at the point of indication shows the lamphouse to be parallel to the axis. (Each time the lamp is shifted it will be necessary to alter the lateral adjustment to test the clearness of the field.)

3rd—If the first and second suggestions do not completely clear the field of color, the misalignment is as shown in **Figure** 10 or 11.

A condition such as shown in **Figure** 10

(*Continued on page* 19)

DESIGNS and DEVICES



By BEN SCHLANGER
Theatre Architect and Consultant

Here's a way to make your picture more impressive with a

LUMINOUS SCREEN FRAME

A COMPARATIVELY inexpensive change that can be made today in the auditorium, to create a refreshing improvement, calls for the removal of the wide black masking and draperies *usually* found surrounding the screen, and replacing them with thin plywood or other composition board, as framing for the screen. Such an installation is diagrammed in the accompanying sketches.

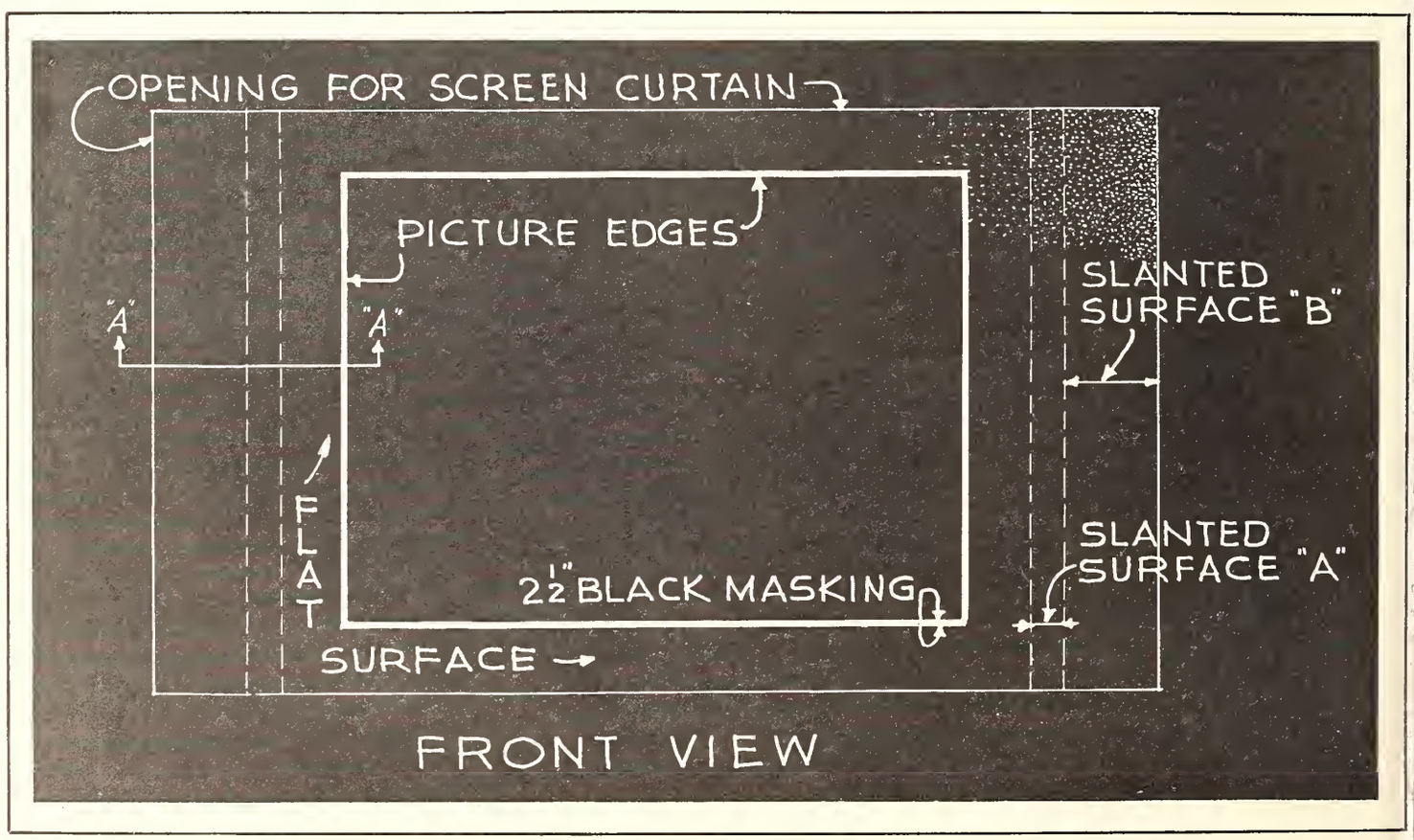
The new surfaces recommended for framing the picture, will appear slightly illuminated, receiving their light from side spill reflections from the screen proper, and from stray light rays coming from the lens system of the projectors. Since all of this light automatically changes in intensity in accordance with the density of the picture as it is being projected, there will never be an annoying or distracting amount of light thrown on the frame surfaces.

None of the light thrown on to these surfaces will reflect back to the reflected picture, therefore the contrast values of the picture cannot be impaired. This new treatment is especially recommended where a wide or deep auditorium causes the picture to appear too small, although it is desirable in all instances because of the greater naturalness obtained with slight illumination surrounding the picture.

Many attempts have been made to obtain properly illuminated picture surroundings. Some of them have proved unsuccessful because their light was not synchronous with the screen light; and others, because they are as yet too expensive to build and also require further development. The scheme illustrated here requires no change in the screen, or any secondary lighting.

The existing black masking around the picture may be left in place or be reused. The new light gray surface shown on the drawings should cover all but 2½" of the masking closest to the edge of the picture, as illustrated. This remaining narrow masking is necessary to absorb the uneven edges of the projected picture. Further experimentation may develop some method of eliminating even this much of black masking. It would be a distinct improvement to have no such sharply defined boundary for the picture.

The new flat surface and the slanting surfaces, *A* and *B*, can be supported on a light framework made of wood. The wood frame should not show at the edge ad-



joining the black masking near the picture edge. Only the thin edge of the surface material should show, since a thicker edge would pick up and reflect too brightly the light coming from the picture. Highly illuminated stripes are just as undesirable as dark contrasting stripes or areas. The thin material can project about 3 inches beyond the framework for best results.

The surrounding framing surfaces are divided into three parts. Each part functions to receive and reflect light differently. The flat surface contiguous to the narrow black masking receives its illumination from the stray light rays of the projection lens system. This part is kept flat because it would re-reflect too much of the screen light if it were at an angle like the rest of the surfaces. There is an equal band of this surface on the sides and top and bottom of the picture. This band should be equal in width to one-tenth of the width of the projected picture.

The slanting surfaces, *A* and *B*, appear only on the sides of the picture. They receive their light from side spill reflections from the screen, as well as from the lens system. *Surface B* has less of a slant because it is desirable to pick up less light as the distance from the picture increases, to effect slight fadeout at extreme sides.

Surface A should be equal in width to one-eleventh of the width of the picture. *Surface B* should be equal in width to one-seventh of the width of the picture (all of these dimensions can be varied slightly to suit conditions). Any major adjustment to fit conditions should be made by decreasing or increasing the width of *Surface B*.

LIGHT VARIATION CONTROLLED

Note that a slight curvature is shown between each break in surface. This is done to avoid any sharp break in light intensity. If very thin material, such as ⅛-inch plywood is used, this curved work can be done very simply by keeping the back framing to one side of all the curves.

The angles shown for *Surfaces A* and *B* can be varied slightly, keeping the *A* surface at a greater angle than the *B* surface. Relative dimensions have been given so that correct sizes can be figured for any screen.

Theatres which happen to have exceptionally large screens in relation to their size would particularly require this recommended screen treatment; however, there are very few such instances. A theatre whose screen is equal in width to a dimension obtained by dividing the distance from the last row of seats to the screen by three and one-half, or less, may be considered to have such a large screen.

The dimensions given are based on a shape for the entire light field which approaches the shape of the image of view in real life. Some time in the future the projected picture may fill this entire field. The present motion picture shape, as dictated by present film widths, sound tracks, etc., is not what it should be, not being wide

(*Continued on page* 20)

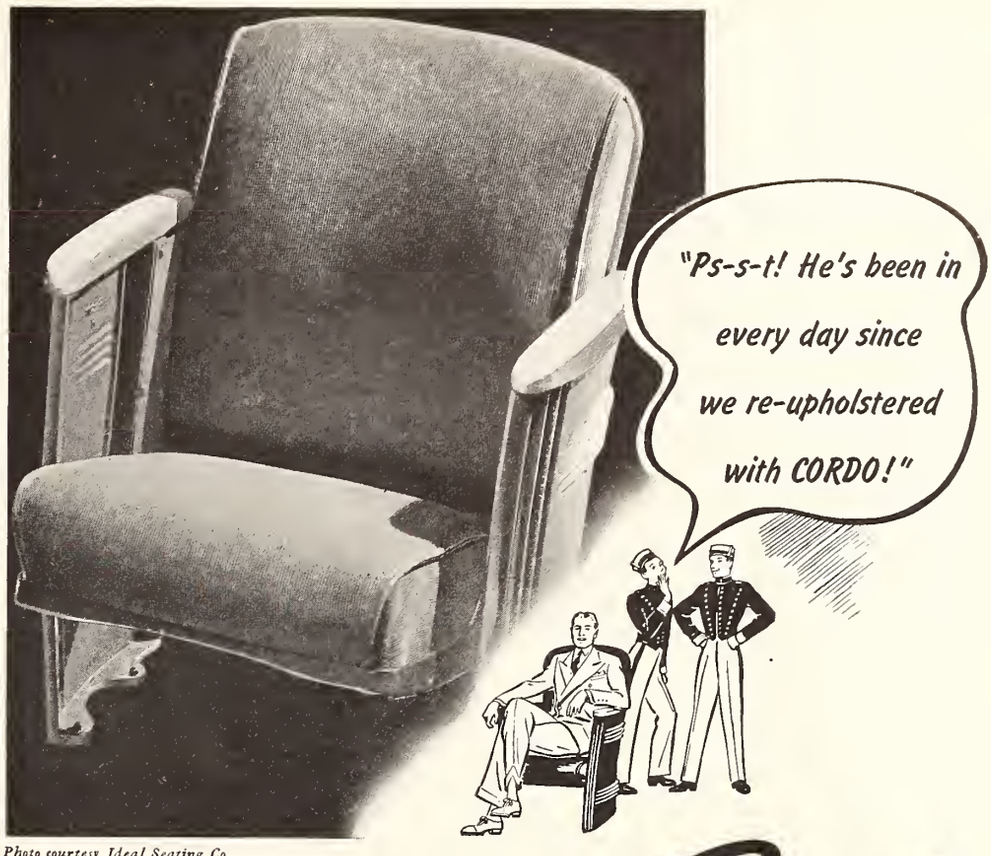


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FABRICS: THEIR PLACE IN THEATRE DECORATION

● Views of two new Connecticut theatres—I. J. Hoffman's Capitol in Milford, and J. Quittner's Eastwood in East Hartford—exemplifying today's use of wall fabrics . . . with comment by John Eberson, architect for both houses.

DECORATOR: William Riseman Associates

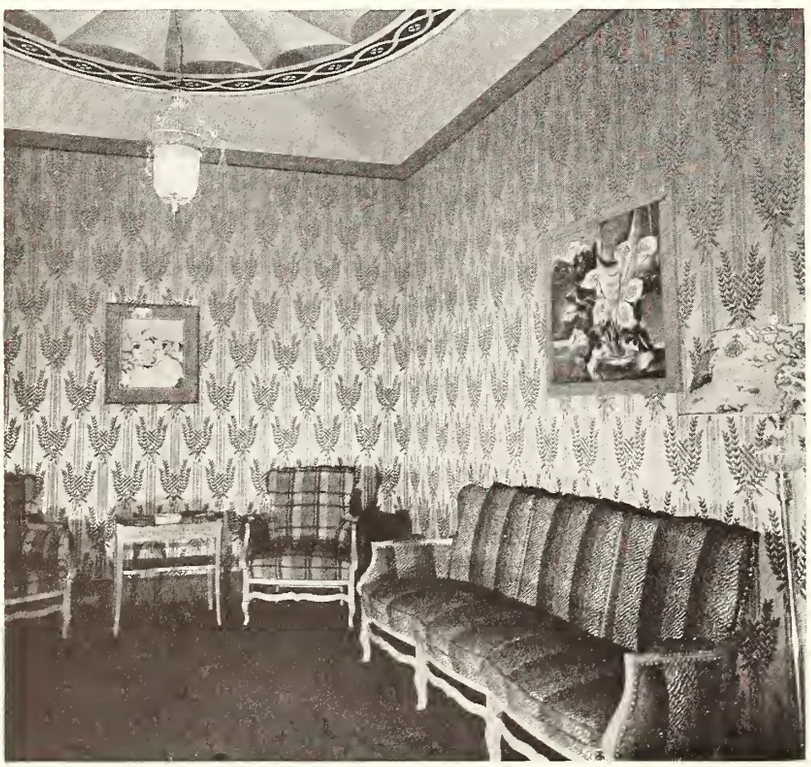


Above: Women's lounge of the Eastwood, finished in bold-figured damask.



Right: Men's lounge of the Eastwood, with walls completely covered in tufted simulated leather.

Below: Women's lounge of the Capitol, with walls of damask from low base to ceiling mould.



By JOHN EBERSON

THE use of wall fabrics in motion picture theatres is to be highly recommended; it is effective, artistic and practical, for more than one reason.

Wall fabrics have great acoustical value when used as a covering material for acoustical pads, from flannel up to rockwool. In itself when stretched, it is effective in softening and absorbing the high-frequency waves of shrill sounds.

Cotton-rayon fabric offers an excellent opportunity to treat wall surfaces in artistic, decorative fashion by virtue of its uniformity and peculiar sheen, due to the fact that in weaving these materials color varieties and combinations can be better handled than by brush in plain or stencil effect.

The application of wall fabrics is speedy and rapid. Naturally proper stripping and ground work must be provided to permit a quick and lasting installation.

The use of wall fabrics in the remodeling and redecorating of theatres under present war conditions, offers a ready means of creating impressive effects without interfering with the restrictions which the war has imposed, justifiably enough, on the building and decorating trade.

Long an exponent of the use of wall fabrics, I now



Auditorium of the Capitol, with damask over rock wool.
All damask by Maharam.



see them coming to our rescue in wartime decorating —and whereas so-called "hard" merchandise will be increasingly scarce, the weavers of fabrics have set up spools and frames which weave rayon and cotton into all manner of beautiful coverings without drawing on war-prohibited materials.

Another advantage of wall coverings for treatment of theatre walls that we want to mention, is the great variety of patterns, and the number of colors that can be made at the present time. The present market offers to users a great variety of fabrics, both in quality, weight and design, which were designed by the manufacturers in a voluntary effort to meet war regulations.

Manufacturers have learned under the direction of theatre architects to arrange for a combination of yarns in the weaving of these wall fabrics which will stand the temperature and humidity changes brought about by air-conditioning installations, and when the fabrics are carefully selected and intelligently specified, stretching and warping of materials can be avoided.

The only thing that might appear difficult under present circumstances in the manufacture of cotton and rayon fabrics, which are commonly called "damask," is the dependability of dyes and bleaches.

Foyer and auditorium of the Eastwood, both with damask walls.



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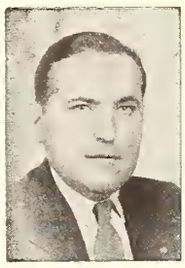
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¶ Watch the "Little Things" If You Want to Conserve

NOW WHEN almost everything must be made to last longer, we are more likely to appreciate the value of so-called "unimportant things," if anything bearing at all upon the operation of motion picture theatres could be called unimportant. If you would check back in your mind past troubles necessitating emergency calls for quick repairs, you doubtless will find that it often was some little detail which was initially at fault.

Most of us, when confronted with an emergency or an exacting situation, try to solve the problem in a complicated manner, even though the difficulty really is a minor one. The trick, of course, is to be able to pick out these "little things" from practical knowledge and investigation. Take, for instance, the case of a motor-generator breakdown in a certain theatre recently. The theatre requested a survey to find out what made the motor-generator set break down, and wished to have an engineer make or suggest the necessary repairs.

On arriving at the theatre, the engineer was led by the house electrician, in somewhat unsteady style, partly due to the darkened theatre and dim light of the flashlight, to a room under the stage. There two heavy-duty motor-generator sets were found set up, each thickly covered with dust and surrounded by numerous oily rags. On being questioned, the electrician proved to be really a general handyman around the theatre, rather than a qualified electrician.

TOMATO CAN TROUBLE

An effort was made to turn over the shaft by hand; it barely moved. The commutator and brushes were checked next, and on the commutator face rough, freshly cut ridges and grooves were found. When an explanation was sought from the handyman, he innocently replied that he had used a screwdriver to scrape the hardened dirt off the commutator face!

Next, the oil cups were checked, and it was found that they were about three-fourths full, with dirty fuzz and grit adhering inside. When questioned about the condition of the oil, the handyman seemed utterly puzzled; however, it was soon found that he had used an opened tomato can to keep the oil in.

It was also noted that a large heap of ashes from the boiler was laying about two feet away from the motor-generator set. When advised how to remedy these neglected conditions, our handyman nonchalantly replied that he never took much trouble to purchase a proper oil can or to obtain the right type of oil, explaining that he "had other things to do." Then he added that the generators had run properly for a number of years, and furthermore, that in case one set should break down there was always another one to keep the show going. Here the basic trouble consisted in such simple little things as purchasing an oil can and proper type of oil, making systematic and careful inspection, and keeping the motor-generator sets and the immediate area around them clean. Many more years of trouble-free operation would have been added to the life of those sets had these "unimportant things" been taken care of.

M-G ROOM TOO HOT

On another occasion a request was made by a manager to check the motor-generator starters which always kick out about an hour or two after the show was on. On checking the motor-generator room the trouble was soon found. The first thing noticed was that there was hardly any ventilation in the room, yet it contained two motor-generators, and two ballast rheostats with a floor area of about 6 x 6 feet and a ceiling height of about eight feet.

The rheostat shelf was installed about six inches away from the starters, and approximately in line with them. The starters were of the regular across-the-line type with over-load and under-voltage protection. Inside these starters thermal relays were used that "kicked out" at exactly the

temperature for which they were designed. As a rule these settings are very close to the horse-power of the motor they are to protect in case of a short-circuit, line faults or motor defects. What happened in this case was that the heat from the motor-generator sets and especially the ballast rheostat, increased the normal temperature setting of the relays ever so slightly, due to lack of ventilation in the room, and as a result they "kicked out" the generator after a short time in operation.

The most practicable remedy was to install a ventilation system, and to relocate the rheostats away from the starters. One, of course, could have increased the size of the thermal relays in the starters, but then the motors would not have received the proper protection and a motor burn-out might have resulted.

TOO SMALL TO NOTICE?

One day an excited call came from a theatre, stating that in one lamp no light could be produced at the arcs, and it was found to be badly pitted and burned at the blades and jaws. When this switch was thrown *out,* with the *current on,* a large flash was noticed; when it was thrown *in,* the arc control motor would speed excessively; but when the arcs were struck, only a red glow would be noticed at the carbon ends.

The d. c. panel and fuses were checked, as well as the rheostats. They were found in good condition, as were the wiring circuits; however, when the old carbon trims were removed from the lamp it was noticed that the positive carbon had a fused spot just where it normally rests in the jaw. Also the positive jaw was pitted and fused in the "V" slot that holds the carbon. According to this, a short-circuit existed somewhere on the positive line, but checking this line revealed no fault, so it was decided to take apart the entire positive jaw assembly. On backing off the two screws that fastened the jaw to the lamp, a short piece of copper wire was found in back of the insulators lying across the two screw lugs. *Now, this bit of wire was purposely put in that place, or accidentally dropped in during servicing.* And this little piece of wire could have stopped the show for some time and never be suspected of causing the trouble.

Another time a call was made to check a condition where one lamphouse would burn properly for a short time, then go out completely. This trouble occurred only if a certain make of generator was used. The setup in this particular projection room was two projectors, two 2-pole double-throw knife switches in the d. c. panel, two ballast rheostats, and a two motor-generator sets used alternately. The wiring layout was so that each generator could feed either lamp, or both lamps, by throwing over the double-throw switches in the d. c. panel. In trying to locate the reason one lamp gradually went out when it was thrown on one particular side of the d. c. panel, the arc lamp switch, the entire circuit wiring, the rheostat and motor-gener-



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ASK FOR BULLETIN 312

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CATALOG BUREAU *appears on page* 24

ator sets were carefully checked. When the trouble persisted, the only other thing left was to remove the entire dead-front barrier of the d. c. panel, to check the buss bars and lugs. The trouble was finally traced down to one lug on the positive side. However, when a test lamp was put across it, with the generator running, the lamp would burn brightly, then gradually dim out. Even after tightening this lug the trouble continued. When it was taken off it was found that the buss bar was bent a little at the rear of the lug, and as a result it made only a slight, gradual contact. A new lug was installed and the bar straightened, which entirely eliminated the trouble.

CASE OF A BROKEN PROJECTOR

Then there was the manager who excitedly insisted that one of his projectors was falling apart. He bitterly criticized the type of projector that had recently been installed, complaining that the noise from it could be heard in the auditorium, and since he had a full house, he threatened to sue if he had to refund any money.

A sharp metallic noise seemed to be coming from the soundhead. The projectionist seemed puzzled and when questioned said that the trouble developed suddenly about an hour previously. The noise really was bad—it gave one the impression that something would tear loose any minute. A careful checkup was made with the aid of a flashlight of all the sprocket idlers and guide rollers, and finally it was noticed that one of the film rollers was not turning and was slightly out of seat. When this roller was touched the noise suddenly stopped, indicating the trouble. A drop or two of oil at the ends of the roller, after it was properly seated, effected a complete cure. The manager came into the projection room, breathless and smiling broadly, offering congratulations on the quick and effective repair.

Another time a call was made at a theatre where a certain changeover coil always shorted, blowing a fuse. The manager was quite upset and rightly so, as it was the second coil that had been installed in this particular changeover. He was under the impression that old rewound coils were being sold him. A thorough checkup was made of the foot switches, the wiring and circuit hookup, and the changeover assembly; however, everything seemed in good working order and it was finally decided that the entire changeover coil assembly should be removed. On checking the burned-out cork it was noticed that there were burnt short-circuit marks at exactly the same spots.

Nothing unusual could be found inside the coil housing, so a new coil was inserted and the housing was reassembled on the projector head. But before the cover was put in place it was found that the screw that fastens the plunger collar was extending so much inside that it barely touched the coil. This screw was backed off and it was found to be of the wrong type for the changeover housing, used with no thought given to the trouble it would be almost sure to cause later on!

MYSTERY OF STAINED CEILING

Carelessness costs money. I recall a trip to a theatre to check the ceiling in front of the projection room where a stain on the plaster seemed to get bigger all the time. When I flashed a light on the stain from the rear of the balcony it did seem quite bad, and of a peculiar color. On climbing to the hung ceiling through a trap door I soon found the cause of the trouble. A pile of carbon stubs and ash drippings was laying on a wood platform on which an exhaust fan was mounted for exhausting the air from the hung ceiling. What happened in this case was that when it rained the water would beat in through the exhaust fan louvres, run along the wood platform into the pile of carbon stubs and drippings, then go down upon the auditorium ceiling. How the carbon stubs and drippings got on this platform is anybody's guess.

WHAT IS AN APERTURE PLATE?

In another theatre a new screen was installed with new masking for the picture. The installation men set in a square corner masking, whereas the aperture plates in the projector head of course had rounded corners. The manager wanted to know the cost of remodeling his projector, to give a square-corner picture. When told that the change involved would be simply to insert square-cornered aperture plates in place of the round-cornered ones, he could not believe it; in fact, he did not understand just what an aperture plate was and how it could frame the picture on the screen.

The moral of this little string of true stories is obvious: You can't underestimate the importance of details. A lot of annoyance—and money—can be saved by being sure that those "little, unimportant things" are absolutely all right.

¶ Making the Theatre Safe for Employes

THE SAFETY of theatre patrons, always of great concern in theatre operation, has been even more on our minds since entrance of the United States into the war, and a large share of these columns has been devoted since Pearl Harbor to ways and means of protecting the customers. Now we turn to measures that minimize hazards to employes, at all times.

There is, however, a wartime angle to

the matter, inasmuch as men trained to theatre work are not normally available. Accidents to theatre help during normal times were bad enough, but during the war such accidents can easily upset the smooth running of the theatre. No employe trained in his line of work and in the specific methods of a certain theatre can be replaced quickly by a "green" employe, no matter how small and easy that work may appear on the surface. It will take from several days to months before a new employe will catch on to the job, and in the meantime the theatre show routine will suffer.

The problem is twofold: How can accidents be avoided or be cut to a minimum; and how can time and money be saved in getting the work of the theatre done efficiently?

LADDERS FOR THEATRE WORK

One important source of trouble is the use of improper ladders in general maintenance work. One of the pieces of equipment most often used in every theatre for maintenance work, is a ladder. The ladder must be used for changing the letters in the marquee and for replacing burned out light bulbs or tubes. It is used in cleaning the auditorium side walls, panels and fabrics, the screen or draperies on the stage, cleaning or replacing auditorium lighting fixtures and bulbs, etc., etc. Use of an old 'rickety' ladder can cause a serious accident; at best, it wastes time and induces breakage.

In the first place, in using an unsteady or poorly constructed ladder, two men usually must handle it to afford some degree of safety. While one man is working at the top, the other must hold the ladder at the bottom to prevent it from slipping. In many cases this two-man team is just as bad as having one man alone on the ladder, for the fellow on top *assumes* he is safe, whereas the chap holding the ladder may let his attention stray for a moment. The writer knows of many instances in which marquee attraction panel glass, light bulbs and tubes have been broken in just this way.

We recall an occasion when a theatre employe broke his leg while using an improper ladder in servicing a blower. The blower was located in a room at the stage wiring wall and the only means of entering this room was a trap door 12 feet above the auditorium floor. A straight wood ladder was used without safety shoes at the bottom. Another employee holding the ladder let it slip from under his feet just as the man on top was about to enter through the trap door. This man hung momentarily by one hand and then let go, breaking his leg as he landed on the hard concrete floor.

On another occasion that comes to mind an employe fell through a screen while cleaning it. In this case, an old patched up "A" step ladder was used, which gave way as the employe was cleaning the upper part of the screen and masking. Luckily the man escaped with minor bruises and scratches, but the screen was a total loss.

There is no question that a good, sturdy and safe ladder will save time and money

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in a lot of ways. A ladder that can be used easily and safely by one man will naturally dispense with the services of an extra ladder man, who can be doing other work. The top or platform of the ladder should have sufficient room for holding tools, marquee letters and glass or other supplies, so that the employe can work efficiently and be as safe as when standing on a floor. It should have great strength, but with lightness of weight *in handling,* and have rugged non-skid safety shoes at the bottom to prevent creeping.

Every theatre ladder should be of such design that an employe doing general cleaning and maintenance work can work close to auditorium walls, especially when there is a side bank of chairs. In this way the wall panels, fabrics, draperies, etc., can be cleaned in less time and with far less fatigue, and in safety.

In cleaning a screen, the use of a long-handled screen brush with a proper cleaning material will also help prevent accidents, to the screen as well as to employes. Such screen cleaning equipment can be purchased at a small cost and it will more than pay for itself in a short time, as many screen surfaces have been ruined by the use of improper brushes and cleaning material. A long-handled screen brush will prove of equal value on small or large screens, as it reduces the possibility that the employe will over-reach himself while he is working on the ladder.

REDUCING GLASS BREAKAGE

The use of a sturdy, well designed ladder will help considerably in reducing the amount of breakage common in servicing the marquee. There is of course the human element that must be taken into account; not every employe is careful in changing letters, replacing burned out lamps, etc. There is bound to be some breakage in maintenance work. Besides providing a well constructed ladder, a way of reducing breakage is by applying a newly developed shatter-proof liquid film on all lamps, tubing, glass letters and attraction panels. Such liquid film was especially developed for use on all glass to prevent shattering. It can be applied easily with a brush. Reduction of light transmission by such coating is negligible.

ELECTRICAL HAZARDS

Another thing that can cause serious accidents and loss of time and money, is the improper handling of electrical equipment. Take, for instance, defective electric light plugs attached to a sweeper, box office heater, etc. These plugs in time become hazardous, as the prongs may be bent or loose, or the insulation on the cap and wiring may be broken. This condition is the direct result of rough handling, caused usually by pulling the plug out by the cord, or by improperly inserting it into the connection. Therefore all electric cords and plugs should be checked carefully and if defective, new ones should be purchased. There have been many cases in which unsuspecting employes were thus badly burned about the hands, and in which fuses have blown in the panelboard when the show was on. Bad plugs or electric cords can even cause death to the person handling them.

PROJECTION ACCESSORIES

A place in the theatre where proper tools and equipment should always be used is the projection room. There are many theatres that do not even have a proper test lamp in the projection room—or if there is one, it is a crude home-made affair with two old wires attached to a socket. Of course, a home-made test lamp is better than none, but it can be dangerous if improperly made or carelessly handled. The writer knows of one instance in which the employe checked the electric lines by wetting his two fingers and placing them alternately over the exposed bussbar to find out if current was flowing. When he was told of the danger in doing this, he replied that there was no test lamps available in the theatre—this in spite of the fact that a test lamp costs a pittance.

Another item that should be checked is all exposed wiring or cords, especially BX conduits as they can easily cause costly breakdowns in the equipment, fires, and serious injury to employes.

In many theatres there is a definite lack of proper tools in the projection room even now when in an emergency theatre employes are likely to have to make the repairs. An offset screw driver should be on hand for working on the projector mechanism, as well as an accurate gauge. A gauge is essential for the proper adjustment or replacement of projector mechanism, guide rollers, sprockets, pad rollers, etc., as they require very close tolerances, anywhere from .001 to .015 of an inch. A rough guess in doing this precision work may mean a bound mechanism.

Then there is the use in some theatres of "home-made" rewinders and other implements of the projection room. Some of these gadgets are ingeniously contrived, when you consider the materials and facilities with which they were made. And some of them may appear to work all right, too. But can the theatre owner afford to take a chance on them? A splicer, a drive belt, pulley or rewind motor can cause injuries from which serious infections can develop, or fires in the projection room endangering life.

Providing for the safety of employes begins with the design of the theatre itself (we'd hate to be a projectionist in some theatres we've seen!); but it continues throughout operation, in the tools with which the staff works. And in most cases, the difference between maximum safety and ever-present hazards is a matter of only a few dollars. And one accident can cost hundreds.

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Simple Method of Testing and Correcting the Projection Light System

(*Continued from page 9*)

is rarely encountered with lamps having V-rests for the positive carbon, as they are accurately aligned at the factory. Earlier lamps not having V-rests sometimes encounter this trouble when a full length trim is inserted and the carbon is warped.

A simple test for this alignment may be made by inserting the longest possible positive carbon in the lamp and gripping this carbon with the jaw as far as possible from the crater end. Burn the arc and adjust the negative carbon until a perfectly flat face is burning on the positive carbon. Kill the arc and regrip the same positive carbon so that only about an inch or so protrudes from the jaw, being careful not to turn the carbon as you regrip it.

Strike the arc again and make no adjustments. If the face of the positive carbon still burns perfectly flat after a minute or so of operation, the positive carbon is in alignment.

If, however, the face of the positive carbon burns off at an angle, the positive carbon is out of alignment.

In the case of lamps without V rests, this condition may occur if the carbon is warped and be present in a different form with each trim of carbons used.

Correction: There is no permanent correction for this condition, but the jaws of each lamp should be inspected for pitting or burrs which might cause the positive carbon to protrude from the jaw at an angle.

In the case of lamps with V-rests and floating positive carbon jaws, the presence of such a misalignment would indicate that the wrong size of carbon was being used in the V-rest, or that the V-rest had been burned or damaged.

4th—If none of the preceding alignments are found, the condition may be as pictured in **Figure 11**.

This is a condition in which the entire lamphouse is parallel to the axis, but off to one side of the axis, causing **points 1** and 2 to be out of line.

This condition is often encountered with old-style bases designed to permit moving over the lamphouse for slide projection; and it is sometimes encountered with universal bases.

To correct, loosen the lock screws and move the entire assembly toward you as you stand on the operating side of the projector and at the same time adjust the lateral adjustments of the reflector.

If this makes the condition appear worse at point of indication, reverse the process by moving the entire assembly away from you and at the same time adjust the lateral movement of the reflector as before.

Move the assembly a little at a time to avoid going past the proper point. If you should go too far and pass the proper point, the color areas will appear at the opposite side of the image at the point of indication.

When you have obtained a clear field on the image of the reflector at the point of indication, tighten all locking screws

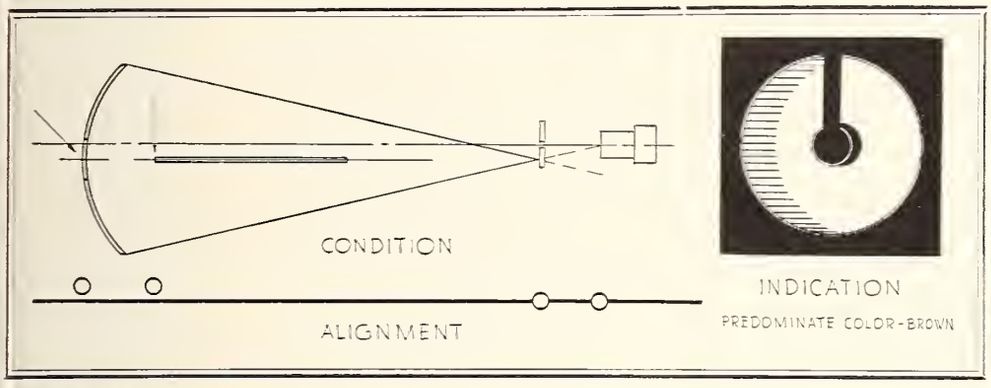


FIGURE 11

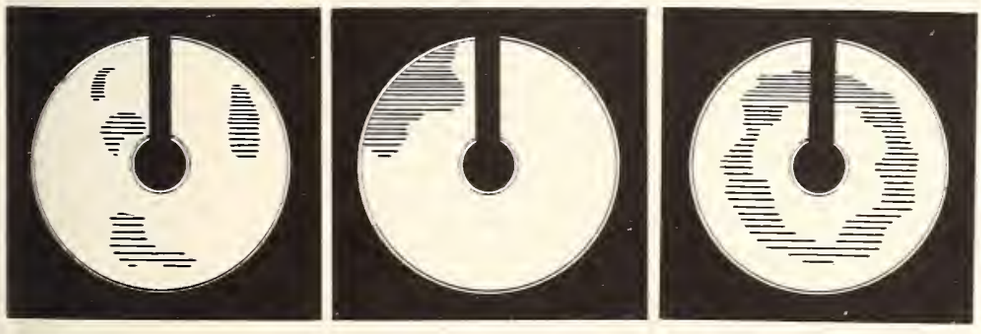


FIGURE 12



A New Star Over America

THIS is the new All-Navy "E" burgee. With its added star, it signifies that, for a period of over six months, production of Navy material has been apace of schedule. First flown in America over the Bausch & Lomb plant, it is official Navy recognition to B&L workers of their continued achievement in Production for Victory. It replaces the Bureau of Ordnance flag and "E" pennant awarded Bausch & Lomb July 25, 1941.

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which may have been loosened, and make the following check-up:

FINAL CHECK-UP

Be sure the pinhole plate is still correctly centered with the lens by changing the focus of the lens again until the light reflected from the rear element forms the smallest possible spot of light on the pinhole plate. (Be sure this spot of light falls exactly over the hole in the plate.)

Return the lens to its original position to obtain correct focus for projection.

Focus the reflector from long focus to short focus and observe the results at the point of indication.

The bands of color should appear from the outer diameter of the image and be of equal width at all points. For example, let us assume that we begin with a focus so long that the entire image is blue from center hole to outer diameter. As we shorten the focus, the entire image would increase in intensity, and white would begin to appear around the center hole of the image.

Continuing to shorten the focus would result in this disc of white increasing in diameter until it covered the entire image, and all parts of the disc of white would reach the outer diameter simultaneously. At this point we would have correct focus and alignment.

If we should continue to shorten the focus, a yellow band would appear at the outer diameter and a continuing focal reduction would cause this band to widen until all of its diameter approached the center hole and the entire image would be dark yellow.

The final test of exact alignment is the fact that these bands of color are of equal width at all points and reach the outer diameter or center hole simultaneously at all points.

If the bands of color appear on one side before they appear on the other, or one part of the band reaches the center hole or outer diameter before the entire band has reached this point, a slight misalignment is indicated and should be checked by one of the methods described. The final adjustment should be made very carefully, for it requires only the slightest movement to make the correction.

A condition which is sometimes encountered is shown as it appears at the point of indication in *Figure* 12. This condition can*not* be corrected by optical alignment corrections as it indicates *inaccuracy in the curvature of the reflector.* With this condition, the areas of distortion will still be plainly seen even after perfect focus and alignment are accomplished. The only solution to this problem is to replace the defective reflector and, for the time being, clear the field as completely as possible by the methods described.

[*The author is a member of the firm of Heyer-Shultz, Inc., Montclair, N. J., manufacturers of metal reflectors, and director of their research laboratory.*]

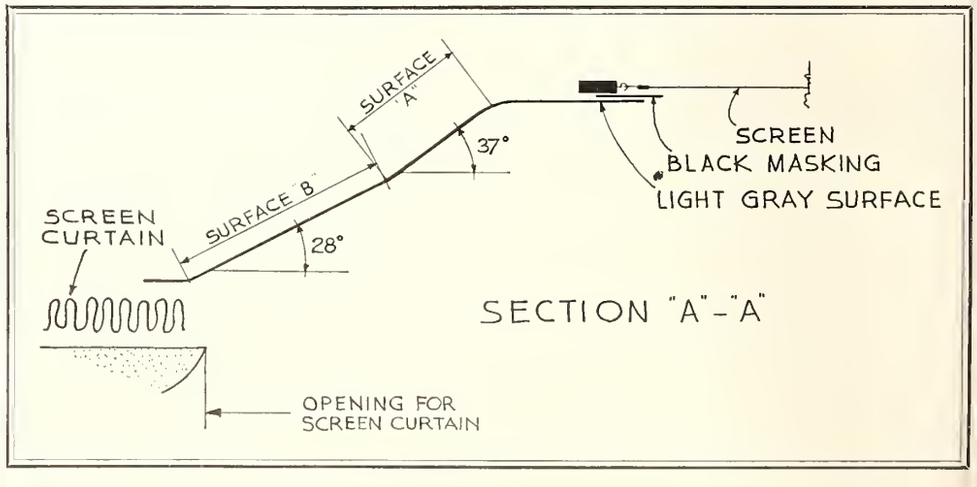
MAKING A LUMINOUS SCREEN FRAME

(*Continued from page* 11)

enough for its height. Dark surroundings around the picture only accentuate this fault.

The surfaces here suggested should be of a very light grey color. A certain amount of experimentation may be necessary to hit on the intensity of the shade. It may also prove desirable to paint certain portions lighter or darker than others; if too much light appears on any portion, it can be painted darker, and vice versa. Any surface at the top or bottom of the treatment, at right angles or at any other angle to the face of the screen, should be subdued so as not to receive or reflect any but the slightest amount of light from the projector or auditorium sources.

The screen curtain should be used only at the ending of the day's run for protecting the screen, or for effect purposes between pictures. During the picture projection period it should be concealed as shown to avoid distracting light reflections from its surfaces.



F. H. RICHARDSON'S

COMMENT on PROJECTION

Projection in the Army And Its Possible Effect

AMONG the letters that I have been receiving from Army camps have been quite a few indicating that even though a post may have several projectionists among its enlisted men, the chaps assigned to handle projection in the camp theatres are quite likely to be former bakers or taxi drivers. Why this should be, I wouldn't know.



F. H. R.

I am not inclined to criticize the fellows who are running our Army. They doubtless know what they are doing when they assign a certain fellow to a certain task. And since the main business of the Army is the waging of war, it is a small matter anyway. There is, however, yet another aspect of this situation, which is that men not previously getting their living from projection are being trained in that line of work, and thus are potential competitors of established projectionists after the war, should they care to adopt projection as their occupation.

I have no idea how far this has gone or may go; certainly at this stage of affairs, I am not viewing it with alarm. Of interest, however, is a letter from a projectionist who apparently has been doing a bit of observing at a camp in the Southeast, and who, as a result, has got himself a bit steamed up over this development. Here is what he has to say:

"This is my first attempt at contacting you, and this letter is not to be concerned with my equipment and personal problems. I have nothing to complain of in my present position. I like it fine.

"My equipment includes Super-Simplex, Simplex 'one-kilowatt' arc lamps, and R.C.A. sound. The manager orders parts and supplies when needed and not two months later. But all this is beside the point. I have been a projectionist for only about four years, but my dad has been at it for twenty years, so you see I was practically brought up between carbons and sprockets. I am only 18 years old but am projectionist in the 'A' house here. There is another theatre here, but it is slowly falling apart.

"Now to get to the purpose of my letter, It is about the way the U. S. Army is overrunning our trade. Mr. Richardson, do not misunderstand me. There are some fine projectionists in the Army; I am speaking of those greenhorns who are being placed in the projection rooms. Man, it is awful! Some of them had no idea what a reel looked like, let alone a projector, until they were given the job of 'running the show.' Can't something be done about the mess they are getting this trade into?

"I suppose the Army is hard pressed for projectionists, but *some* of our men must have been inducted into the Army! Why don't they get these jobs?

"Understand, I am not trying to stir up trouble; however, it does seem some consideration should be shown the men already in the trade. As you know, this field is overcrowded, yet the Army is teaching projection to three or four green men a month in one camp. I have heard dad talk about the ill paid jobs, and much to my sad experience I had one once. We have struggled for the past quarter of a century to bring our craft up in both standards and in salaries. When all this fighting is over we will have a rush of Army-taught projectionists trying to get our jobs, and quite likely, to get them, they will all be willing to work for less than we do.

"I know I am young, but I try to uphold the highest standards and I feel I should be paid accordingly. I will give to the best of my ability to the work and I will constantly try to improve that work, but I will give up the work altogether and let the Army lads have it before I will work for a junk shop or for a concern which takes cheap, inefficient help merely because the field is flooded. I feel certain many of our members will think the same about this and it will work to the detriment of the entire industry in the long run."

Where Should a Projectionist Be During Projection?

FROM AN exhibitor in the New England States whom I have known for several years and who has impressed me as a man recognizing the importance of high projection standards, comes the following letter, which is printed without a single alteration:

"Dear Mr. Richardson: I have read every word of your department for several years and very seldom have I found reason to disagree with your conclusions. As to your Bluebooks, they are invaluable. The industry owes to you a vote of thanks for the splendid work you have accomplished through your many years of service.

"And now I will set forth the gist of a row I am having with one of my projectionists. Incidentally, my projectionist is a member of the union. He delivers the goods as a rule, and what I complain of may never cause trouble, *but*—

"I have insisted that one projectionist stand at the side of his projector all the time it is in operation and I insist there is nothing important enough to call him away.



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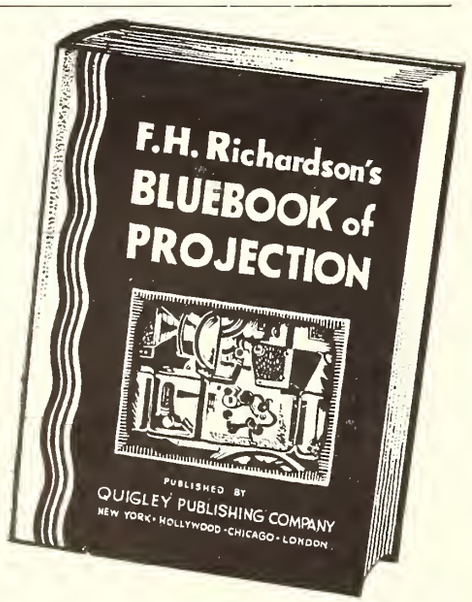
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His answer is always, 'Hooey! That is not only unnecessary, but impractical!'

"I am omitting all names in this matter for what we are arguing about is an all too common practice in a large percentage of theatres and I cannot prove the statement that it has caused serious property damage, nevertheless I am confident that in some cases it has. The projectionist I write about is an admirer of yours and has agreed that if the matter be fairly submitted to your judgment, he will abide by your decision in the future. Will you not, therefore, give us your decision?"

If your projectionist is a follower of my writings, he already knows the answer. I most emphatically agree with you! A projectionist is paid to do his work, not to play cards or read magazines, file his fingernails or take a nap. Of course, in a one-man projection room it is necessary for the projectionist to perform certain duties which take him away for a time from the operating projector; however, with two men in the room his place is beside the working projector *and it is dangerous to leave it.* Sure, if everything is in good working order nothing *should* happen; but when something does happen (and anything mechanical *can* go haywire at any instant) the time which elapses before the trouble is noticed, plus the time required to get to the projector, may be enough to permit serious trouble.

Eucalyptus Oil on Film; Eliminating "Gear Ring"

I HAVE received this question from a projectionist: Will eucalyptus oil harm film?

Well, that all depends. Any oil soaked on to film will make, to say the least, a mess of it; however, eucalyptus oil, *used properly,* is not detrimental to film. For instance Walter Dunkelberger of Fargo, N. D., tells us that in the case of "wad" and emulsion "cake," a solution of a few drops of eucalyptus oil and two ounces of ammonia applied to the film with an eyebrush (which can be purloined from your wife's dressing table) will work wonders in most cases. The wax, he says, is cut by the ammonia while the oil lubricates the film. Be sure to shake the solution well before using, and *use sparingly.*

Brother Dunkelberger goes on to say, "The draft has taken some of our men and we have all been doubling up to do our bit. Besides that I have been appointed 'officer in charge of moral units' for our county O.C.D. Whipping theatre, ballroom and recreation managers and staffs into line is no pipe, especially when you have worked or are working for these same individuals, and I feel a bit the worse for wear (as no doubt do they).

"Our setup is coming along nicely and we are getting a lot of publicity for our efforts in the O.C.D. and our co-operation with the national war effort in running propaganda shorts. Of course this all creates good-will, and tell me, what entertainment enterprise can't use all of that they can get. The only trouble encountered, really, is the number of hours in a day.

"By the way, when you want to eliminate 'gear ring' on the W.E.-206 system, try the following:

"Drill three holes in the gear faces half way from the center to the edge, and equidistant, then fill the lower portion (faces) with lead. Machine surfaces smooth and level."

Thanks for the "tips." We are all doing a bit more these days than we normally do. Somehow or other we will find the time for the work required of us and will probably be better for it.

Care of Screens in War-Time and All-Time

WE ALL realize by this time how essential it is to care for all equipment to the very best of our ability in order that we may give the best possible presentation to patrons and avoid breakdowns. But there is one item of equipment which has been so habitually neglected that we rather expect it to get less than its due attention even while we are concentrating on conservation. This item is the screen.

You all know that dirt on a screen shortens its life as well as reduces the brilliancy and definition of the picture, at the same time impairing sound quality and volume. Not less than once a month the dust should be freed from the perforations. This can be done by tapping the lower border of the screen hard enough to set up a vibration, which will help loosen the dirt.

Every month brush off any free dust collected on the face of the screen. A soft, long haired screen brush is best for the purpose, but be very careful not to *rub* (just brush) the screen as any pressure will leave a mark. A vacuum cleaner may be used to good advantage on the *back* of the screen, but it is very dangerous for use on the front because the nozzle may leave a mark should it touch the surface.

It is essential that free air be circulated through the screen. If the baffles of the horns or any other object at the back be too close to the screen, the air will become blocked and uneven deterioration will ensue. Any dead air will cause damage.

Make sure nothing comes in contact with the front of the screen.

Safe Cleaning of All-Metal Reflectors

I SEEM to be getting a large portion of my mail these days from very young projectionists and from men who have gone into the service (what is the matter with you old bucks?). Here's a letter signed Bill Goodman, a youngster from the land of the sun flower. He says he likes his metal reflectors, but he is afraid he is not cleaning them properly and wants some help as to the best way to do the job.

It is not necessary, according to the manufacturer, to remove an all-metal reflector in order to clean it thoroughly. It

is readily cleaned while either hot or cold. *But* it *is* important to clean it with proper cleaning compounds. The manufacturer recommends powdered Bon-Ami because it is non-inflammable, doesn't scratch and is inexpensive. It is dangerous to use compounds of unknown ingredients.

Before the actual cleaning dust lightly with a clean dry cloth so as to remove the carbon dust and any other particles of loose material from the reflector face. Then sprinkle the cleaner on a clean wet rag and rub until a paste is formed. Apply to the entire surface and let dry before removing with a clean dry cloth.

Of course if this is applied while the reflector is hot, no waiting will be necessary, since it will dry immediately—and do not be afraid of applying a wet cloth to the hot surface. It will not damage it.

Mounting Soundhead On a 1916 Model Projector

WILLIAM E. GOEWER, Elmhurst, Ill., projectionist, has come forward with a nut he wants cracked. He writes:

"You are receiving this letter from a chap that has been reading your columns for a long, long time, but who has never quite got around to writing to you. Now that the pen is full, the paper here and the inclination ditto, I should like to ask you what may seem to be a simple question; but alas, people to whom I have gone with this same question give me assorted answers.

"Can a soundhead be mounted in a vertical position?

"Now before you wonder why in tarnation anyone would want to mount a soundhead in a vertical position, let me explain. I have in the basement of my home a Motiograph model 1-A projector which was made in 1916. It is today a very quiet and smooth-running machine. The machine was used but a very short time and then discarded when sound was introduced. Now the physical characteristics of the projector head are such that no soundhead can be mounted in the usual position in front of the sprocket. However, by mounting it in a vertical position in front of the lower sprocket I can get synchronization at 19½ frames. Will you give me your opinion on this subject?"

Well brother Goewer, I'll say your question is an original one, so far as I am concerned, and I've had about every conceivable question fired at me. You have given me very little to work on and it is not just clear in my mind what you have done.

I don't just recollect the details of the design of a 1916 Motiograph, but in any case there has been such advancement in projector design generally since then that I can see no reason for going to the trouble to adapt a soundhead to a 1916 model.

The vertical position apparently accounts for your achieving synchronization at a distance of only 19½ frames, instead of the standard 24. But how have you managed to thread the film workably, providing proper loop and passage through the scanner? I guess you should have drawn a diagram. As for my *opinion,* it can be given by asking the question, why bother?

But maybe some of you other chaps have an opinion to offer.

The Need for Engineers' Training in Projection

A QUESTION which is almost as old as the motion picture industry itself, but ever new, comes in this letter:

"Please tell me what is your opinion concerning the need of technically trained projection engineers. For several years I was an assistant projectionist, then I finally worked up to be real honest-to-gosh projectionist in a very fine theatre. After that I enrolled in the electrical engineering department at the Iowa State College. I have always thoroughly enjoyed this sort of work and now I propose to take a year's work in light and the optical system of the motion picture projector, stereopticon, theatre lighting and anything else I can get my teeth into under the direction of the physics and electrical engineering department.

"What I wish to know is: Do you think that the industry still needs men with the education which I have outlined? Do you think it would pay me to go ahead and follow these plans?

"Personally, I believe that the day is practically gone when any fellow with a pair of pliers and a screwdriver can be allowed to ruin the eyes of the public and

Our New V



Projection Arc Lamp

Available only to those with proper priority certificates.

It is suggested that those without certificates write us about their lamp problems.

We will try to help keep present equipment in service during the war, until new lamps can be purchased. Meanwhile we will continue to render the best possible parts and repair service.

If newly imposed war conditions and limitations (such as the necessity of reducing amperage), or modified type of carbons, cause you operating difficulties, do not hesitate to call us.

NATIONAL THEATRE SUPPLY COMPANY

"THERE'S A BRANCH NEAR YOU"

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatheratte for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfactants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubbar

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmatic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
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1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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Name ..... Theatre .....

Address .....

wreck a good installation because of lack of knowledge."

It is my opinion that there is a greater need than ever for technically trained men in projection. When we consider this industry's tremendously rapid growth, the artistic quality of its product is rather a matter for wonderment than for criticism. Yet, as an industry, we appear willing to waste materials and electric energy through misuse of projection equipment. I am sorry to say that even today the average exhibitor feels the projection of his show calls only for the ability to obtain and maintain a good light to thread the projector, and to "operate" it without considering the skill necessary to do this at the lowest cost for power and replacements.

An All Too Common Attitude

In a hazy sort of way the average exhibitor knows that the costly projectors, motor-generators and other equipment will not last as long as they should in the hands of a man who lacks thorough knowledge; he does not translate, however, vague ideas into dollars and cents. The wage he pays each week he can actually see. Loss due to inefficiency is not so immediately discernible. And so all friend exhibitor does is to kick like a bull when compelled to replace costly equipment which has been ruined by his "cheap" men long before it should have shown signs of appreciable wear.

Possibly he sees his competitor with a better picture on his screen than he has. He rushes to his own place and examines everything that could possibly be responsible—*except* the one thing which is: his "operator."

But I have faith to believe that in time all this will be changed. There already has been a great change. It will continue. With the many books on the market to be read and studied, with the many examples placed before them of disaster through ignorance, gradually all managers and exhibitors will educate *themselves* to the point where they will understand that they *must* have educated projectionists.

Union Education Beginning

Some unions are now helping in the education of its men. They have a long way to go, but a beginning has been made. Some of them are still making no effort to pick men who have ability and a love of their work, but gradually they are coming to look into the future and to realize that nothing cheap and easy can get by forever. The public will not stand for shoddiness and the better managers and exhibitors are crying for unions to furnish better men.

But for some reason utterly beyond me, there are exhibitors who will pay almost any rental price demanded for a picture, then be quite content to trust its reproduction to almost anyone who will work cheaply enough.

In spite of the attitude in some quarters, I believe technical courses, plus energy and stick-to-itiveness, can earn a just reward in projection. In money—and in less tangible but also important considerations.

about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

FRANCIS GLANFIELD of the Cameo theatre, Tacoma, Wash., has closed his house for extensive alterations. A new screen, new sound, and new seating are to be installed.

A new theatre in the Palma Ceia suburb of Tampa, Fla., has been opened. Named the Palma Ceia, the house is located on MacDill Road near MacDill Field of the Army Air Force.

ANDREW J. NIEDENTHAL has leased his neighborhood Belvidere and Evanston theatres, in Cincinnati, to J. E. BLACKWELL, and has applied for admission into the Air Corps. Mr. Niedenthal is first assistant chief barker of the Cincinnati Variety Club.

The Lee, first motion picture theatre to be established in Dublin, Va., has opened.

A baby daughter has been born to Mr. and Mrs. E. B. DeVry. Mr. DeVry is secretary-treasurer of the DeVry Corporation, and president of DeForest Training, Inc., both in Chicago.

There are 29 National Theatre Supply Company men now in the armed forces. The names of the men and the branches where they were employed, are:

Capt. H. T. GOODING, Pvt. S. C. KENDALL, Cincinnati; Lt. V. D. HOBBS, Pvt. M. T. BROWN, Cleveland; Pvt. E. H. ALLBRIGHT, Pvt. D. E. SONGER, Des Moines; Pvt. H. L. MCCRACKEN, Indianapolis; Capt. C. W. GANO, Kansas City; Sgt. R. P. ROSSER, JR., Pvt. W. B. ESTES, Albany; Capt. STANLEY PARTRIDGE, Corp. R. A. FLAIM, Pvt. JOHN WARD, New York; Pvt. J. R. KESSELMAN, Philadelphia; Pvt. H. D. EPTING, Lt. H. L. CHAFIN, Pvt. W. C. HUTT, Atlanta; Capt. D. F. KILLMER, Charlotte; Lt. W. B. HARDIN, Pvt. R. C. GREEN, Pvt. M. J. KONEMAN, Dallas; Pvt. J. C. GRIZZELLE, Pvt. M. V. GELDERS, Memphis; Lt. J. B. STONE, Denver; Pvt. R. B. HALE, Pvt. W. R. HARPSTER, San Francisco; Lt. E. B. CONKLIN, JR., Aviation Cadet E. M. BROWN, Yeoman E. YATES, General Office.

FRANCIS FALKENBERG, manager of the Alabama theatre, Birmingham, Ala., recently held a "Rubber Matinee" which more than 1,200 children and adults attended. Customers paid to see the show with a minimum of two pounds of rubber.

The New Imperial theatre at Wynne, Ark., recently held its formal opening.

The Orpheum theatre in Buffalo, N. Y., has been taken over by IRVING HOROWITZ. MARVIN ATLAS, former Niagara Falls theatre operator, now manages the Allendale theatre there.



1942 CINEMAID: Leaving the regions of cashier and usherette on this occasion to present Miss Helen McAllister, secretary to George Limerick, city manager for Griffith Theatres in Enid, Okla. Following studies in business administration at Oklahoma College for Women, she was for a time a cashier, but has been Mr. Limerick's secretary for the last three years, assisting directly in the management of the four Griffith houses in Enid.

The Ely Theatre in Ely, Nev., operated by WALTER and PERCY HULL, was recently damaged by fire. It will be rebuilt and reopened as early as possible.

Approximately $20,000 has been spent for redecoration by CHARLES MILLER, owner of the Orpheum and Web theatres in Savannah, Ill. The Orpheum has a new brown and cream porcelain front. The Web has been redecorated throughout.

Several Syracuse, N. Y., theatres have recently changed hands. The Lyric has been acquired by W. E. DOYLE. J. S. WELTMAN has taken over the Erin and renamed it the Park. L. J. CARKEY will operate the Avon.

The Alexandria theatre in San Francisco has been rebuilt under the direction of SAMUEL H. LEVIN, president of San Francisco Theatres, Inc.

SYLVA GOLDFINGER, general manager of Telenews Theatres, New York, has confirmed reports that his company will take over the 1,200-seat Strand, in downtown

Cincinnati for exclusive showing of newsreels. The house, which will be known as the Telenews-Strand, will be the first in the Cincinnati territory with a newsreel policy. NOAH SCHECTER, Cincinnati press agent, will be in charge.

The United Artists theatre in Chicago has installed 1,700 new Heywood-Wakefield seats, with double spring unit cushions, full padded backs, plastic arms and blue mohair upholstery fabric.

NIKITAS D. DIPSON of Batavia, N. Y., has purchased the Majestic theatre in Hornell from F. PETERS.

GENE DUBARRY, manager of the Lincoln in New Haven, for several years, is now at the Capitol, Milford, Conn.

In spite of priorities, the Cameo theatre, Tacoma, Wash., has let contract for new theatre equipment, including new sound and booth equipment.

JACK SIDNEY, formerly of the Drive-In theatre in Milford, Conn., is now at Loew's in Baltimore.

F. C. DICKELY, manager of Altec Service's Detroit district, reports contracts negotiated with Scoville, Essick and Rief for five of their Ohio theatres; with Ivanhoe Community Theatre Company for eight houses in Cleveland; and with Associated Theatres for twelve Cleveland houses.

Warner's Capitol in New Britain, Conn., was destroyed recently by fire. The loss is estimated at $150,000, with no prospect for rebuilding for the duration of the war. The house was built 30 years ago by Fox and has since been operated by JOHN KANTARAS, I. J. HOFFMAN and WARNER THEATRES. It was completely remodeled in 1937.

HARRY SWEET, former manager of the Rainbow theatre in Niagara Falls, and more recently in Cleveland, has moved back to Buffalo.

O. H. CURRALL has been made assistant manager of the Baywood theatre at San Mateo, Calif. He was previously the organist.

CHARLES G. VOGT is now managing the Villas theatre, Cicero, Ill., for the Jacob Lasker and Son circuit.



Exploitation double feature, combining picture promotion with candy merchandising. This is a display arranged by Louis Charninsky at the Capitol theatre in Dallas, Tex. The "March of Sweets" copy tied up with a "March of Hits" campaign.

TOM SHARPE has succeeded I. H. and MILDRED MCDOWELL as owner of the Perris Theatre in Perris, Calif.

The interior of the Rialto theatre in Morrilton, Ark., has been redecorated.

The Lark Theatre at Larkspur, Calif., is to be dismantled and moved to Sausalito, where a large shipbuilding plant is being completed.

The State Theatre in South Bend, Ind., is being equipped with 1,900 International seats.

L. SANNELLA has closed his Little Seneca theatre in Buffalo.

PETER J. MALVENDA, a Meriden, Conn., printer, has taken over the 429-seat Fairmont theatre in New Haven. The building was built and owned by NATALE DIFRANCESCO, owner of the Cheshire there.

MRS. STELLA MEEKER has sold the Lyric at Port Neches, Tex., to the Jefferson Amusement Company, holding a lease on the house for the past six years, or since the death of William Meeker. The building will be renovated and a lot abutting the theatre used later for the construction of a second house.

HARRY H. ROSINSKY has purchased the New Broadway theatre, Philadelphia neighborhood house in the Kensington sector, for a reported $39,800.

L. F. HAVEN, SR., owner of a circuit of theatres in eastern Arkansas, has opened a new theatre at Wynne, Ark., with a seating capacity of 800.

STEVE CHORAK has taken a lease on the Vista Theatre in Rio Vista, Calif., from A. C. H. CHAMBERLIN, veteran Delta District exhibitor.

F. E. OSBORNE has purchased the Park theatre in Hammondsport, N. Y.

ARCHER M. BOWLES, for many years a manager for Fox West Coast Theatres in northern California, will transfer his activities to Los Angeles. Before leaving San Francisco he was general chairman of a war bond pageant.

THEO JUNG and JERRY NORWOOD of Loew's construction department in New York, are making a tour of inspection of the Loew-Poli New England circuit with HARRY F. SHAW.

AARON GOLDBERG, operator of five downtown theatres in San Francisco, and one in Oakland, celebrated in June his thirtieth anniversary in the motion picture field. Open house was held in the California Theatres Association rooms, which were decorated to recall the old-time amusement hall. Several hundred friends and associates attended.

RALPH HARPER of the auditing department of the Tri-States Theatre Corporation, Des Moines, who is a reserve officer, has left for Camp Edward, Mass. RAY REHFELD is taking his place.

The Skokie theatre, a 600-seat house in Skokie, Ill., Chicago suburb, has opened. M. MORTON is the owner and manager. Joe Goldberg, Inc., Chicago, installed Brenkert projectors, RCA sound system and Ideal seats with upholstery fabric of red mohair.

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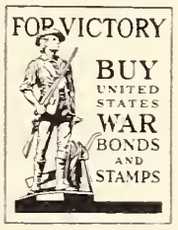
Why we continue to advertise


tising programs of ... contribution to the ... so doing many ... rewarded by an ... during the war ... ment ... good-... Advertising ... three ... line ... ren... main ... Proper ... remain a proper place for advertising in keeping intact the name and reputation of companies now entirely devoted to war work but whose future, like that of the whole country, lies not in war but in peace. Beyond this, war itself ... creates a new and vital role for ... tising in helping to direct the ... and energies of the people along the lines of necessary wartime effort, sacrifice and cooperation.

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Cooperating with the National Conservation Campaign in our advertising, we are also rendering a service to the Motion Picture Industry by encouraging and supporting trade periodicals publishing technical information which Enables Theatre Owners, Managers and Projectionists to Maintain Highest Projection Standards Under All Conditions.



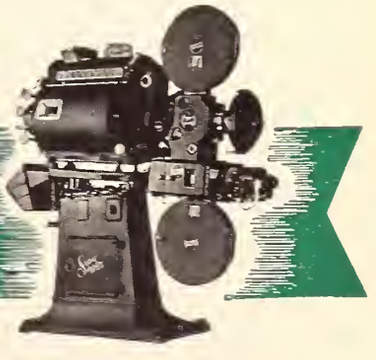
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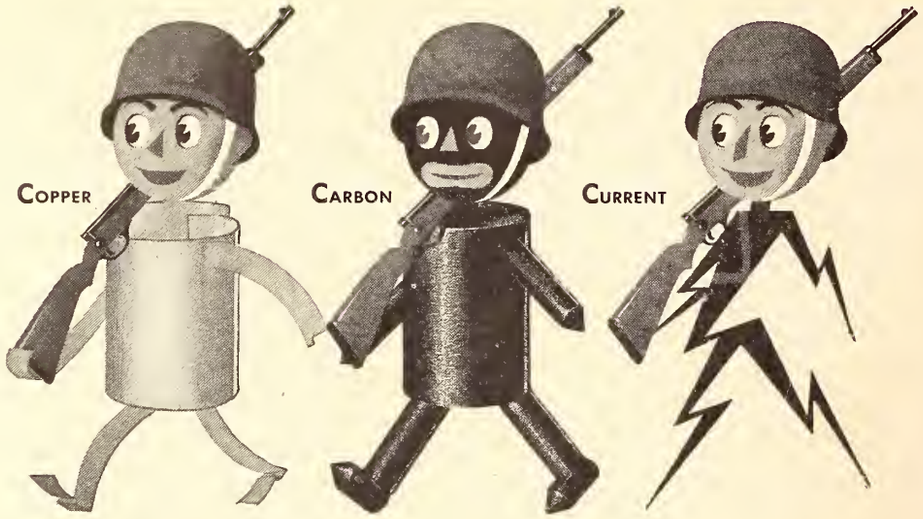
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INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK, N.Y.





THE 3 C'S GO TO WAR!

How you can cut down on their use and still get good light projection!

The 3 C's—Copper, Carbon, and Current—are mighty essential to Uncle Sam, yet they are important for morale building movies, too.

You can help the war program by reducing your use of the 3 C's, and you can do it without impairing your projection results. How? By taking these three steps—



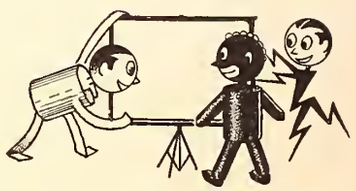
1. PUT YOUR EQUIPMENT IN SHAPE!

Have your projector lamps and power equipment inspected by a competent technician and placed in the best possible operating condition. This will help to secure the maximum amount of light from the current consumed, and help to conserve materials by preventing unnecessary wear.



2. RCA MAGICOTE YOUR LENSES!

Lenses treated the RCA Magicote way are extra efficient. They pass more light, yet keep it under better control. The result—a brighter, snappier picture.



3. INSTALL NEW RCA SNOWHITE SCREEN!

Buy and install a new RCA Snowhite Screen, so that the most efficient use is made of the projected light. The RCA Snowhite Screen has many unique properties that increase the effectiveness of the light and give you better projection results.

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Take all three steps and you can materially reduce your use of Copper, Carbon, and Current without sacrificing the effective projection light you need. See your RCA Theatre Supply Dealer or your nearest RCA Service Representative. Or write RCA Manufacturing Co., Inc., Camden, New Jersey.

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Orders from Tokyo
A Night for Crime
Down Rio Grande Way
Riders of the West
Uncensored
Hello Annapolis
Parachute Nurse
Sons of the Pioneers

RKO's 45 Brings Distributors' Feature Commitments to 469 for New Season

•

Orchestra Bookings up 30-40%, Saving Many Theatres from Summer Closings

•

Arbitration Bans Circuit Sales to Griffith Houses, Requiring Separate Contracts

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Morgenthau Picks Film Industry as Country's September Bond-sales Sponsor

•

Wall Street Bullish on Picture Stocks, Sending Prices to Highest in Years

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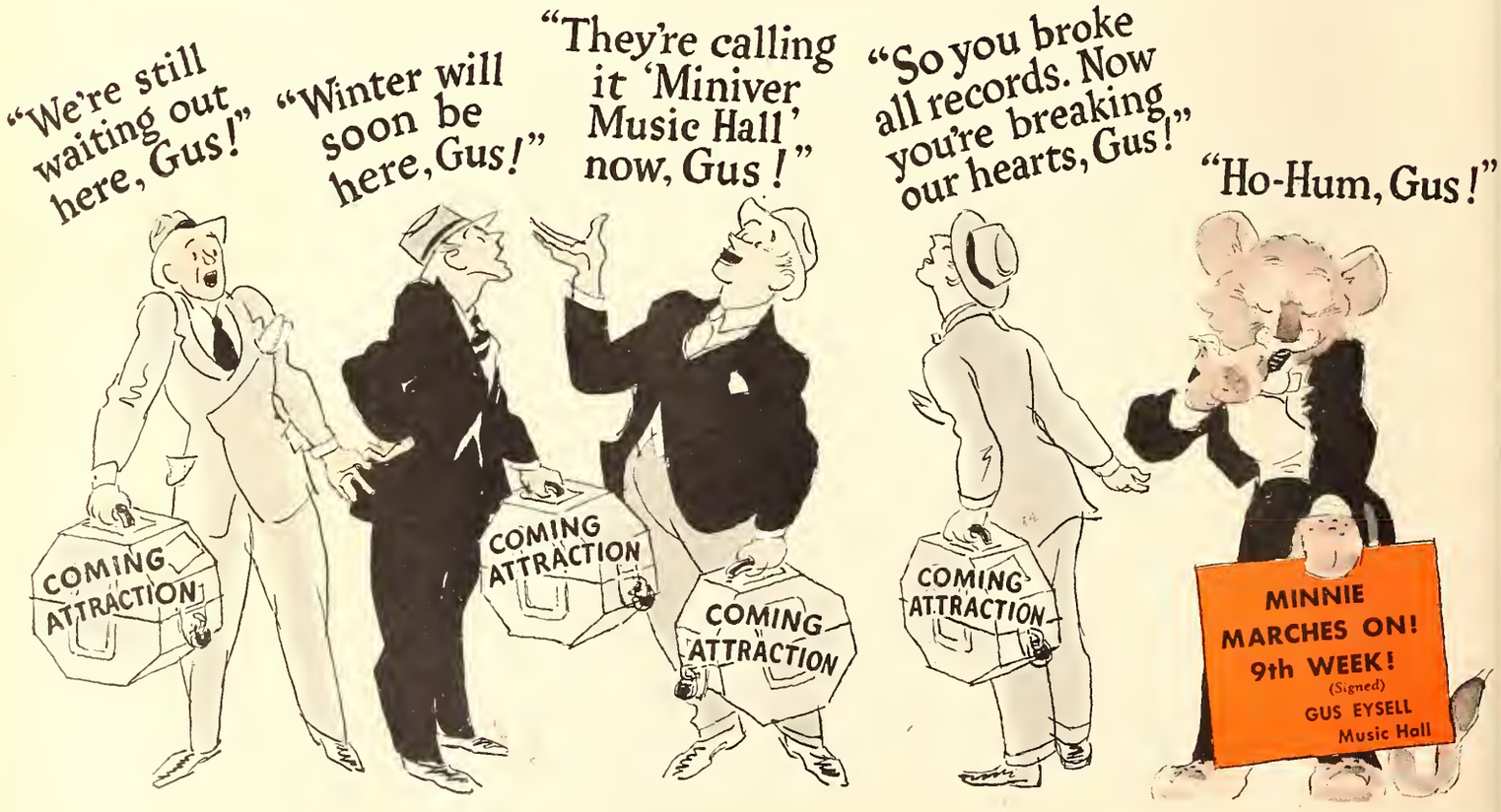
AUGUST 1, 1942

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MINIVER: MIRACLE OF SHOW BUSINESS!

No ceiling to its possibilities! No end to its runs!

There's no precedent for it. The phenomenal staying power at Radio City Music Hall is duplicated everywhere. Records are being set that may never be broken. Look over these first pre-release engagements, most of which are still going strong, then double your usual playing time and then clear the decks!

5 WEEKS

Cincinnati

4 WEEKS

St. Louis, Cleveland.

3 WEEKS

New Orleans, Kansas City, Denver, Memphis, Atlanta, Portland, Louisville, Richmond, Nashville, Syracuse.

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2 WEEKS

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"Pin a Miniver rose on your box-office!"



GREER GARSON
WALTER PIDGEON
Directed by WILLIAM WYLER • Produced by SIDNEY FRANKLIN
"MRS. MINIVER" with Teresa Wright • Dame May Whitty • Reginold Owen • Henry Travers Richard Ney • Henry Wilcoxon • Screen Play by Arthur Wimperis, George Froeschel, James Hilton and Claudine West
A WILLIAM WYLER Production Based on JAN STRUTHER'S Novel • A Metro-Goldwyn-Mayer Picture



from Metro-GOLDMINE-Mayer

BEFORE



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Try VITA

"WINGS FOR THE EAGLE"

"THEY DIED WITH THEIR BOOTS ON"

"THE BIG SHOT"

"THE MAN WHO CAME TO DINNER"

"SERGEANT YORK"

"THE GAY SISTERS"

"CAPTAINS OF THE CLOUDS"

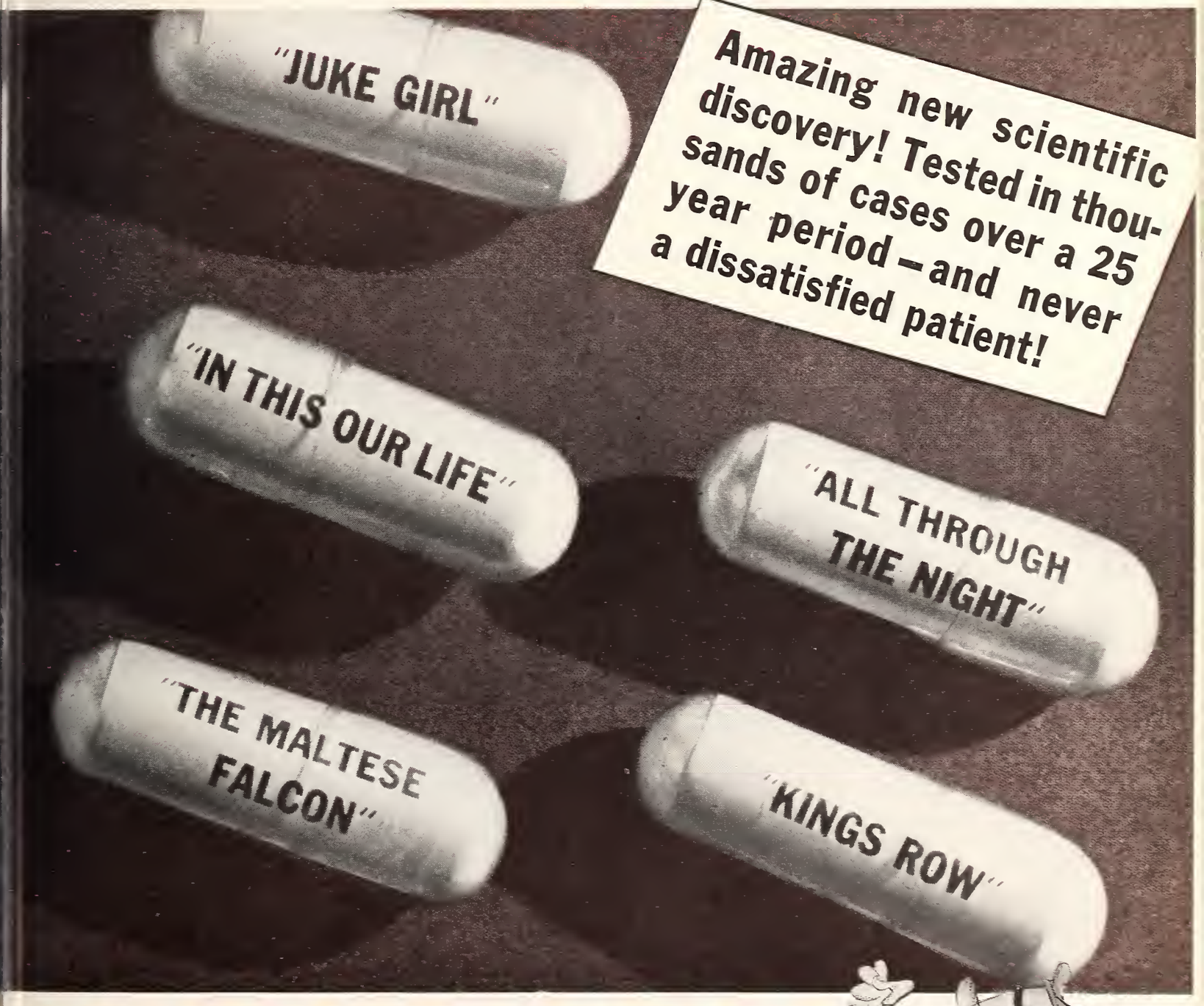
Dear Gents:
Before I heard about VITAMIN WB, I had circles under my credit, redinkitis, and hallucinations like "business is good". All in all, I was going to the dogs. Then I read about VITAMIN WB. I rushed to my Warner salesman and got one capsule marked SERGEANT YORK--POP PRICES. Now I feel wonderful. From now on, I'm on a strict VITAMIN WB diet! It sure PAYS!
Thankfully yours,
Joe Showman

oe Showman,
J.S.A. writes after
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or just one week . . .

There's no secret abou
it—the priceless ingre
dient in VITAMIN WB i

k-office feeling . . .

MIN WB!



WARNER BROS.





"I WANT TO TELL YOU ABOUT ONE OF THE MOST ENTERTAINING AND EXCITING MOTION PICTURES I HAVE EVER SEEN"

— *Walter Winchell*

"20th Century-Fox has really reached into the heavens for this one. They scooped up all the stars and put them on the same screen . . . Yes, the greatest collection of stars ever assembled in the same motion picture: CHARLES BOYER, RITA HAYWORTH, GINGER ROGERS, HENRY FONDA, CHARLES LAUGHTON, EDWARD G. ROBINSON, PAUL ROBESON, ETHEL WATERS, ROCHESTER, THOMAS MITCHELL, EUGENE PALLETTE, CESAR ROMERO, GAIL PATRICK, ROLAND YOUNG, ELSA LANCHESTER, GEORGE SANDERS, JAMES GLEASON, J. CARROL NAISH, THE HALL JOHNSON CHOIR and a score of other film favorites.

"To match the brilliance of these stars, the finest writers in Hollywood fashioned the story. It takes you from a tenement to a penthouse . . . from Park Avenue to Hell's Kitchen . . . a story blending drama, comedy, music, romance and stirring action into a big-time show.

"Orchids to these great stars for their brilliant performances and orchids to 20th Century-Fox for bringing to the screen . . .

TALES OF MANHATTAN

"Your reporter tells you now over his by-line . . .

"It's as thrilling as New York's sky line"

Produced by
BORIS MORROS *and* S. P. EAGLE



Directed by
JULIEN DUVIVIER

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148. No. 5 August 1, 1942

Selling the Movies

AN INEVITABLE approbation from able showmen will greet Mr. Joseph Bernhard's urging of a policy aimed at stimulating the public to "go to the movies instead of a movie . . . " This was urged upon a staff convention as a subject of cooperation between the distribution organization and exhibitors.

The fact is that there has been no consistent effort in behalf of the whole of the motion picture as a medium of entertainment since the early years of the feature picture era, when such concerns as Famous Players Film Company and Triangle Film Corporation were asking a new public of greater buying power to realize that the screen had escaped from the nickelodeon and taken a place alongside the stage.

There have been some sporadic efforts. There was once a "Greater Movie Season" and there was that ill-fated "Movie Quiz" national lottery contest by which the industry sought to overcome the adverse influences of such invasions as Bingo and Bank Night. "Movie Quiz" was a notable failure—garnering ill will, if any. One difficulty with the "Quiz" was that it sold cash prizes, not pictures.

The motion picture industry in general has taken the public's attention to the medium for granted, and the while has devoted all effort to competition for sharing in the over-all gross. Among the consequences of that have been the provocations for all manner of litigations and much adverse publicity. To the consumer public a very large part of the news of the motion picture has been the news of internal controversy.

JUST now it appears that the motion picture industry, including most conspicuously the theatres, is doing a goodwill job for itself of considerable importance in the cooperations with the war effort, especially in the furtherance of the sales of bonds and stamps. Exhibitors in a number of diverse situations have observed manifestations of a new sort of friendliness on the part of patrons impressed by the patriotic activities of their community theatre.

In the war effort every theatre has access to an all-important and vastly dramatic common cause. It now requires no inventiveness in quest of a theme and provocation for institutional expression reaching beyond the direct bid for patronage from the marquee. Every theatre has a chance for a more intimate relation to its public and its region. The national cause is a cause of every community, and in every community is a theatre which can make itself a center, a place of welcome, cheer and enthusiasm.

Meanwhile, the basic function of the theatre is as a place of entertainment, and shall be so long as this is America. Now in war, as in peace, the theatre is obligated to remain a place of invitation, elegance and comfort, a place of happiness, escape if you please, escape from the hell of war abroad and tedium and travail at home.

The theatre is a place not of preachment but of participation. It is ever the servant of the people's will, never a dictator, never an instrument which says "you must" and at its loudest can say "we shall".

That, too, must be safeguarded. The motion picture theatre will be a place of American democracy, as long as there is one.

And now to return to Mr. Bernhard's plea—the motion picture theatre will continue in service and prosperity so long as motion pictures succeed—"the movies", not just "a movie".

△ △ △

ADVERTISING and COSTS

SIGNIFICANT evaluation of the services of trade and technical journals in the fields of industry is presented in an official Washington pamphlet discussing the status of advertising costs under government contracts. In substance it is held that general advertising is an inadmissible item on the reasoning that "advertising is not required to do business with the government. However, certain kinds of advertising of an industrial or institutional character, placed in trade or technical journals, not primarily with the object of selling particular products but essentially for the purpose of offering financial support to such . . . journals, because they are of value for the dissemination of trade and technical information for the industry, are not really an advertising expense to effect sales so much as an operating expense incurred as a matter of policy for the benefits of the business and the industry. . . . "

△ △ △

IN EDUCATION

HERE at hand is the season's biggest product announcement, a matter of 310 pages, all about pictures and the like of which this industry never saw. It is the eleventh annual catalogue of the Film Exchange of the Department of Education of the State of Ohio, under the imprimatur of Mr. Kenneth C. Ray, director of education, and compiled by Mr. B. A. Aughinbaugh, supervisor of film affairs. Mr. Aughinbaugh was among the earliest, if not the earliest, of educators to recognize the classroom capacities of the motion picture, and to do something about it.

The long and consistent development of the use of the motion picture by the educators of Ohio is of particular interest in the light of today's swift expansion of the services of the film. And in this very hour of writing the War Production Board in Washington is sitting with representatives of the entertainment screen to consider a rationing of film, so much of which must now go to the machinery of war.

Meanwhile that educational operation out in Ohio affords some startling comparisons in scale of operation as compared with our amusement field. The Ohio Exchange handles more films each day than the total operation of the ten theatrical exchanges do in a week. There are four times as many sound picture equipments in the schools as there are theatres in the state.

—Terry Ramsaye

THIS WEEK IN THE NEWS

How to Sell 'Em

HOW the 1942-43 product will be sold by the five consenting distributors was still largely anyone's guess at mid-week. The "blocks-of-13" selling plan proposed by the United Motion Picture Industry conferences as a substitute for the Consent Decree's blocks-of-five provision which expired June 1st still had not been adopted officially.

The unity plan remained before the Department of Justice. Assistant Attorney General Thurman Arnold indicated that his anti-trust division would not take any action on the plan one way or another until he had seen Attorney General Francis Biddle. Mr. Biddle was busy prosecuting the eight Nazi submarine spies. This raised the possibility that the plan might not be submitted to Judge Henry Goddard in Federal district court at New York for approval before the new season starts on September 1st.

Judge Goddard leaves on his vacation August 1st. This makes it distinctly possible that the plan may not be formally included in the decree. Mr. Arnold was reported to have pointed out that under the "escape clause" the Big Five might sell under any plan they desire. Unity leaders, however, still were hopeful that their formula, which calls for five pictures to be trade-shown, seven to be identified in each block, would be officially adopted.

Sales staffs meanwhile were busy cleaning up contracts for the current season. They also were at work selling specials for next season.

MGM, Twentieth Century-Fox and RKO have announced trade showings of next season's pictures. Warners has listed 10 pictures "for next season." Paramount remains silent about its plans.

WALL STREET bullish on stocks of motion picture companies Page 12
RKO's 45 films for new season brings total for 10 companies to 469 Page 13
OFFICE of War Information film aim is to beat Nazis among neutrals Page 16
MEXICAN and Argentine films offer new competition in Mexico Page 17
FORESEE War Production Board order to restrict raw film use Page 18
PICK of product goes to soldiers on all fighting fronts Page 29
BRITISH industry demands immediate action on production problem Page 33
FILM industry to lead War Bond sale campaign in September Page 41
VAUDEVILLE and swing bands save summer closing of many theatres Page 47
U. S. moves to halt Petrillo ban on the making of records Page 50
ALLIED calls on independent exhibitors to fight increases in rentals Page 54
DISTRIBUTORS fail to supply enough facts, says Fitzgerald Page 63

SERVICE DEPARTMENTS

Asides and Interludes Page 37
In British Studios Page 32
Managers' Round Table Page 61
What the Picture Did for Me Page 59
PRODUCT DIGEST, including Reviews and Release Chart Page 71

Out of Bankruptcy

WILLIAM FOX, founder of the Fox Film Corporation, predecessor to Twentieth Century-Fox Film Corporation, this week was discharged from bankruptcy by Allen B. Endicott, Jr., Federal referee, in Atlantic City, N. J. Although free of his bankruptcy obligations, Mr. Fox still awaits a decision on his appeal from a sentence of one year and a day meted out to him by a Federal court jury after he pleaded guilty to charges of conspiracy arising out of the bankruptcy. He is at liberty under bail pending the decision.

He first filed a petition in bankruptcy in 1936 listing liabilities of $9,935,261 and assets of $100. Filing of these papers started a rush of claims. These totaled $55,000,000, many arising from the disputed ownership of the All Continent Corporation, which was licensed in the names of his wife, Eva, and their two daughters, Mona and Belle. A settlement of most of the claims was effected last September with creditors accepting $895,000.

Meanwhile, Morgan S. Kaufman, former attorney for Mr. Fox, and a former referee in bankruptcy, has been declared guilty of "grossly unprofessional conduct" by three special masters appointed by the U. S. district court in Philadelphia. They recommended that the Federal courts discipline him, charging that he was the go-between in the "loan" of $10,000 made by Mr. Fox to John Stokely, son-in-law of Federal Judge J. Warren Davis, who had been accused with Mr. Kaufman in two Federal trials.

Out Again, in Again

IT WAS one of the swiftest out and in again crises in the industry's long history of top personnel changes.

William F. Rodgers, vice-president and general sales manager of Loew's, Inc., had resigned, it was reported on Thursday. In a letter to Nicholas M. Schenck, president, Mr. Rodgers had asked to be relieved of his duties on September 1st. It ended an 18-year association during which Mr. Rodgers had risen to the top of the sales field as salesman for Loew and Metro-Goldwyn-Mayer product. He had been named a vice-president only a few months before.

His future plans were the prime subject of speculation among all ranks of the industry on Thursday and Friday. He was variously reported by "authentic" rumor as headed for the top position at RKO, United Artists, and an unnamed, undefined "new company." Members of UMPI wondered what would happen to the unity conferences which he had guided as chairman.

Friday night Mr. Schenck announced that Mr. Rodgers and Loew's had concluded an agreement whereby his present contract as general manager of sales would be continued "for an additional period of years." Mr. Schenck added, "I hope and expect Mr. Rodgers will continue indefinitely with this organization with which he has been so successfully associated for 18 years."

In the Army Now

THANKS to the motion picture the U.S. Army today can train its soldiers in 40 per cent less time than it took to teach their fathers in 1917. Colonel Melvin E. Gillette, commanding officer of the Army Signal Corps photographic center, speaking before the Sales Executives Club in New York this week, disclosed that where motion pictures are used to instruct soldiers the training period is reduced "upwards of 40 per cent." Although the Army is sold on the value of visual education, training films only supplement the drill field, manuals and text books. They do not replace them, he said.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover, Page 3
"Tales of Manhattan," 20th-Fox, Page 6
"Somewhere I'll Find You," MGM, Pages 19 to 26
"Seven Sweethearts," MGM, Pages 19 to 26
"For Me and My Gal," MGM, Pages 19 to 26
"A Yank at Eton," MGM, Pages 19 to 26
"Panama Hattie," MGM, Pages 19 to 26
"The War Against Mrs. Hardy," MGM, Pages 19 to 26
"Crossroads," MGM, Pages 19 to 26
"Random Harvest," MGM, Pages 19 to 26
"White Cargo," MGM, Pages 19 to 26
"Cargo of Innocents," MGM, Pages 19 to 26
"Keeper of the Flame," MGM, Pages 19 to 26
"Kismet," MGM, Pages 19 to 26
"Whistling in Dixie," MGM, Pages 19 to 26
"Cairo," MGM, Pages 19 to 26
"Tish," MGM, Pages 19 to 26
"Footlight Serenade," 20th-Fox, Pages 30, 31
"Invisible Agent," Universal, Pages 44, 45
"Blondie for Victory," Columbia, 4th cover

More than a Billion

MORE than a billion dollars in receipts was reported for 1940 by 4,425 active motion picture theatre corporations, 2,353 of which paid income and excess profits taxes of $12,600,000, it was disclosed Tuesday by Secretary of the Treasury Morgenthau.

Income returns for the year were filed by 4,636 film corporations, the Department explained, but 211 of them were inactive during the year and 2,072 others, although they had total compiled receipts of $194,392,000 and paid dividends in cash and assets other than their own stock of $329,000, had an aggregate deficit of $10,397,000.

The 2,353 corporations which operated "in the black" from the standpoint of the Treasury, had total compiled receipts of $810,375,000 and net income of $78,983,000 on which they paid income taxes of $12,525,000 and excess profits taxes of $74,000. The dividends paid by these companies amounted to $37,336,000.

Included in the income of the reporting corporations was $16,782,000 received as dividends from other domestic corporations and $184,000 received as interest on Government obligations. The tax-paying corporations received $16,672,000 of the dividends and $177,000 of the interest, of which $34,000 was subject to excess profits tax and $143,000 wholly tax-exempt; the deficit companies received $110,000 in dividends and $7,000 in interest, all tax exempt.

"Under the stimulus of larger public spending power, earnings of the moving picture companies are climbing back to the best levels in recent years," the *Wall Street Journal* said Tuesday in a survey of the industry. The financial newspaper said that in spite of higher taxes, earnings of most film companies this year probably will be as good as or better than a year ago. (Wall Street investors are definitely bullish on film stocks—see page 12.)

Alien Patents

GERMAN-OWNED patents in the radio and television field formed a large part of the more than 1,500 patents taken over this week by the U. S. Alien Property Custodian, Leo T. Crowley.

Rapidly making a cleanup of enemy-owned interests in this country, Mr. Crowley said that patent monopolies and industrial units painstakingly built up in this country since the last war were being taken over and put under American ownership and management in large numbers. Many affect communication and entertainment.

Also Mr. Crowley officially confirmed that Ufa, Inc., American distributor of German films, was among seized German properties. Last April 4th MOTION PICTURE HERALD reported that Mr. Crowley's agents had seized the company's Rockefeller Center offices, discharged employees and sold fixtures and furniture. Its films were placed in warehouses and books turned over to the Treasury Department for an investigation of the Nazi film agency's operations. Previously MOTION PICTURE HERALD had disclosed direct connections among Ufa, its now interned president, George Nitze, and official Nazi screen propaganda agencies.

Cohans and the Fays

GEORGE M. COHAN will be honored next Monday in his home town, Providence. The Town Criers of Rhode Island Committee to Honor George M. Cohan that day will place a plaque on the house at 536 Wickenden Street, in which he was born and which is still owned by a relative, Mrs. Mary A. O'Hern, 78, a cousin of Nellie Cohan, the actor's mother.

The committee chairman is former Mayor Joseph H. Gainer. A member is Ed Fay, Providence theatre owner.

Coincidentally, Warners' "Yankee Doodle Dandy" opens at Mr. Fay's Majestic theatre in that city next Friday.

The committee advertised the picture's advent in last Sunday's Providence *Journal*.

Time on the March

ABSENT from RKO's sales convention in New York this week, and from that company's 1942-43 release schedule, was the March of Time, distributed by RKO for six years. It was reported at mid-week that the magazine newsreel, sponsored by Henry Luce's *Time*, was preparing to march henceforth under the 20th-Fox banner.

The subject had its first release on February 1, 1935, and distribution by RKO began in 1936 after its sponsors had attempted independent sales and distribution.

Less Sound and Fury

SOUND trailers—those with music but no dialogue—are being discontinued for the duration of the war. The move, effective September 1st, is said to be one of conservation. Trailers will be restricted to actual picture scenes.

It is understood an agreement has been reached on maximum footage for trailers, 180 feet maximum for Class A product, 150 for Class B pictures and 125 for westerns.

National Screen Service this week discontinued its sound trailer department.

Even Lady Hollywood loses

Under the head of "Product Shortage" MOTION PICTURE HERALD, *of July* 18, *editorially discussed some of the peculiar, adverse and inhibitive effects of the current distribution system, emphasizing the limited availability of product and pointing to conditions which prevent complete realization of box office values. This piece arrested the attention of R. B. Wilby of Atlanta, a leader in exhibition and an aggressive authority on trade practises. In a letter to the editor Mr. Wilby says:*

"I was very much interested in that piece headed 'Product Shortage.'

"When your exhibitor does not get the product of companies B, D, E, and G, not only do those companies get no revenue from that town but motion pictures as a whole get a smaller revenue. That is obviously true because the exhibitor quite naturally pays less for the small pictures from companies A, C and F than he would pay for the best ones from the first four. Doing less business with the small ones from the first group, the use of them rather than the better attractions from the second group results in a net loss to the industry as a whole, including even Miss Hollywood.

"Much more importantly, however, it takes away from the residents of that community, as it does from thousands of other one-theatre communities in America, the opportunity to see those better attractions made by B, D, E, and G, and thereby brings about a considerable public resentment against the policy and therefor the local exhibitor and the business as a whole.

"Pursuing the thought a little further, your villager could secure additional top pictures from B, D, E, or G by going double feature, thereby having a greater outlet and perhaps adding B, or even B and D to those which he can use. Hence, the exhibitor is forced into a double feature policy, which he does not want, in order to get a few more good pictures which he wants so badly. Then perhaps Miss Hollywood gets hers back but much of the public resentment and some of the economic loss remains.

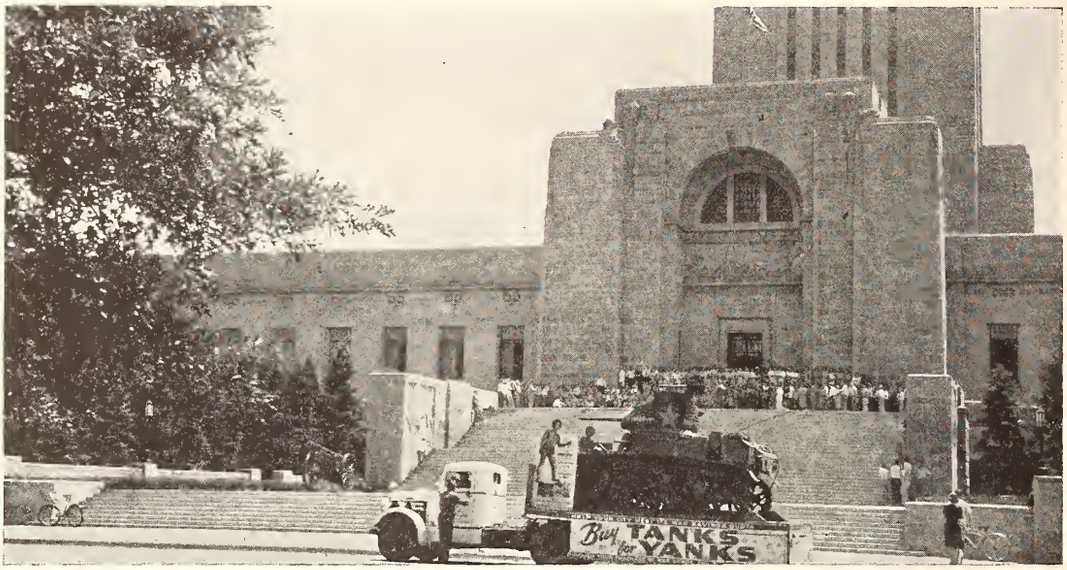
"As someone said in a talk before the Southeastern Exhibitors Association recently:

"'The producers of films may holler themselves black in the face but the fact still remains that the man who is selling the product has less trouble selling it where a theatre uses two pictures on a program than where it uses only one, so the distributors will seek in every way possible to foster any system which makes it easier to sell product which could not be sold on its own merits.'

"The very heart of these exhibitors' objections to the new sales plan was that it made somewhat easier the forcing of undesirable pictures upon the small exhibitor as a part of the price of securing product which he wished to run, and at the same time kept out of his theatre other equally desirable pictures because of his inability to pay not the dollar but the undesirable picture part of the price."

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THIS WEEK the Camera observes:



■ "TANKS FOR YANKS", the bond selling unit touring the country with "Tarzan, Jr.", parks at the State House in Lincoln, Nebraska, attracting a satisfactory crowd of citizens and state employees.





MAJOR HAL ROACH, above right, with Marjorie Woodworth and Sid Van Keuren, studio manager, at the studio party for the Major before he left for active duty.

THE MAYOR gets his tickets. F. H. LaGuardia accepts invitations to the Navy Relief benefit to be held at the Paramount theatre August 4th for "Holiday Inn" from Ann Miller and Phil Harris.



TALKING IT OVER are Charles Kurtzman, northeastern division manager for Loew's Theatres; Walter Pidgeon, star of "Mrs. Miniver", who made personal appearances in Boston and Worcester to sell War Bonds; Harry Shaw, division manager for the Loew-Poli circuit, and Ray Bell, of MGM publicity.



By Staff Photographer

MORRIS LOEWENSTEIN, president of the Motion Picture Theatre Owners of Oklahoma and secretary of the Motion Picture Theatre Owners of America, visits New York to discuss new product deals and prospects for the season.



ENSIGN GEORGE H. GAY, who viewed the battle of Midway from a life raft after he had sent two torpedoes into a Jap cruiser and had his plane shot down, lends his name and presence to the War Bond sales at Loew's State theatre in Houston, Texas. The buyer is Betty Franks of Houston. Francis Deering is manager of the house.



■ At the Dundee theatre, Omaha, the Nebraska exhibitors, above, have just seen a trade showing of Columbia's "Talk of the Town". Left to right: T. J. Noble, Nebraska Theatres, Inc.; Milton Overman, Lincoln; Will Singer, Brandeis, Omaha; Louis Astor, Columbia sales executive; L. L. Dent, Westland Theatres; Louise Cotter, Brandeis, Omaha; Carl Bailey, Linwood, Pawnee City; Joseph Kinsky, Tri-States, and J. H. Jacobs, Columbia, Omaha.



By Staff Photographer

PRINTING in Buenos Aires from duplicate negatives is the answer to increasing transportation difficulties, according to Walter Gould, left, United Artists foreign manager, who returned to New York last week from a tour of Latin America.



■ ALSO fresh from viewing one of Columbia's nation-wide screenings of "Talk of the Town" are these New England exhibitors: A. E. Lockwood, Lockwood & Gordon; A. Montague, Columbia sales manager; E. E. Reed, Strand, Providence; L. A. Gordon, Lockwood & Gordon. Standing: B. J. Jacocks, Warner theatres; T. Fleisher, Interstate; A. J. Anders, Bijou, Springfield; H. Seitz, State, Empire and New Bedford, New Beoford; Charles Kurtzman, Loew's division manager.

WALL STREET BULLISH ON MOTION PICTURE STOCKS

Boom brings Prices Up to Highest Level of Year; Industry Position Strong

by THE ANALYST

Wall Street is "going to the movies" in a big way.

Apparently convinced by the increasing jingle of box office cash registers and the rising line on motion picture earnings charts that the silver screen is, and will continue to be, a war-tense public's major form of relaxation, the bankers and brokers and the speculators and investors are definitely bullish on the industry.

Some even look beyond the recognized war function of the motion picture as a morale builder and say that any possible decline in domestic business with the return of peace would be offset by a revival of foreign markets.

The result is that many film stocks once considered too volatile for anything but a speculative flier now are crowding out old "blue chip" steels, motors, rails and utilities as a favorite medium for investment.

Moreover, the current boomlet in motion picture shares on the stock exchange, which continued this week to lift their prices to the highest levels of the year, is Wall Street's recognition of the fact that the industry now is in the strongest financial position of its history.

Wall Street Impressed By Quality of Films

Banks and insurance companies like the way in which the picture business has put its financial house in order during the last few years by paying off debts and building up cash reserves. Film companies are having no trouble these days in refunding obligations falling due over the next few years and replacing them with long-term debt at interest costs as low as those paid by other industries.

The financial community is impressed, too, by the high quality of recent films. Particularly favorable comment has been made about such productions as MGM's "Mrs. Miniver" and Warner's "Yankee Doodle Dandy" and it is said that any raw material shortages that may develop from the war could be offset largely by concentration of production on films of higher calibre, with resultant longer runs.

Position Favorable On Taxes, Priorities

The industry is considered in a favorable position as to taxes and war-time priorities and price-fixing. Most film companies, it is pointed out, should enjoy large excess profits tax exemptions because of their big investments in theatres and studio properties. No major restrictions or priorities are expected to be placed on the industry because of its influence on public morale and recognition of the part it is playing in the war effort through sustained output despite considerable loss of talent and manpower to the armed services.

The industry's ability to translate higher gross earnings into bigger net profit, despite higher costs of labor and material also has made an impression in financial circles, particularly the comeback staged by picture companies which suffered a sharp decline in profits when the war's outbreak cut off foreign revenues.

The *Wall Street Journal,* in a survey of the industry published on July 28th, said:

"Under stimulus of larger public spending power, earnings of moving picture companies are climbing back to the best levels in recent years. In spite of higher taxes, earnings of most companies this year probably will be as good or better than a year ago.

"So far, gas and tire shortages appear to be helping rather than hurting attendance in larger cities, where the bulk of theatre profits is earned. Business, especially in the east, has been better than usual in the warm summer months.

"Automobile driving has not as yet been curtailed greatly in the middle west and the west since cities in these areas do not have as many transportation facilities as eastern cities and are more spread out, it is possible attendance there may be hurt by country-wide gasoline rationing, if it materializes.

"Strong efforts are being made by the industry to persuade the British government to release the large sums in blocked profits now held in Great Britain running well in excess of $35,000,000. It is probable the greater part of these funds will be released within the next year or sooner. Lend-lease arrangements have relieved the strain on British sterling exchange."

Cite Rise in Admission Tax Collections

Other circles, commenting on the increased spending power of a public working at the highest industrial production rate in the country's history, because of the war, say that while there is more money to spend there are less civilian goods to spend it on and a good portion of the surplus is bound to find its way into box offices. Travel restrictions, also, are keeping many vacationers at home and increasing the takes at neighborhood theatres.

Federal admission tax collections in June were nearly double those of the corresponding month last year, being reported by the Internal Revenue Bureau at $11,550,144, against $11,803,922 in May and $5,880,649 in June, 1941.

The following table shows the effect of these developments on leading motion picture stocks since the beginning of the year:

Stock	Close Dec. 31, '41	Close July 27,'42	Net Change
Columbia Pictures	5¼	8	+ 2¾
Gen. Precision Equip..	10⅞	13¼	+ 2⅜
Loew's, Inc.	36½	42⅜	+ 5⅞
Paramount	14½	16⅜	+ 1⅝
Paramount 1st pfd.....	111	117	+ 6
20th Century-Fox	6⅞	11¼	+ 4⅜
20th Century-Fox pfd..	18⅝	23¾	+ 5⅛

Loew earns $4.08 on Common, Net is $7,245,811

After increasing its reserve for contingencies by $1,500,000 and its reserve for Federal taxes by more than $1,600,000, compared with a year ago, net profit of Loew's, Inc., for the 40 weeks ended June 4, 1942, amounted to $7,245,811, against $7,206,466 for the corresponding period ended June 5, 1941. After preferred dividends, the earnings were equivalent to $4.08 per share on 1,665,713 shares of outstanding common stock, compared with $3.92 for the like period a year ago, the company said Wednesday.

Loew's share of the operating profit, after subsidiaries' preferred dividends, increased to $18,186,456, compared with $15,210,462 in the 40-period in 1941. After a reserve for contingencies of $4,600,000 and a reserve for depreciation of $2,439,055, the company's share of profit before Federal taxes amounted to $11,147,401 as compared with $9,482,192 a year ago. Provision of $3,901,590 was made for Federal taxes, approximately $1 a share more than a year ago.

The report is subject to reserve on account of such foreign funds as may be restricted, and to year-end audit, it was said.

The 40-week 1942 comparative statement follows:

	40 Weeks Ended June 4, 1942	40 Weeks Ended June 5, 1941
Company's share of operating profit after subsidiaries' preferred dividends	$18,186,456	$15,210,462
Reserve for contingencies..	4,600,000	3,100,000
Reserve for depreciation....	2,439,055	2,628,270
Company's share of profit before Federal taxes*.....	$11,147,401	$ 9,482.192
Reserve for Federal taxes..	3,901,590	2,275,726
Company' share of net profit after taxes*	$ 7,245,811	$ 7,206,466
Per Share—common stock* (after deducting preferred dividends)	$4.08	$3.92

* Subject to reserve on account of such foreign funds as may be restricted, and to year-end audit.

Buying Combine Formed In Upstate New York

Upstate Theatres, Inc., has been granted papers of membership corporation by Michael F. Walsh, New York Secretary of State, through submission by Leonard Rosenthal, executive secretary of New York State unit of National Allied, Inc., Troy.

The company will pool, book and buy, with Richard Struwe, formerly a salesman for Warner Bros., doing the buying.

$214,002 General Net

A consolidated net profit of $214,002 for the three months ended June 30th, was reported this week by the General Precision Equipment Corporation, formerly General Theatres Equipment Company.

RKO'S 45 BRING 10-COMPANY TOTAL FOR SEASON TO 469

300 Attend RKO Convention; Warner Brothers, PRC hold Regionals

Announcement at the RKO Radio convention in New York this week of 45 features for the 1942-43 season brought the total of productions announced by 10 companies to 469. The company was the seventh to announce full details of the year's program; Paramount, Twentieth Century-Fox and MGM having given tentative production totals without formal announcements at conventions.

The RKO convention opened Monday at the Waldorf-Astoria Hotel and concluded Wednesday. Attended by 300 delegates from the home office and the field sales force, it was conducted by Ned E. Depinet, functioning for the first time at such a meeting as president of RKO Radio Pictures, the post to which he recently was elected.

Other sales sessions this week included the first three Warner regional meetings in Boston, Pittsburgh and Chicago, at which production details of 10 new season features were outlined; and the second Producers Releasing Corporation regional, at Chicago last weekend. MGM branch managers met in New York for policy discussions and United Artists executives adjourned a west coast meeting to New York with the announcement that new season plans would be ready for release next week.

Twentieth Century-Fox on Wednesday announced a group of five pictures for the new season and set trade-show dates. See page 18.

Program Includes Six Holt Westerns

The 45 features announced at the RKO convention include six Tim Holt westerns, completed in advance because the star is joining the Air Corps. The features will star Fred Astaire, who is returning to the RKO lot; Ginger Rogers, Cary Grant, Claudette Colbert, Jean Arthur, Rosalind Russell, Fred MacMurray, Gary Cooper, Anna Neagle, Bob Hope, Dorothy Lamour, Henry Fonda, Orson Welles, Charles Laughton, Lucille Ball, Edgar Bergen and Charlie McCarthy, Fibber McGee and Molly, Victor Mature, Teresa Wright and Maureen O'Hara.

Most of the features will be filmed at the company's main studio in Hollywood, under the supervision of Charles W. Koerner, vice-president in charge of production, and at the tributary RKO Pathe plant in Culver City. Samuel Goldwyn, Walt Disney, Herbert Wilcox, Sol Lesser, Jerrold Brandt, Jack Votion and Edward A. Golden will contribute their features as independent producers.

Eighteen of the new season's productions have been completed and four more are in production.

The 185 short subjects announced include "This Is America," a new series announced as a two-reel subject to be released every four weeks and reported to have been planned to replace the March of Time releases; 18 Walt Disney subjects and four specials; 104 issues of RKO Pathe News, six Edgar Kennedy comedies; six Leon Errol comedies; four Famous Jury Trials; 13 Sportscopes; three Victory Films, the first of which, "Conquer by the Clock," is now in production, and 13 one-reel Jamborees.

Among the series features to be continued for the new season are "Mexican Spitfire," "Falcon," "Lum 'n' Abner" and "Scattergood Baines."





By Staff Photographer

NED E. DEPINET, above left, president of RKO Radio Pictures, opens the company's eleventh annual sales convention at the Waldorf Astoria in New York. At right, Robert Mochrie, center, newly appointed general sales manager, with Walter Branson, western sales manager, and Nat Levy, eastern sales manager.

ORIGINALS

ONCE UPON A HONEYMOON, a dramatic comedy told against the background of Europe during the early stages of the blitzkrieg, co-stars Ginger Rogers and Cary Grant. Its producer-director is Leo McCarey, famous for "Love Affair," "The Awful Truth" and "Ruggles of Red Gap," and the supporting cast includes Walter Slezak, Albert Basserman, Albert Dekker, Ferike Boros. The authors are Leo McCarey and Sheridan Gibney.

THE GIBSON GIRL, starring Ginger Rogers, a romantic comedy with music, in Technicolor, based on the life and times of Charles Dana Gibson. David Hempstead will produce.

LOOK OUT BELOW, a musical romantic comedy, brings Fred Astaire back to RKO Radio in a story of a soldier on a 10-day leave who accomplishes in this interval everything he has always wanted to do. Produced by David Hempstead and directed by Edward H. Griffith, the original story is by Frank Fenton and Lynn Root, with S. K. Lauren and James V. Kern credited with the screen script.

BUNDLES FOR FREEDOM, from the pen of Milton Holmes, stars Cary Grant as the racketeer whose plans to cash in on a Red Cross Drive miss fire when a society girl mistakes him for a philanthropist. The story ran in *Cosmopolitan Magazine*. Charles Brackett wrote the screen version, which David Hempstead will produce.

THE PRIDE OF THE YANKEES, Samuel Goldwyn production, dramatizes the life of Lou Gehrig and is currently having its Broadway extended run at the Astor theatre. Gary Cooper has the title role and Teresa Wright plays Eleanor Gehrig, with Walter Brennan cast. Playing themselves are Babe Ruth, Bill Dickey, Robert W. Meusel, Mark Koenig and Bill Stern. The picture was directed by Sam Wood from an original story by Paul Gallico adapted to the screen by Joe Swerling and Herman J. Mankiewicz.

THEY GOT ME COVERED is Samuel Goldwyn's production following "The Pride of the Yankees." It stars Bob Hope and Dorothy Lamour and is based on Hope's book. Prominent in the cast are Donald Meek, George Chandler, Hector Sarno, Stanley Clements, Gladys Blake, Don Brodie, Walter Soderling, Lyle Latell. A Washington secretary, Mary Byrne, will enact a Washington secretary. Its director is David Butler. Its locale is Washington, its motive a spy hunt, with Hope as a foreign correspondent and Dorothy Lamour as a secretary.

THEY FLEW ALONE, starring Anna Neagle, is the story of Amy Mollison, British aviatrix. A Herbert Wilcox production, made in London under blitz attacks, its authenticity is assured through the cooperation of the Mollison family and aid of the British Government. In the cast are Robert Newton as Jim Mollison, Brefni O'Rorke, Joan Kemp-Welch, Edward Chapman. Wilcox produced and directed it. The story is by Lord Castlerosse, screenplay by Miles Malleson.

STAND BY TO DIE, story of an American woman flyer on a secret Government mission in Japanese-held Pacific Islands, co-stars Rosa-

(*Continued on following page*)

RKO HAS 45 ON PROGRAM

(*Continued from preceding page*)
lind Russell and Fred MacMurray, and is produced by David Hempstead. It is an original story by Horace McCoy and is directed by Lothar Mendes.

SEVEN DAYS LEAVE, the Tim Whelan musical, co-stars Victor Mature and Lucille Ball. It is the story of a doughboy about to go overseas who gets a limited leave and inherits a fortune—with conditions. In the cast are Ginny Simms, the Freddy Martin and Les Brown orchestras, Mapy Cortes, the singer, two popular radio programs—"Truth or Consequences" and "Court of Missing Heirs"—Peter Lind Hayes, the Great Gildersleeve, Ralph Edwards. Arnold Stang, Charles Victor and singer Buddy Clark. Music and lyrics are by Jimmy McHugh and Frank Loesser.

FOREVER AND A DAY is a panoramic drama told in five sequences of English history through the past century as focused on a London dwelling house. Five outstanding directors each have taken a sequence, Herbert Wilcox, Robert Stevenson, Victor Saville, Rene Clair and Edmund Goulding. Interpreting the roles are Anna Neagle, Ray Milland, Claude Rains, Charles Laughton, Sir Cedric Hardwicke, Ida Lupino, Brian Aherne, Merle Oberon, Robert Cummings, Roland Young and others.

THIS LAND IS MINE, a drama set in Flanders and dealing with the unknown men and women who keep on fighting, stars Charles Laughton with Maureen O'Hara and George Sanders in supporting roles. Its producer, Dudley Nichols, is doing the screen version based on the original idea by Jean Renoir, its director.

HERE WE GO AGAIN co-stars the two radio comedy teams Edgar Bergen and Charlie McCarthy, and Fibber McGee and Molly. Others are Ginny Simms, Ray Noble and his band, Bill Thompson, of the McGee and Molly show, and Gale Gordon, also from that show. The producer-director is Allan Dwan.

THE GREAT GILDERSLEEVE, following the general pattern of the popular radio program, stars Harold Peary in the title role. It visualizes the trials and tribulations of "The Great Gildersleeve" in the town of Summerfield, where he is the guardian of his nephew LeRoy and his niece Marjorie. Julien Josephson is author and screen writer. George Cleveland is cast.

GILDERSLEEVE'S BAD DAY is the second Gildersleeve comedy.

Two More "Falcon" Pictures Set

THE FALCON'S BROTHER is the fourth in the popular series of detective stories based on Michael Arlen's character, combining mystery and comedy. George Sanders, suave crime analyst, with this film bows out of the "Falcon" series and introduces his real-life brother, Tom Conway, who in the future will take over the leading role. In supporting roles are Jane Randolph, Cliff Clark, Don Barclay, Andre Charlot. Its producer is Maurice Geraghty, its director Stanley Logan.

THE FALCON COMES BACK has for its star Tom Conway, brother of George Sanders. Maurice Geraghty is the producer.

CHEYENNE (tentative title), an action, romantic drama set against the background of America's famous rodeo circuit, stars Jean Arthur. It will be produced by Frank Ross and directed by Henry Hathaway. Orginal story is by William Rankin and Winston Miller.

BOMBARDIER, action film of the American Air Force and the heroes who man the secret precision sights. Pat O'Brien has the title role. Prominently cast are Randolph Scott, Anne Shirley, Walter Reed and Eddie Albert. Its director is Richard Wallace, its producer Robert Fellows. The screenplay script is by John Twist.

ARMY SURGEON, drama bridging the two world wars, with air battles, front-line action and modern convoys as settings for the love interest, is an original story by John Twist. In the cast are James Ellison, Jane Wyatt and Kent Taylor. Bert Gilroy is producing and A. Edward Sutherland directing. Screen writers are Barry Trivers and Emmet Lavery.

MEXICAN SPITFIRE'S ELEPHANT, seventh of the "Spitfire" comedy series co-starring Lupe Velez and Leon Errol, has a background of music by Eddie Durant's orchestra. Cast includes Lyle Talbot, Walter Reed, Marion Martin, Luis Aberni. Screen play is by Charles E. Roberts.

MEXICAN SPITFIRE'S BLESSED EVENT carries on the misadventures of Lupe Velez and Leon Errol. Based on an original by Charles E. Roberts, it is being produced by Bert Gilroy.

GRAND CANYON, action drama to be filmed entirely in Technicolor, is the story of men who made it possible to reclaim the desert by laying the groundwork for the building of Boulder Dam. Principals are Richard Dix, James Craig, Ginny Simms and Cliff Edwards. Bert Gilroy is the producer, Oliver Drake the author and Morton Grant the screen writer.

"Lum 'n' Abner" In Two Comedies

WONDERFUL WORLD is the first of the Lum 'n' Abner comedies to be produced this season by Jack Votion with Malcolm St. Clair directing. The duo inherit a large sum of money from an unknown uncle, come to New York to collect the inheritance and get embroiled in complications. Author is Boswell Rogers.

The second Lum 'n' Abner comedy of the new season is untitled.

THE CAT PEOPLE, starring Simone Simon, is a psychological horror story bringing to modern Manhattan a centuries-old Balkan spell. Kent Smith will play opposite Simone and Tom Conway is also cast in the film. Val Lewton is the producer and Jack Tourneur the director. The original story is by DeWitt Bodeen.

SEVENTH VICTIM, horror story, has Val Lewton as the producer. The author is DeWitt Bodeen who wrote "The Cat People."

SEVEN MILES FROM ALCATRAZ, based on "Sou'east Pass" by John D. Klores, with Bonita Granville, James Craig and George Cleveland, Cliff Edwards and Frank Jenks in pivotal roles, is a story of espionage and double-crossing. The producer is Herman Schlom and director Edward Dmytryk. The screenplay was written by John Twist and Joseph Krumgold.

Six Tim Holt westerns are due for the 1942-43 season, produced by Bert Gilroy. Cliff Edwards is cast as "Ukelele Ike" in all six. Songs are by Ray Whitley and Freddy Rose. Titles are "The Avenging Rider," "Singing Guns," "Red River Robin Hood," "Pirates of the Prairie," "A Son of the Saddle" and "Gun Law."

BOOKS

JOURNEY INTO FEAR, Orson Welles' third Mercury Production for RKO Radio, is a topical film of suspense. It is based on the novel of the same name by Eric Ambler. The screenplay is by Orson Welles and Joseph Cotten. It is directed by Norman Foster and concerns an American arms engineer in Turkey hounded by Axis agents. The cast includes Orson Welles, Joseph Cotten, Dolores Del Rio, Ruth Warrick, Agnes Moorehead, Jack Durant, Richard Bennett, Everett Sloane.

CHINA SKY, starring Claudette Colbert with Randolph Scott featured is based on Pearl Buck's novel of the same name which appeared serially in *Collier's*. It is the story of two American doctors—a man and a woman—serving China in the current war. Directed by Robert Stevenson, the screen version is by Ketti Frings.

HITLER'S CHILDREN, Gregor Ziemer's book "Education for Death," is based on the author's research and experiences during 12 years spent inside Nazi Germany in the study of Hitler's methods. It will be produced by Edward A. Golden.

LEOPARD MAN, written by Cornell Woolrich under the title "Black Alibi," transpires in a large South American city and concerns a series of horror murders. Val Lewton is the producer.

TARZAN AND THE SHEIK, stars Johnny Weissmuller. Sol Lesser is the producer and William Thiele the director. Edgar Rice Burroughs is the author of the Tarzan stories and the screenplay is by Carroll Young.

TARZAN TRIUMPHS, starring Johnny Weissmuller, introduces "Zandra," jungle glamour girl obtained after a search for a new Tarzan mate. It is produced by Sol Lesser, directed by William Thiele, based on a novel by Edgar Rice Burroughs, with screenplay by Carroll Young and Lester Koenig.

MAGAZINE STORIES

THE BIG STREET, Damon Runyon's first production, is based on his own original story "Little Pinks," published in *Collier's Magazine*. The story is of a one-sided romance modulating into a great sacrifice against the background of Broadway's and Miami's underworld. Henry Fonda and Lucille Ball are co-starred, supported by Ozzie Nelson, Barton MacLane, Eugene Pallette, Agnes Moorehead, Sam Levene, William Orr and Ray Collins. It is directed by Irving Reis and the screenplay is by Leonard Spigelass.

HIGHWAYS BY NIGHT, based on Clarence Budington Kelland's novel "Silver Spoon" first published in the *Saturday Evening Post,* has a cast headed by Richard Carlson, Jane Randolph, Jane Darwell, Barton MacLane, Ray Collins and Gordon Jones. Peter Godfrey is the director of this story of a young millionaire who drinks and wakes up to find himself involved with gangsters, a murder and a girl. The screen writers are Lynn Root and Frank Fenton.

THE NAVY COMES THROUGH, is the screen version of Borden Chase's story "Battle Stations," the only story ever published twice by the *Saturday Evening Post*. It is a story of the men who man the guns of the Merchant Marine in the Battle of the Atlantic. Principals are Pat O'Brien, George Murphy, Jane Wyatt, Jackie Cooper, Carl Esmond, Max Baer, Desi Arnaz, Lee Bonnell, John Maguire, Frank Jenks, Frank Fenton and Joey Ray. Produced by Islin Auster, the director is A. Edward Sutherland.

I WALKED WITH A ZOMBIE is a story by Inez Wallace which appeared in *The American Weekly*. It is the drama of an American girl who goes to claim her inheritance—a sugar plantation in a lonely Caribbean Island—and becomes involved in voodoo mystery and zombies. It is produced by Val Lewton.

SCATTERGOOD SURVIVES A MURDER is the fifth of the popular "Scattergood Baines" series based on Clarence Budington Kelland's stories, produced by Jerrold T. Brandt. Starring Guy Kibbee in the title role, the cast includes Margaret Hayes, John Archer, Wallace Ford. It was first published in *American Magazine*. It concerns two aged spinsters who are murdered and whose fortunes go to their house cat. Di-

(*Continued on opposite page*)

Depinet, Rathvon, Koerner discuss Season Plans

(Continued from opposite page)

rected by Christy Cabanne, the screenplay is by Michael Simmons.

SCATTERGOOD SWINGS IT will be published in the September *American Magazine*. A musical, starring Guy Kibee, featuring patriotic songs, it is being produced by Jerrold T. Brandt and directed by Christy Cabanne. Screen play is by Michael Simmons.

LADIES' DAY, baseball comedy giving the woman's side of baseball with the central masculine role leaning toward the "Elmer the Great" type of rookie, stars Lupe Velez. In the cast are Eddie Albert, Patsy Kelly, Max Baer, Joan Barclay, Jerome Cowan, Jack Briggs, Iris Adrian and Carmen Morales. Bert Gilroy is producer and Les Goodwins director. The play is by Bertrand Robinson, Bob Considine and E. C. Lilley. Screen writers are Charles Roberts and Dane Lussier.

Making his first appearance before the company's sales organization, N. Peter Rathvon, recently elected president of Radio-Keith-Orpheum Corporation, told the opening session of the convention on Monday, "Our new management, when you stop to analyze it, is not so new."

Robert Mochrie, whose appointment as general sales manager was announced by Mr. Depinet shortly before the convention opened, expressed his belief that strong box office attractions would feature the opening of the new season.

Colonel Richard C. Patterson, chairman of the board, unveiled a plaque behind the dais listing the 385 employees of the company now in the armed service.

A plan to develop at least nine contract players for starring or important supporting roles was explained by Charles W. Koerner, vice-president in charge of the studio. The plan is to feature the newcomers with such popular names as Ginger Rogers, Cary Grant, Charles Laughton, Fred Astaire, Claudette Colbert, Maureen O'Hara, Fred MacMurray and Rosalind Russell. The most promising players now under contract, he said, are Walter Reed, Lee Bonnell, Marten Lamont, Ariel Heath, Mapy Cortes, Marcy McGuire, Joan Barclay, Barbara Moffett and Jane Randolph.

The appointment of Mr. Mochrie to the post of general sales manager was followed by the assignment of Nat Levy to succeed him as eastern sales manager and the promotion of Robert Wolff from New York branch manager to district manager of the metropolitan district. Robert Folliard, formerly branch manager in Washington, D. C., succeeds Mr. Levy as eastern district manager.

On Monday night the delegates attended a screening of Damon Runyon's "The Big Street," and on Tuesday Frederic Ullman, Jr., president of RKO Pathe News, was host to the delegates at a luncheon and tour of the Pathe News office and laboratory.

On the dais with Mr. Depinet were: Richard C. Patterson, Jr., chairman of the Radio-Keith-Orpheum board; N. Peter Rathvon, president of Radio-Keith-Orpheum; Phil Reisman, foreign distribution head; Gordon E. Youngman, vice-president and general counsel; Robert Mochrie, general sales manager; Walter E. Branson, western division sales manager; Nat Levy, eastern division sales manager; Leo M. Devaney, Canadian division sales manager; Harry Michalson, short subjects sales manager; Edward Alperson, general manager of RKO Theatres; S. Barret McCormick, director of advertising and publicity; Charles Koerner, vice-president in charge of production; Perry Lieber, studio publicity director; Samuel Goldwyn, James Mulvey, Roy Disney and Frederic Ullman, Jr., president of Pathe News, Inc.

At Warners' Boston Regional



JOSEPH BERNHARD, vice-president and general manager of Warner Brothers, congratulates Leo Jacobi on his promotion to the New York branch managership, announced by Ben Kalmenson, left, general sales manager, at the Boston regional meeting. Looking on are Roy Haines, center, eastern and Canadian manager, and Sam Lefkowitz, second from right, New York metropolitan district manager.

Bernhard Pledges Aid to Exhibitors

At the second Warner Brothers regional sales meeting in Pittsburgh on Monday and Tuesday, Joseph Bernhard, vice-president and general manager, urged the company's field sales staff to cooperate with exhibitors toward promoting the film-going habit. Mr. Bernhard's talk to the delegates was made by long distance telephone from Washington where he was detained at a conference with the War Production Board.

Ben Kalmenson, general sales manager, presided at the two-day meeting at the William Penn Hotel. He told the salesmen that more personalized service to exhibitors would be necessary as a result of the dislocations caused by the war effort and said the company was prepared to meet the situation.

Mort Blumenstock, advertising and publicity director in the east, discussed the company's press relations.

Mid-Atlantic and central district winners in the recently concluded national sales drive were announced as follows: Harry Seed, Central district manager, second place; Robert Smeltzer, mid-Atlantic district manager, third place. Branch managers were: Fred W. Beiersdorf, Washington, fourth; William G. Mansell, Philadelphia, sixth, and Robert H. Dunbar, Detroit, eighth.

At the first of the regional meetings, in Boston last week, the company announced details of 10 of the new pictures. See MOTION PICTURE HERALD, July 25th, page 15.

The Chicago regional was held at the Blackstone Hotel on Thursday and Friday.

MGM District Meetings Held on Policy

Discussions of policy for the new selling season were being conducted this week by E. K. O'Shea, MGM's eastern sales manager, with district and branch managers from his territory. Those attending the sessions, held at the Hotel Astor in New York, were Rudolph Berger, Washington and Charlotte district manager; Charles Kessnich, southern district manager with headquarters in Atlanta; John Allen, Washington branch manager; Ben Rosenwald, Charlotte branch manager, and Leroy Bickel, Dallas branch manager.

Edward Saunders, MGM's western sales manager, was completing similar meetings with Jack Byrne, district manager for Salt Lake City, Des Moines, Omaha and Denver, and Dexter Kennedy, Des Moines branch manager. Mr. Saunders met earlier with other branch managers, who have since returned to their home territories.

PRC May Change Name to Pathe

There is a possibility that the Pathe name will replace that of Producers Releasing Corporation, George J. Bonwick, vice-president and treasurer of Pathe and treasurer of PRC, said at the regional meeting at the Blackstone Hotel, Chicago, last week. "Just when this will happen I can not say at this time but we have been thinking about it," he said.

O. Henry Briggs, PRC president, said the company was in a position to progress rapidly in the next two years and promised that if the sales department showed a comparable increase in business with the new season's product, based on higher budgets and production costs, with the increase of last year, the quality of next year's product would be scaled even higher.

It was decided at the Chicago meeting that two pictures each season would receive extra exploitation and increased advertising. The two selected for special attention this year are "Jungle Siren" with Buster Crabbe, and "The Yanks Are Coming." Arthur Greenblatt, vice-president in charge of sales, reported that the company's accounts were up 30 per cent.

Those in attendance were Henri Elman, George Topper, Victor Bernstein and Jack Barry, Chicago; Nat Kaplan, Donald Duff, Cincinnati; Lee Goldberg, Bernard Rubin and Jack Lawrence, Cleveland; William Flemion, Robert Snyder and Herbert Foster, Detroit; Sam Abrams and John Bohn, Indianapolis; Beverly Miller, Kansas City; James Jovaney, Cleve Adams, Milwaukee; Charles Weiner, Minneapolis; M. L. Stern, Omaha; Milton, Lew and Dutton Lefton, Pittsburg, and Noah Bloomer and Jack Walsh, St. Loius.

The company's next regional will be in Dallas, August 1-3.

OWI FILM AIM IS TO BEAT NAZIS AMONG NEUTRALS

Kastner explains United Newsreel as First Step in Counter-Propaganda

First official disclosure of the current structure and projected plans of the United States Government's propaganda film program designed for overseas consumption came this week from Lacy W. Kastner, in charge of motion picture activities in the publications division of the Overseas Branch of the Office of War Information, with headquarters in New York. The branch, which embraces press, radio and publications, is under the direction of Robert E. Sherwood. Edward Stanley heads the publications division.

In the recent setup of Elmer Davis as chief of Office of War Information, upon appointment of President Roosevelt to that post in June, all information for official dissemination outside the continental limits of the United States (except Central and South America), whether, radio, publications or motion pictures, is handled exclusively by the Overseas Branch. At present, Mr. Kastner, who was former general manager of Continental Europe for United Artists, is in charge of film activities, with Martin Quigley, Jr., as assistant. It is understood that in the near future a special division for films may be formed.

Prior to the formation of OWI, film activities outside the Western Hemisphere were part of the foreign service of Col. William J. Donovan's Office of Coordinator of Information.

In line with Elmer Davis' recent moves to discard, whenever possible, the mantle of secrecy which hitherto cloaked the activities of federal information services, Mr. Kastner this week in New York discussed the extent of participation by OWI's publications division in forming United Newsreel Corporation recently. He also disclosed plans for a short subject film program created especially for the overseas market.

Newsreels "First and Most Urgent Job"

United Newsreel was the first and most urgent job, according to Mr. Kastner, which the overseas film division achieved. United Newsreel Corporation was formed in May under the auspices of the five American newsreel companies of the parent distributors, MGM, Paramount, RKO, Twentieth Century-Fox and Universal. Each week it prepares a consolidated newsreel from the best footage of each of the five firms. The reels are distributed to various parts of the world through the regular channels of the individual newsreel companies. Shipment of the reels is undertaken by the U. S. Government. This week the eighth issue was completed.

The newsreels are synchronized in 14 different languages including Arabic, French, Portuguese, Turkish, Mandarin Chinese, African, German, Swedish, Finnish and the four basic languages of India.

Formation of United Newsreel, said Mr. Kastner, was based on the fact that the Government felt it was most urgent for American newsreels to get into neutral countries. He said that no American newsreel was sent into Portugal last year. In Switzerland, only 450 feet a week were released by Movietone News in 1941 and this footage was made up in Spain. In India, very little American newsreel material has been distributed.



By Staff Photographer

LACY W. KASTNER

Two British reels were released weekly in Sweden. Portugal and Cairo also played British newsreels almost exclusively.

Mr. Kastner said "Our aim in forming United Newsreel Corporation was to obtain for foreign distribution the best footage of all the American newsreels, combined into weekly releases, which would offset the German product in neutral countries." He indicated some observers believed the United Newsreel issues superior to our domestic releases.

Since the outbreak of World War II in September, 1939, during the time he had toured all the capitals of Continental Europe, Mr. Kastner said he saw and studied the screen technique of the Germans, which, he said, was of superlative quality. "Sometimes," he declared, "after I came away from seeing one of those Nazi propaganda films, I was so impressed with the technical excellence of the picture that frequently I had to remember it was Hitler we were fighting.

"In my opinion, however," he asserted, "99 per cent of the exhibitors in neutral countries, Spain included, would rather play American features and American newsreels than anything else. They know their audiences are eager for news about the United States.

"Our objective in this deparment," he said, "is to offset the influence on neutral peoples which these same Nazi pictures are effecting and to show to all the peoples of the world America's war effort.

"We don't want to talk about the mistakes we have made in the past," he said. "We want to look to the future. We want to show the people abroad that America is doing everything in her power to prosecute, with her allies, the war against the Axis."

The second phase of the program as outlined by Mr. Kastner is to produce one-reel shorts for the foreign market which will "show the progress being made in the United States towards the war effort. We want to depict our American way of life. Through these films we want to show how the standard of living of the average American working man is higher than that of any worker anywhere in the world." These pictures also are to be synchronized in the 14 different languages and will be distributed abroad by the leading American companies. Transportation for these films will be undertaken by the Government.

It is understood that OWI will contract with established producers for making these shorts. The only demand made, he said, will be that the company which gets the contract must produce films of the highest quality. Firms which specialize in producing pictures which apparently suit the specific needs of OWI will be called upon, he said.

The shorts program is being designed to counteract the opinion of some nations abroad, OWI officials declared, that America is not contributing its share in the war against the Axis. "The people of neutral countries have been seeing Hollywood product. They have not seen anything which tells them what our objectives are in the war and how we are going to achieve them."

Negotiating Contracts For First Series

Queried as to the extent of the budget for the shorts production, department heads disclosed that funds had not yet been granted and that they were not prepared to give an estimated or tentative figure. It was disclosed, however, that contracts for the first series of pictures were being negotiated and would be completed as soon as the funds were made available. It also was disclosed that the division was preparing to send field representatives to certain key points throughout the world, whose duty would be to survey areas assigned to them and to report on public reaction to the newsreels and shorts offered through OWI, in addition to all American motion pictures being shown in the territories they visit. They also will make necessary recommendations and suggestions.

It was learned that through certain individuals who currently are acting in behalf of OWI abroad, requests for films have come to the overseas branch from various governments. "For example, India has asked us," Mr. Kastner said, "for cultural films and for pictures on irrigation, cotton growing, power and information in general about the American way of life, particularly the life of the American farmer. These films are very much needed in India at the present time," he said.

U. S. REPORT CITES GROWING COMPETITION IN MEXICO

Department of Commerce notes Rise of Mexican and Argentine Films

"Hollywood is being forced into the background by Mexican and Argentine productions" in Mexico's film theatres, according to a U. S. Department of Commerce report published this week in "Foreign Commerce Weekly," its official periodical.

Analyzing the general condition of the motion picture business, domestic and foreign, in Mexico, the publication declares that "Mexican producers now feel their most serious competition is from Argentina, not the United States," and explains that since the advent of talking pictures, American films, which still maintain their popularity in Mexico's large cities, "are fast being replaced" in outlying sections by that country's own product and Argentine pictures which are produced in the Spanish language.

According to *Foreign Commerce Weekly,* the output of Mexican producers is not adequate to meet the yearly requirement of approximately 650 films, chiefly from the United States and Argentine, which are distributed in the 800 theatres currently in operation.

Mexico's domestic industry, reports the periodical, showed marked improvement in 1941, producing 40 full length features, 12 more than in 1940. "Estimates of production costs of these films vary greatly, but it is believed that the average cost of a feature is between 125,000 and 130,000 pesos (approximately $25,600 and $26,000). The yearly gross income of the country's 800 film houses is estimated at 36,000,000 pesos (approximately $7,380,000)."

Three Main Studios Handle Output

The survey points out that the output of the industry's 27 producers is handled by three main studios which provide film laboratories, technical direction, general equipment and in some cases, financial assistance. "The Banco Cinematografico which was formed in January, 1942, to serve a group of five affiliated picture companies, now handles 60 per cent of their financing and also assists non-affiliated companies. Interest charges are high—from 12 to 15 per cent per annum; collateral is ordinarily required; and frequently the bank resorts to holding a film negative until a loan is paid. Other banks occasionally handle this type of loan, of course," adds the report.

No direct subsidies to the industry are provided by the Mexican Government, but legislation has been enacted in Mexico City requiring local theatres to show domestic films at stated intervals.

The method of import levies by which the industry is "protected," is next discussed. The duty levied on all foreign made positive films brought into Mexico includes the tax on pictures in the Spanish language, which is materially less than the tax on films in other languages. "This regulation has no doubt been helplful to Argentina in establishing a market, but it does not appear to have interfered appreciably with the sale of United States product.

"An entertainment tax, based on the capacity of the theatre, is levied by the municipality in which the theatre is located, and a Federal surtax is figured on the basis of the municipal tax. Although these taxes," says the report, "are actually levied on the exhibitor, in many cases the distributor contributes toward their payment. Distributors also pay Federal taxes of their own plus a censorship fee of five pesos per reel of film."

Adventure and Action Stories Preferred

According to the survey, Mexican theatre patrons prefer "adventure and action stories in the pictures imported from the United States, and Tarzan pictures always enjoy long runs. Comedies also are popular, and western dramas with plenty of shooting rank high, especially in the rural districts."

Referring to standards by which Mexico censors films, the report says: "Central Censorship Agency is the official reviewing board for all motion pictures shown in Mexico. Political propaganda in itself is not generally considered objectionable, but scenes, songs or situations which disparage Mexican traditions or customs, or the presentation of the country's history in an unfavorable light, may cause a film to be rejected.

"There are no restrictions against the portrayal of priests, ministers or representatives of any church," says the publication, "but obvious religious propaganda is not permitted. On the other hand, exploitation of moral entanglements is viewed leniently, and some films are even featured and widely advertised as 'improper for ladies and minors.'"

At present there is no law requiring that pictures with English subtitles be dubbed into Spanish before they are shown in Mexico, but the censors do require the superimposition of sufficient Spanish subtitles to make the story intelligible to a non-English-speaking audience.

Declaring that the film industry in Mexico is "rapidly becoming 'war-minded,'" *Foreign Commerce Weekly* reports that members of the Film Board of Trade now include a patriotic insignia bearing a large "V" and the words "America Libre y Unida" in all their newspaper advertisements and that the national anthem is included as part of each theatre program. In addition, film conservation, according to the publication, is receiving much attention.

"Films no longer suitable for release formerly were destroyed to save storage space, but salvage possibilities now are being studied. It has been suggested that the films either might be sold to enamel or nail-polish manufacturers or be shipped to the United States to be reclaimed for byproducts."

The periodical also touches on the increasing need for 16 mm equipment for education films, pointing out that "there is a good potential market for this type of equipment in Mexico." Many schools, churches, prisons, hospitals and other institutions which are interested in presenting educational pictures are handicapped by the lack of the necessary technical facilities. The only 16 mm projector now owned by a Government institution, according to the weekly, is the new General Hospital in Mexico City, where the equipment is being used in teaching medical and operating techniques.

BOX OFFICE RISE IN PUERTO RICO

Increased business at film theatres in Puerto Rico is reported by the U. S. Department of Commerce in the July 25th issue of *Foreign Commerce Weekly.* According to the publication, box office receipts for April were higher than for any April since 1932, and were almost 10 per cent greater than in April of last year. The Puerto Rican Chamber of Commerce reported that, in spite of poor business in December and January of this year, theatre figures for the 12 months ended April 30, 1942, were up 12 per cent compared with the preceding fiscal period.

Ohio Tax Collections Show Decrease

The Ohio sales tax yield for the first six months of this year amounted to $26,749,091, compared with $29,683,033 for the same period of 1941, a decrease of 9.9 per cent, according to Don H. Ebright, State Treasurer.

The revenue from admission taxes, based on three per cent of grosses and including all amusements, increased in practically the same ratio as the decrease in the sales tax, the 1942 figure being $903,674.62, against $823,415.05 for the first half of last year. A breakdown of figures covering theatres alone was not available.

Greenblatt Tells of PRC Expansion

Producers Releasing Corporation in addition to 29 exchanges in the United States and Canada, now has distributors in nine cities in Great Britain and in 40 other foreign countries, Arthur Greenblatt, vice-president in charge of sales, told a regional sales meeting last week at the Hotel Edison in New York.

McCarty Joins MGM

Barclay McCarty has been appointed to the Metro-Goldwyn-Mayer publicity department by Howard Dietz, vice-president in charge of advertising and publicity. Mr. McCarty was with Columbia on the coast last summer.

WPB Order to Curb Film Use Foreseen

Officials warn Committee Further Cuts must be made in All Footage

from WASHINGTON BUREAU

Direct Government action to limit industry consumption of raw film stock may be taken soon by the War Production Board, members of the Hollywood production priorities committee were warned as they arrived in Washington Tuesday to meet with the WPB.

The possibility that the WPB shortly may be forced to issue an order drastically restricting the consumption of motion picture and still film by the industry, still photographers and amateurs was indicated by officials. They pointed out that Army demand is enormous and steadily increasing, possibly soon to exceed the capacity of the producing factories.

There were many signs that officials in charge of priorities had decided that the voluntary film conservation program already placed in operation by the industry was insufficient. Still greater slashes in the use of undeveloped negative and print stock must be made, it was said. However, no official would permit himself to be quoted. They pointed out that the meeting Tuesday and Wednesday was to seek a joint solution of the question.

A serious shortage of raw stock for commercial consumption, developing as a result of increasing military demand, was the subject of grave discussion Tuesday at the meeting of the committee cooperating with the War Production Board. Wednesday they met again with Harold Hopper, WPB official from the Consumers Branch, who is in charge of the Motion Picture Division.

Must Cut Consumption To Total Used in 1941

The industry representatives were told that they would have to cut their film consumption immediately to at least the 1941 figure, but there was a general impression that if the WPB should issue the order in mind, a much greater reduction might be required.

The committee submitted 24 additional measures of a technical nature which have been adopted to save film, and agreed to meet among themselves in the near future to work out a further program for the maximum conservation of raw stock.

The film situation was only one of a number canvassed with board experts who reported that the steel situation is still tight; that the situation with respect to lenses and vacuum tubes was more critical, and that there had been no favorable developments in rubber so far as civilian consumption was concerned.

While the greater part of the meeting was devoted to a discussion of raw stock supplies, there were some reports of progress on other conservation projects.

The proposal for a new intermittent mechanism which would reduce the amount of film necessary for a picture, advanced at the June meeting, was discussed and it was reported that some progress had been made, but that another month would be required, at least, for perfection of plans. One of the principal difficulties involved in the development of a mechanism which will run less film per minute is that of developing an interchangeable device which will handle both current and new film, thus avoiding making present films obsolete overnight.

Labor, Material Ratio Seen Widening

It was reported also that there is a considerable re-use of material in the industry, and that the former ratio of three parts of labor to one part of material has been widened to five and, in the case of at least one company, to seven parts of labor to one of material.

The discussion of the material situation brings out the information that nails, some months ago expected to become scarce, now are increasingly plentiful. Production currently is ahead of last year, and has been permitted to expand to make possible the increased use of wood instead of metal, urged by the Board.

There was some discussion of the plight of newsreel men unable to obtain new automobiles because of rationing restrictions, which do not countenance new cars or tires for cameramen. It was suggested that some 1942 model cars might be acquired from men going into military service, who would sell their machines without any red tape.

The committee is scheduled to return to Washington next month for another survey of the situation.

Among those at Washington were: Gradwell L. Sears, United Artists; Ed Mannix, Metro-Goldwyn-Mayer; John J. O'Connor, Universal; A. Schneider, Columbia Pictures; Barney Balaban, Paramount Pictures; Earl I. Sponable, Fox Movietone; R. C. Barrows, Twentieth Century-Fox; Joseph Robbins, National Screen Service; Norton Ritchie, Monogram; Ray Klune, Society of Independent Motion Picture Producers; John Wolcott, March of Time, and Alan F. Cummings, Loew's, Inc.

Monroe Greenthal, advertising and publicity director of United Artists, it is reported, shortly will go on leave from his company in order that he may devote his full time to the Government.

It is said that Greenthal is about to become associated with one of the Government agencies in connection with war salvage work in the film industry. Such salvage work is a function of the War Production Board.

Kent Named Chairman Of Tax Committee

Fred H. Kent, vice-president and general counsel of Florida State Theatres, Inc., in Jacksonville, Fla., has been elected chairman of the United Motion Picture Industry Tax Committee for his state.

J. L. Cartwright of the same circuit, located in Tampa, is executive secretary. Other members of the committee include Paul Harrison, who represents RKO and resides in Orlando, Fla., and Earl Fain, exhibitor of Leesburg, Fla.

20th-Fox Lists Second Block for 1942-43

Tom J. Connors, vice-president in charge of sales for Twentieth Century-Fox, on Wednesday announced the company's second block-of-five for the 1942-43 season. They will be released in September and tradeshown at all exchanges on August 10, 11 and 12. Tradeshowings for one special picture, not in the block, "Tales of Manhattan" were also announced.

Pictures in the second block are:

"Orchestra Wives" with Glenn Miller and Orchestra, George Montgomery, Ann Rutherford, Lynn Bari, Carole Landis and Cesar Romero, for release on September 4th;

"Berlin Correspondent" with Virginia Gilmore, Dana Andrews and Mona Maris, for release on September 11th;

"Careful, Soft Shoulder" with Virginia Bruce and James Ellison, for release on September 18th;

"Just Off Broadway," a Michael Shayne detective story, with Lloyd Nolan, Marjorie Weaver, Phil Silvers, and Janis Carter, for release on September 25th;

"Iceland," musical with Sonja Henie, and John Payne, who appeared together in "Sun Valley Serenade," Jack Oakie and Sammy Kaye and his orchestra, for release on October 2nd.

UA Product Talks Move to New York

Final decisions on the United Artists new season's program, and producer deals and other matters on which discussions have been under way in Hollywood for several weeks will be made next week at a meeting of company owner-members in New York, it was reported this week.

Sir Alexander Korda, David O. Selznick and Mary Pickford are to attend the New York meeting. Charles Chaplin, the other owner-member, is expected to send a representative.

Gradwell L. Sears, vice-president in charge of distribution, who attended the coast meetings, is due to arrive in New York Monday, while Edward C. Raftery, president, was to leave for New York early this week.

Miss Pickford left over the weekend for Corpus Christi, Tex., to see her husband, Buddy Rogers, who is in the Army, and was to proceed to New York from there.

Anti-Trust Suit Filed Against Distributors

A $360,000 damage suit was filed in U. S. district court Chicago on Tuesday against RKO, Loew's, Paramount, Twentieth Century-Fox, Vitagraph, Inc., Warner Bros. Pictures, Warner Bros. Circuit Management Corp. and Warner Bros. Theatres, Inc. The plaintiffs, Florence B. Bigelow, Marion B. Koerber, John E. Bloom and William C. Bloom, operators of the Jackson Park theatre, Chicago, charge the defendants with conspiracy under the Sherman anti-trust laws. They contend that the runs granted theatres of the defendants are discriminatory, arbitrary and illegally discriminate against business of the plaintiffs in favor of the defendant exhibitors.

The bill asks for damages of $360,000 and an injunction under the Clayton Act enjoining defendants from enforcing the present Chicago releasing system.

Thomas M. McConnell, who recently resigned as a member of the Chicago arbitration panel and who heard three clearance cases while still a member, is the attorney for the plaintiff operators.

CHINESE EPIGRAM:

一個蘿蔔抵個蛋

"YOU CAN SUBSTITUTE A TURNIP FOR AN EGG ONLY ONCE!"



American Epigram:
"The box-office always feels good when Dr. Lee-O feels the pulse of the public!"



TIME TO FACE FACTS *(and Figures!)*

The new page written in amusement history by amazing "Mrs. Miniver"—
The decision not to advance prices for it!
The phenomenal records set by "Woman of the Year"—
The consistent business done by M-G-M's
"Ship Ahoy," "Tortilla Flat," "Rio Rita" and others—
Public response to spine-tingling "Crossroads" (*Bill Powell, Hedy Lamarr*)
The recollection of a season that included: "Honky Tonk," "Johnny Eager," "Shadow of the Thin Man," "Babes on Broadway," "Dr. Jekyll & Mr. Hyde," "Courtship of Andy Hardy," "Bugle Sounds" and plenty more!
These are FACTS and FIGURES that say:
M-G-M leads as usual in the final check-up
And again the one thing that matters is—*(continued above)*

THE BOX-OFFICE IS YOUR ONLY YARD-STICK!



WHEN YOU SEE A FLASH IN THE PAN REMEMBER:

M-G-M for 18 years has been SOLID!
During days that rocked the world
Through depressions, bank holidays,
Through Consent Decrees and upheavals
Through thick and thin a friend indeed!
Your confidence in these uncertain times
Is correctly placed again in M-G-M.
Just when other folks are taking bows
Along comes Leo arm-in-arm with "Mrs. Miniver"
And that's all you hear from then on—
It's always happened and it always will!

FOR INSTANCE!
LOOK AHEAD AND SEE SOME OF THE NEW PRODUCT FROM YOUR MINIVER MAN!

Ready! Aim! Next Page!

TELEGRAM FROM HOLLYWOOD:

"Clark Gable and Lana Turner take up in 'SOMEWHERE I'LL FIND YOU' where they left off in 'Honky-Tonk.' Preview re-action last night at Glendale was terrific with femme sighs for hottest screen romance in years. Picture teems with lusty action and packs wallop with timely climax that has them cheering in the aisles."



TELEGRAM FROM HOLLYWOOD:

" 'SEVEN SWEETHEARTS' is Leo's sweetheart for the new season. Pasternak's first for M-G-M packs a melodious warmth and romantic charm that captivated preview audience last night at Inglewood. Kathryn Grayson's velvet voice thrilling. Van Heflin steps to stardom and Marsha Hunt and all others round out a perfect cast. Frank Borzage hits 'Seventh Heaven' directorial stride. Here's one to ring all the bells. All the world will love 'SEVEN SWEETHEARTS'."



TELEGRAM FROM HOLLYWOOD:

"Start now to promise the trade that 'FOR ME AND MY GAL' will be one of the great box-office hits of our time. That's what everyone agreed last night after Inglewood preview. Judy Garland rises to newest heights as top musical and dramatic star. George Murphy has never been better. Gene Kelly of 'Pal Joey' fame was hailed as discovery of the year, a definite new personality audience went for. Picture has thrilling timely appeal and crammed with one hit sequence after another. With current vogue of vaudeville revival this is really something to rave about!"



More good news for Mr. and Mrs. M-G-M Exhibitor's happy home on next page.



TELEGRAM FROM HOLLYWOOD:
"It's Mickey Rooney's all-time topper!"



"PANAMA HATTIE"
EAST-WEST PREVIEWS TERRIFIC!

WEST COAST! Alexandria Theatre at Glendale yelled "Uncle" when boisterous Preview audience laughed so hard it seemed like a California earthquake. Sure-fire musical whirlwind with Red Skelton in top form, Ann Sothern brilliant and a screenful of talent, tunes and temptresses.

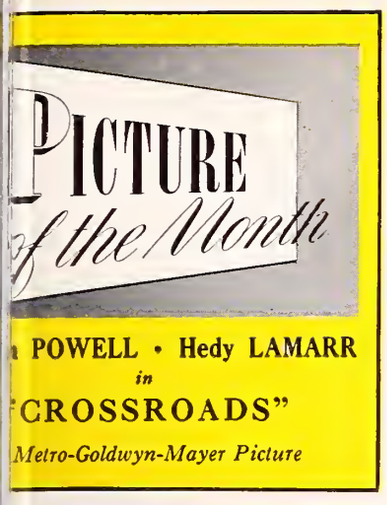
EAST COAST! Preview at Loew's New Rochelle confirms West Coast predictions that "Panama Hattie" is the most uproarious musical show in years. Audience literally shrieked with laughter at Red Skelton and his comic pals. Ann Sothern is a real musical comedy star in a sensational filming of the long-run Broadway stage hit!

As We Go to Press!
ANOTHER TELEGRAM FROM HOLLYWOOD:
"Here's a sleeper but it will wake up America. Last night's sneak preview of 'THE WAR AGAINST MRS. HADLEY' sneaked up on everybody. It packs a wallop you won't forget. You'll have to see this for yourself and the sooner the better you'll feel!"

LEO IS GREATEST WHEN THE NEED IS GREATEST!

Read every word of what follows because then you'll know why all Hollywood agrees that the M-G-M Studio in all its years has never housed such a wealth of product and personalities! In addition to the marvelous attractions already previewed and pictured on this and earlier pages here are brief flashes of coming entertainment headliners:

(Continued on next page)





ove: *Reproductions of the top sections of M-G-M's two :brated magazine columns that appear every month in leading publications.*

CONSISTENCY IN PROMOTION TOO!

The next time you see the momentary flash of a one-time stunt or read about an occasional magazine campaign in the industry, bear this in mind. M-G-M reaches 166,000,000 readers *every* month of *every* year with its famed columns "Lion's Roar" and "Picture of the Month." They sell tickets for exhibitors *everywhere* through reserved and preferred positions in 29 leading national magazines. Plus continuous monthly full-page advertising in every issue of all fan magazines! Plus *frequent* large scale full-page national magazine campaigns (currently on "Mrs. Miniver"). Plus continuous week-after-week two-column teaser ads on forthcoming pictures attaining 14,000,000 circulation per insertion in 145 key city newspapers. Only one company spends such fortunes to pave the way to your box-office. And only one company does it *consistently!*



MRS. MINIVER'S NEXT BIG HIT IS "RANDOM HARVEST"

At left is an early scene still from the famed best-seller in which Ronald Colman and Greer Garson co-star.

(*Continued from preceding page*)

The new Andy Hardy picture (title to come) is timed red hot to the minute and wowed the first preview audience.

Robert Taylor, Charles Laughton and Brian Donlevy in a powerful sea drama of the present war, filmed in cooperation with the U. S. Navy, tentative title, "Cargo of Innocents."

Katharine Hepburn and Spencer Tracy reunited in the best-seller "Keeper of the Flame" to meet the demand of the public that set records for their "Woman of the Year."

"Kismet" goes before the cameras shortly with William Powell in the title role.

"Whistling in Dixie" is a sure-fire vehicle for Red Skelton, the hottest firecracker on radio today, whose popularity is reflected in his current releases "Ship Ahoy", "Maisie Gets Her Man". (And soon "Panama Hattie".)

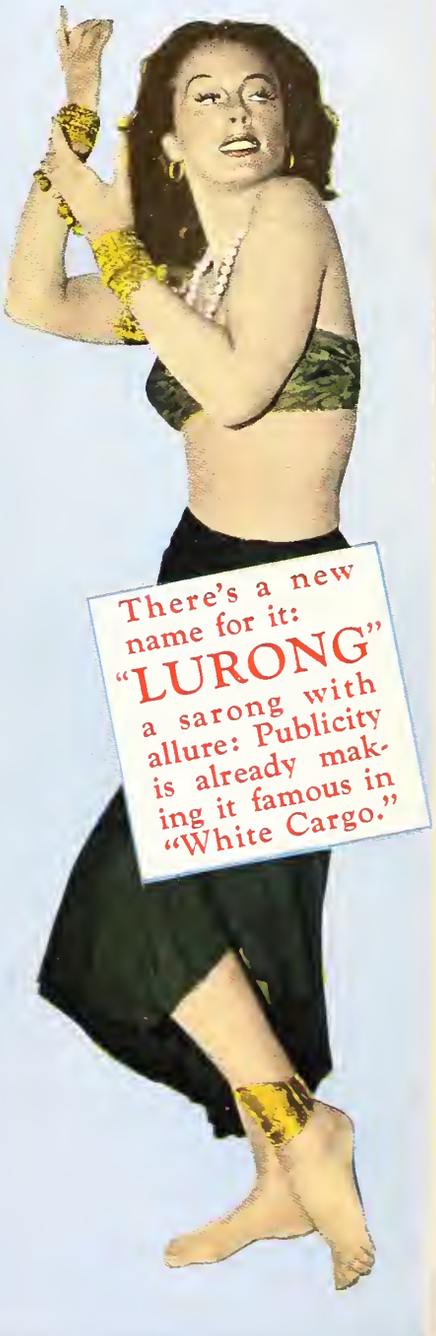
"Cairo," a smouldering song-filled romantic musical drama starring Jeanette MacDonald and Robert Young, is just what the fans want!

Watch for "Tish," a surprise treat based on Mary Roberts Rinehart stories.

Yes indeed, you've seen just part of the M-G-M product story in these pages and it's the sweetest story every told in motion picture annals.

That old love affair is still going strong!
Let's peek on the next page!

Hedy Lamarr as Tondeleyo in "White Cargo"




LEO of
M-G-M
MISS
BOX-OFFICE

UNITY!


Patriotic
Theatres
Sell
War Bonds
and
Stamps!

$14,000,000 ANNUAL CANDY SALES ARE THREATENED

Reduction in Volume and Variety seen When Present Stocks are Cut

The sweet tooth of America's motion picture audience, and the substantial revenue which many exhibitors obtain from confectionery sales face short rations for the duration.

Raw materials for candy manufacture are fast approaching the critical shortage stage and although there are sizeable inventories on hand of chocolate bars, gum drops and other confections featured in theatre vending machines and candy counters, the makers see a sharp reduction in both volume and variety as soon as these stocks are depleted. Already extensive efforts are being made to stimulate public interest in substitutes.

Dried fruits, raisins, nuts, cakes and several varieties of soy bean confection are being tried in a number of theatre situations. Their acceptance has been varied, but the circuits and concessionnaires that have tried them are hopeful that the public will accept the substitutes as supplies of chocolates and other standby sweets diminish.

Prudent exhibitors are trying out substitute confections now to find out those the public likes best and to acquaint patrons' tastes with changes to come. It would appear wise, too, to contact local jobbers and makers for forecasts on local supply.

Income from the sale of soft drinks, candy confections and other refreshments in theatres has been estimated at $14,000,000 a year by the U. S. Treasury. Other sources place the total revenue to theatres from this sideline at $16,000,000 a year, possibly more Profits from candy vending in theatres are reported high with large operations at a margin of at least 50 per cent. Many theatres, report 40 per cent or more profits on volumes ranging from $30 or $40 a week in small town and neighborhood houses to several hundred dollars a week in the big situations where as many as 25,000 admissions a week are recorded. Higher costs and scarcity are cutting deeply into these profit margins however.

Circuit Theatres Large Consumers

Evidence of the success of candy sales as a "clear" revenue producer is seen in the fact that better than two thirds of the large circuits have machines or counters in their theatres. Paramount, Fox West Coast and other big chains maintain their own buying and servicing divisions. Others, including Warners, Loew's, RKO and regional circuits have contracts with concessionaires and receive a percentage of the revenue.

An increasing number of theatres, particularly among the smaller circuits, have ended their contracts with concessionaires within recent years to take over candy operation directly. They have found that the profits more than justify the time and trouble needed to keep stocks full and check sales. They buy from local candy jobbers who feature name-brands of merchandise.

BAR VENDORS IN HALIFAX

Automatic vending machines selling candy, cigarettes and similar merchandise have been barred in Halifax, N.S., by action of the City Council. The measure was passed at the behest of local merchants. Machines have been a profitable source of revenue for many theatres in the city and the law has added to the cost of merchandising candy, cigarettes, etc., in theatres inasmuch as a counter attendant must be employed. A number of theatres are expected to drop their vending sidelines in consequence.

This growing business is now threatened by wartime shortages in at least three of the six principal ingredients for practically every type of candy bar. These basic materials are sugar, cocoa, vanilla, nuts, corn syrup and gellatin. Shipping problems have cut imports of chocolate, sugar and vanilla.

Sugar allotments to candy makers have already been cut to 70 per cent of the amount used in May and June 1941 by the Office of Price Administration. Manufacturers expect further cuts. Chocolate and cocoa bean products have also been rationed on a basis of 70 per cent of previous annual consumption and further restrictions are foreseen.

Cocoa, Flavoring Stocks Low

Imports of cocoa, the trade reports, are now less than one fifth of previous years. They estimate that under stringent rationing the available stocks will last about one year. Vanilla, gum arabic and other imported extracts are also vanishing. Makers will get no more, and the output of synthetics is limited. Present supplies will last about ten months.

Cocoanut oils, also used in candy making, are no longer imported. The Philippines were the principal source of supply. Shredded cocoanut and cocoanut candy bars will be just a memory when the present stock is eaten.

The 1,200 makers of candy are busy trying to work out ersatz recipes and candy bars that will use a minimum of scarce supplies yet appeal to buyers. There is no substitute for chocolate. Chemists can make an ersatz version, but they admit it is not on a par with the real thing.

Chocolate coatings consequently will become thinner, solid chocolate bars are likely to vanish, and there will be an increasing use of caramels, gum drops, hard centers, nuts and other commodities that can be made from homegrown materials. Corn syrup and dextrose is replacing much sugar.

Packaging is also a candy problem affecting theatre sales, where the majority of items are five cent bars. Cellophane was barred as a candy wrapper by the OPA on June 8th. Transparent packages have been an important visual appeal to theatre patrons.

Tinfoil and aluminum foil have already disappeared from most wrappers, requiring more careful storage of candy and the more careful protection of merchandise from oils, odors, or dirt.

Vending Machine Manufacture Stopped

Vending machines, used largely in theatres, particularly those in the 2,500 to 5,000 admissions a week class where volume is not ordinarily large enough to support a counter may no longer be manufactured. Replacement parts are obtainable, but likely to grow scarce soon.

The automatic vending machine makers, and large concessionaires, are now reconditioning machines which were replaced by newer models and removed from theatres. Charles O'Reilly, head of the Sanitary Candy Corporation at New York, one of the largest of the concessionaires, said that his company was fortunate in having several hundred of these machines, as well as some new ones, in storage to take care of needs for the next year or more. He also said that the company had a large stock of candy on hand and affiliations with a manufacturer which would enable continued service to Warner, RKO, Fox and other circuits where he operates concessions.

Paramount's candy department, headed by Max Schosburg, also reported that it had supplies on hand for the immediate future. Mr. Schosburg said the department was also testing public response to packages of salted nuts, brittle, fruits and soy beans. The soy beans have been tried with some success in several theatres, it was said. Their installation has been accompanied with display material calling attention to their high nutritive value.

Popcorn Supply Seen Holding

Of all the theatre vending lines popcorn appears least likely to suffer. Although new machines are generally unavailable there are plentiful supplies of homegrown corn, butter and salt. The machines are popular in many small town operations, particularly through the South and Middle West.

Cola drinks and other bottled or fountain soft drinks using syrup and sugar bases are also subject to rations. Growing interest by theatremen in the revenue possibility of soft drink bars or fountains in their theatres has been generally thwarted. They can obtain neither the materials to construct the lounges, nor the drinks to serve in them.

Prices of candy have been frozen by the OPA at March levels, but manufacturers are appealing the ruling on the basis of increased material and construction costs. An increase may be granted. Also bars are growing smaller, and lighter. Machines will be able to handle them however.

Sees Studios Eager to tell Soviet Story

Nicola Napoli, Artkino Head, says Only 3 Pictures are Under Way

That Hollywod producers have shown "enthusiasm" for picture ideas based on the defense of the Soviet Army and the Russian people against Hitler's invasion, was observed this week by Nicola Napoli, president of Artkino Pictures, Inc. Mr. Napoli returned last week from a three-month stay on the West Coast.

"Hollywood is eager to do its part in telling the American people about the war effort of their Russian allies," he said in New York Monday. "At every studio I visited, producers, directors, writers and actors expressed admiration for the fight the Russians are waging against the Nazis and indicated their eagerness to translate some of the drama of the struggle to the screen."

Mr. Napoli, who heads the American distributing firm for Soviet films, declared that "we need 'Mrs. Minivers' about Russia and China and we need them now."

He said that despite the recent and numerous announcements from many sources of production plans for films with Russian backgrounds, only three pictures "are definitely under way: MGM's 'Scorched Earth,' Columbia's 'Caviar for the General,' and Warners' 'Mission to Moscow.'" According to Artkino's president, preparation on a number of films, including two announced by Alexander Korda, "In the Rear of the Enemy" and "The Thirteen," and Arthur Hornblow's "Song of the Red Army," have bogged down. Plans for these and others were reported in MOTION PICTURE HERALD on July 18th.

May Supply Background Material for Films

Mr. Napoli asserted that in his opinion, at the moment, "Hollywood isn't pushing hard enough." He indicated that the industry here is "perhaps a little behind that of other countries—England, for example—by not utilizing the value of the screen for stimulating the people towards greater war effort. Our whole job is to win the war as quickly as possible and everything we do must have that objective at the outset," he said.

He intimated that some Hollywood leaders who have gone on record as to the timeliness and morale value of making films about our Russian allies perhaps may find their enthusiasm tempered by the war headlines from the Soviet front. He also asserted that some producers underestimate the extent of interest shown by the American people in Russia's fight against Hitler.

Mr. Napoli said that during his stay in Hollywood he discussed with major producing companies the possibilities of Artkino supplying background shots for contemplated pictures about Russia. He said that he was currently arranging to get specially prepared material from Moscow for Warners' "Mission to Moscow." Artkino, he declared, is ready to offer similar assistance to all American companies which plan this type of film and may require library shots of the Red Army, Air Force, Navy or Soviet civilians. Terms of such assistance, however, were not disclosed.

"Moscow Strikes Back," the most recent film to come from Russia, according to Mr. Napoli, will open within two weeks after the closing of "Eagle Squadron" now at the Globe theatre, New York. Edward G. Robinson did the narration and the commentary was written by Eliot Paul and Albert Maltz. He reported that a number of Hollywood firms were interested in the distribution of this picture and that at least two "are still dickering" as to terms. It is understood they want to buy it outright, but Artkino wants a percentage deal. "Government officials who have seen the film," he said, "are enthusiastic about it and consider that the picture has great importance as a morale-builder and would like to see it played throughout the United States."

In discussing "Girl from Leningrad," the remake of the Soviet film now in production which will be distributed by United Artists, Mr. Napoli reported that shooting will begin about September 15th. About 30 per cent of the picture will be taken from the Russian original, he said, and new material, supplied from Moscow, will be inserted to bring it up to date. Gregor Rabinowitch and Eugene Frenke are producing; director and cast have not yet been assigned. The script is being written by Howard Koch, who has been released from Warner Bros. to work on the picture with Aben Kandell.

It is understood United Artists has agreed to release the film "with or without marquee names," that their feeling is the script is the most important consideration. Mr. Rabinowitch has a record of 70 films produced in Europe. "Girl from Leningrad" will be his first American production.

Artkino is supplying the required new material and also has a financial interest in the deal, although details of the agreement between the company and the two producers were not disclosed by Mr. Napoli.

No deal has been made for any other remake of a Russian picture, he said, adding that one of the difficulties in arranging for remakes is that Artkino holds rights only for the Western Hemisphere and that distributors prefer obtaining world rights to Soviet productions to insure greater returns.

Among the new pictures expected to arrive in America from Russia within the next month are: "Siege of Leningrad," a full length feature; "Ivan the Terrible," the Serge Eisenstein historical production, and "Masquerade," another feature film.

RUSSIAN SYMPHONY IDEA FOR FILM

A number of Hollywood producers are interested in an original Soviet film script based on the Seventh Symphony written by Shostakovitch, Russian composer, whose work had its American debut recently over the National Broadcasting Company, with Arturo Toscanini conducting. This was disclosed by Nicola Napoli, president of Artkino Pictures, Inc., in New York on Monday.

According to the Artkino head, this script, which was written in the USSR, is among a few others now receiving consideration on the west coast. He said that Leopold Stokowski is interested in making the score for the film. If negotiations are opened, according to Artkino, Moscow has promised to supply original material and the suggested script, which is based on the defense of Leningrad.

The NBC performance of the symphony was termed by New York music critics as the most important musical event in America in a decade. It was broadcast July 18th on a national hookup and throughout the world through NBC's short wave facilities.

Miss Hellman signed for Russian Story

Samuel Goldwyn announced in Hollywood Tuesday that he had engaged playwright Lillian Hellman to write a story, as yet untitled, which describes the effect of war on a group of Russian children and the part they play during the invasion of their homeland by the Nazis. This is Miss Hellman's first story to be written directly for the screen.

It is reported that the author of "Watch on the Rhine," "The Little Foxes" and "Children's Hour" originally intended the story for a play but that she abandoned her first draft and switched to writing a film script because she wanted to get her tale about the young Russians on the screens of the world as "quickly as possible."

Miss Hellman and a director will go to Russia to gather photographic background and story material for the picture, and Mr. Goldwyn already has obtained the necessary visas, it was said. He plans production as soon as the script is completed. The cast will be announced later.

Warners Plans Short On Soviet Dance

"A Nation Dances," is the title of a two-reel subject announced by Warner Bros. this week for its short subject program, which will be made from footage of a national dance festival filmed in Moscow while that city was being bombed.

Rejoins Circuit

Fred Frechette, former manager of the Bijou, Holyoke, Mass., recently sold to Western Massachusetts Theatres, has rejoined Liberty Theatres in Springfield, Mass., as manager of the Garden. He replaces James Altree, who will substitute for managers on vacation.

Unit at New London

A unit from Twentieth Century-Fox, headed by Otto Brauer, director, is in New London, Conn., to make scenes at the submarine school for the color picture "Crash Dive."

PICK OF PRODUCT GOES TO SOLDIERS ON ALL FRONTS

Overseas Service and WAC send 16 mm Films, Often Only Form of Recreation

Motion pictures are at the fighting fronts of the world. The latest and finest screen entertainment which Hollywood has to offer now is providing a means of relaxation and contact with home for soldiers of the United States on every front.

These pictures, the pick of current releases, reach our troops regularly through the Army's Overseas Motion Picture Service and the War Activities Committee of the motion picture industry, which provides free 16 mm prints. In most instances these films are the only entertainment or recreation available for soldiers at battle stations in remote U. S. outposts.

Much of the story behind the Overseas Motion Picture Service cannot be told. It involves far flung troop dispositions and numbers and other information which is the concern of none but the General Staff. Booking charts for the overseas service are as carefully guarded as the plans for a new gun.

But the importance of screen entertainment to the morale of America's fighting men can be told. The files of the Special Service division of the War Department, headed by Brigadier General Frederick H. Osborn, include many enthusiastic reports from post commanders on the overseas picture service. Veteran officers in the morale branch say that never before have "front line" troops been in such fine mental condition. They attribute much of this spirit to the regular recreation and contact with home afforded through the 16 mm film program.

Eight Exchanges Are At Secret Locations

Prints of selected pictures in 16 mm "non flam" film are donated to the Army by the War Activities Committee. Every company is represented with features and short subjects combined in 90-minute programs. Color prints have been provided, too.

These prints are turned over to the Army Motion Picture Service at New York. The service maintains eight exchanges at strategic, secret locations overseas. From these the pictures are serviced to the most remote outposts.

Three shows a week is the aim for every post. The Overseas Motion Picture Service, given an unqualified priority by the War Department, is getting the pictures there with a speed and efficiency which sets something of a record in film distribution. All available transport methods are used, including the air. When one post shows a reel it is then shipped on to the next station.

The industry, through the War Activities Committee, now supplies all pictures requested by the Army without charge. The 16 mm prints are delivered to the U. S. at New York, in the can and ready to go, usually many weeks before a picture is in general release in this country.

Almost 300 feature pictures have been supplied to the Army by the WAC, and nearly 350 short subjects. As of July 1st 231 titles had been shipped. The number of prints varies.

Pictures are selected by the Overseas Motion Picture Service and War Activities Committee, drawing on the more than 20 years' experience in soldiers' film preference of the Army Motion Picture Service, which operates non-profit theatres in U. S. camps.

The selection generally runs to lighter entertainment. Almost all of Hollywood's musicals, better comedies and action pictures are sure of an overseas exhibition. The serious dramas, and war pictures, also are chosen. "Mrs. Miniver" was on its way to the troops even before it opened at New York. So was "This Above All."

Westerns, mysteries and the liveliest action pictures also are included in the 90-minute package shows, with one or more short subjects. Comedies, cartoons, travel, educational and special shorts are included. The United Newsreel, compiled by the five newsreel companies for foreign release, is shipped weekly by the Overseas Motion Picture Service.

Eleven Producers Are Participating

Each of the 11 producers is participating in the program. Many pictures, not destined for U. S. screens until the new season starts in September, are already in Army circulation abroad.

To date MGM has provided 41 feature titles. Other companies, with the number of titles released to the Army overseas service are: Warners, 26; Columbia, 30; 20th-Fox 28; Paramount, 25; Universal, 32; RKO, 20; United Artists, 10; Monogram, 13; Republic, 11 and Producers Releasing, 5. They also have contributed shorts subjects.

The service was organized by the Army with appropriated funds last year to furnish free amusement and recreation through 16 mm pictures for members of task, overseas expeditionary forces and base commands not receiving 35 mm service. Originally it rented 16 mm prints from the industry. Then, through the War Activities Committee, the 11 major producers undertook to supply titles free of charge.

Colonel J. A. Williamson, who organized the Overseas Service and is credited by industry sources with much of its success this week was assigned to field duty. R. B. Murray, civilian general manager of the Army Motion Picture Service, will take over direction of the Overseas Service.

The agreement between the Army and the distributors stipulates that the pictures are to be shown only to uniformed U. S. fighting men outside the U. S. Prints ultimately will be returned to the distributors.

The Overseas Motion Picture Service provides complete projection equipment to all posts. It is one of the principal duties of the morale officer of each unit. The outfits are complete, with generators, converters, spare parts, screens and everything needed to give a show anywhere.

Major Thomas Johnson, assistant chief of the service, at Washington disclosed how the 16 mm field service was developed during maneuvers in Louisiana last year. A former theatre man with Paramount midwest partners, and later with the Oklahoma network, he was assigned to provide entertainment with two 16 mm projectors and a few thousand feet of film.

Ingenious Devices Used To Keep Show Going

Screens and projectors were set up in churches, schools, swimming pools and under the open sky, he recalled. Often, by concealing projectors and screen in trucks, it was possible to give a show in the woods under blackout conditions. Much the same conditions now prevail overseas.

The reports on overseas showings describe many ingenious efforts by morale officers to insure that the "show goes on." They now are arranging entertainment for soldiers under real blackout and camouflage restrictions. Often the screen shows are the only relaxation afforded troops on the constant "alert."

The Army does not like direct quotations from commanders' reports. But many high ranking officers have expressed thanks directly to the industry for the pictures.

In Ireland, General Hartle, commander of the forces there, recently wrote his appreciation, declaring "the troops of this command are greatly benefited . . . the films that are coming through are first rate . . . and I shall look forward to your future releases."

Major General Charles H. Bonesteel, commandant of the Iceland base, expressed similar appreciation following a recent Iceland screening.

"ARMY PREMIERES" FOR MANY FILMS

Many of Hollywood's newest pictures are having "world premieres" at some strategic Army base in an overseas combat area, through the service which provides screen entertainment for American soldiers wherever they may be. Among recent films receiving "Army premieres" was MGM's "Tarzan's New York Adventure," which had its first showing before a khaki-clad audience of several thousand at an Army theatre in Iceland.

Hold Comerford Day

The annual Comerford Day was observed last Thursday at the Boys' Camp, Dunn's Lake, Scranton, Pa. The day is observed annually in honor of the late M. E. Comerford.

"MAKE WAY FOR ANOTHE
BEST 20TH CENTURY-FO





"PACE

"CERTA

ICK A DATE
EARLY

AND SOON!"
—*The Independent*

Directed by Gregory Ratoff • Produced by William LeBaron

MUSICAL IN THE TRADITION!"

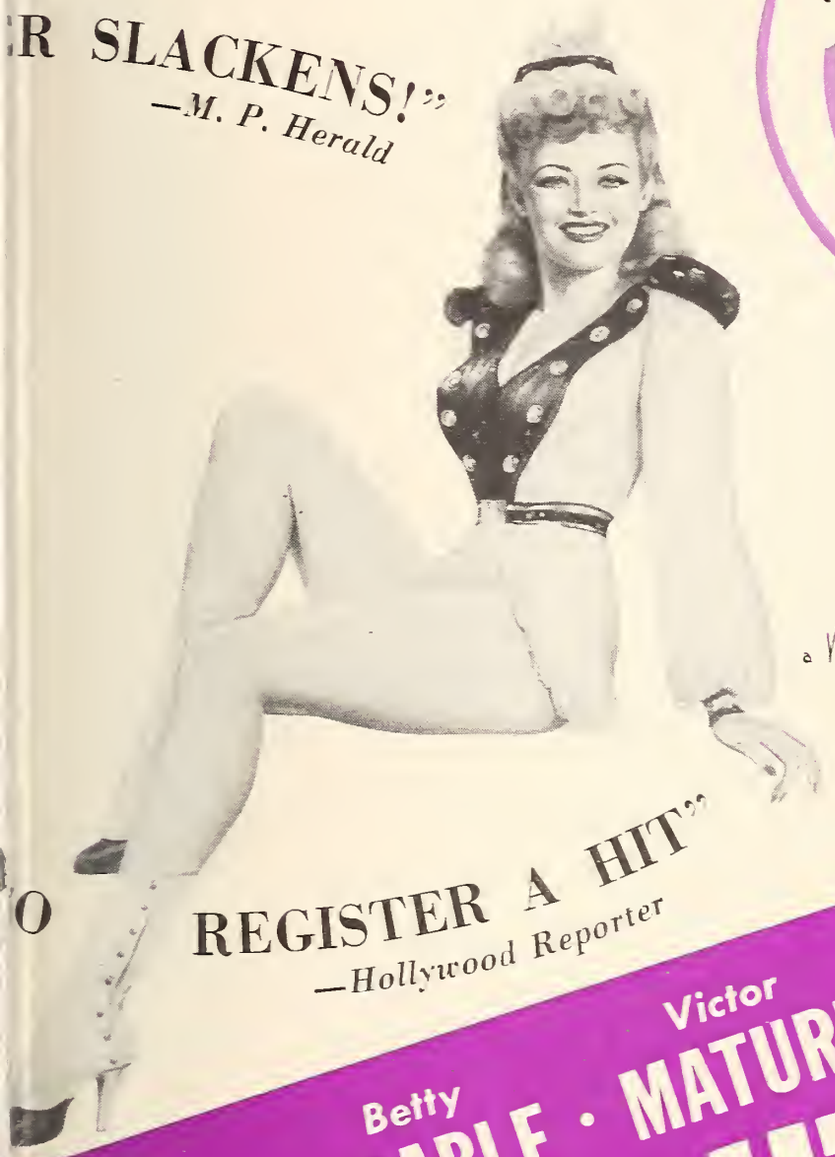
—Motion Picture Daily

"SHOULD LURE THE PUBLIC IN DROVES

—Film Daily

ER SLACKENS!"

—M. P. Herald





TO REGISTER A HIT"

—Hollywood Reporter

Victor Betty John

MATURE · GRABLE · PAYNE

FOOTLIGHT SERENADE

JANE WYMAN · James Gleason

Phil Silvers · Cobina Wright, Jr.

Screen Play by Robert Ellis, Helen Logan and Lynn Starling · Based on a Story by Fidel LaBarba and Kenneth Earl

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Studios Maintain Active Pace

Despite the agitation, recorded elsewhere in MOTION PICTURE HERALD, for action in the direction of protecting the industry, or an amendment or an adjustment of the Quota law, statistically the present time is not the worst the British studios have faced. At the moment of writing no less than a dozen pictures are in actual process of production, with others ready to take their place, in a state of advanced preparation, or merely waiting for available studio space. Programmes of production have been announced during the past week or so which justify the term "ambitious," and which indicate that more than one company, undeterred by the shortage of studios, material and manpower, is determined to materialize its plans for continued production of pictures for both domestic and world markets.

In the field of actual physical production a survey shows that pretty well every studio available is at present in occupation by production companies. Denham, with most studio stages available normally, is packed to capacity, which is not the same thing as pre-war capacity because many stages are otherwise reserved, less labour is available and some of the buildings have been destroyed by enemy action.

Most active at Denham at the moment is the Michael Powell-Emeric Pressburger unit, known as The Archers Film Productions. Mr. Powell and Mr. Pressburger, who wrote, produced and directed "49th Parallel," have gone to work on two films at Denham. One, "The Life and Death of Colonel Blimp," is more ambitious than the other, "The Silver Fleet." The "Colonel Blimp" picture is an ambitious opus, filmed in Technicolor, and epitomising the clash of ideas between the old generation and the new, covering the last 40 years between the Boer War and the present war, showing that Blimps are not born, but made, and telling the life story of one individual Army officer to prove the thesis.

Colonel Blimp Is a Typical Englishman

Colonel Blimp is a typical Englishman, but, say his producers, no longer typical, with virtues and faults, a sportsman, ingenuous but old fashioned. The film will show "The Colonel" is on the way out. It may not surprise some to know that for this tilt at such an established institution official cooperation was refused and in particular permission was not given for Laurence Olivier to be released from the Fleet Air Arm to play the title role. Roger Livesey has now taken over the part of Blimp, with Anton Walbrook as a German: an Uhlan officer in 1902, a prisoner of war in 1918, and refugee from Nazism in 1939. Deborah Kerr plays three roles, a governess, a nurse and a 1939 girl in khaki. Georges Perinal is director of photography, with Michael Powell directing. G. F. D. will distribute.

Elsewhere on another Denham stage, a second Archers Film Productions unit has taken the floor with "The Silver Fleet," a picture written especially for artist Ralph Richardson, who has been released by the Admiralty to play in the film. Vernon Sewell and Gordon Wellesley, the authors, will direct and Michael Powell produce.

▽

Finishing touches are being applied at Denham by Marcel Hellman to his latest picture, "Secret Mission," which Harold French has been directing, with Carla Lehmann, Hugh Williams and Roland Culver. It is a story of espionage and rebellion in German-occupied France.

On another Denham stage RKO Radio is at work on their latest British production, as yet untitled, and in which Eric Portman and Ann Dvorak are starred. Lance Comfort, director of "Penn of Pennsylvania" and "Hatter's Castle," is directing the two stars in a story which has a distinctly war flavour and tells of the operations of Nazis in Britain at the present time. Victor Hanbury is producing.

Two Cities Films Is Expanding Program

With actual production on "In Which We Serve" completed, Two Cities Films is losing no time in developing its future programme. Production currently is going ahead on the film of women in khaki, "We're Not Weeping," which initially started operation at the Highbury Studios but has since moved elsewhere and is at present working on location in one of Britain's largest A.T.S. training camps. The seven girl stars who are under the direction of Adrian Brunel, with producer Derrick de Marney in charge, are epitomising the lives and careers of British women during the present war. No leading man has yet been assigned to face this septette of beauty.

Leslie Howard, who recently has become associated in a closer degree with Two Cities Films, already has left his mark on the "We're Not Weeping" picture, upon which he will exercise a supervisory interest.

Meanwhile an ambitious expansion of activities has been announced by Two Cities Films which has associated itself with Misbourne Pictures, Ltd., the company under which Leslie Howard Productions operates. Under the agreement between the two the resources of both these companies will be pooled and productions made in closest cooperation. Mr. Howard has joined the board of Two Cities Films, Ltd., and Major Sassoon, one of the pioneer directors of Two Cities, has joined that of Misbourne.

Fillipo del Giudice, recently appointed managing director of Two Cities Films, of which he previously was general manager, not only has obtained the association of Mr. Howard, but also of John Sutro, managing director of Ortus Films, producers of "49th Parallel." The company has obtained studio space not only at Denham and Highbury, previously acquired by them, but at Welwyn and other studios within the Greater London area, which will enable them to materialise their production programme.

Coward Planning "Happy Breed"

With "In Which We Serve" concluded, Noel Coward at present is working on the initial details of his "This Happy Breed," which will go into production at Denham later this year.

With "We're Not Weeping" in full swing, Two Cities proposes to launch shortly at least two further pictures, "This Demi Paradise" by Anatole de Grunwald, and a picture written and produced by Jeffrey Dell, author of "Nobody Ordered Wolves."

Two Cities plans to make at least nine pictures each year, most of these of world market calibre; others will be added to the total plan.

A significant feature in the Two Cities scheme is a guarantee of all production costs in the United Kingdom, with freedom of negotiation for distribution throughout the rest of the world. With these two points Del Giudice believes he will free his company from the shackles of distributor interference.

"In Which We Serve," of course, is being distributed by British Lion. The first two pictures made under the new Two Cities' banner will be for General Film distribution.

Ealing Studios Also Busy

Active, too, at the present moment is Michael Balcon's Ealing Studio organization, which currently has two pictures on the floor, one of them "They Came in Khaki," the Cavalcanti production dealing with air-bourne attacks on Britain, in which Frank Lawton, Leslie Banks and Basil Sydney have leading roles. The other is "The Bells Go Down," which is just leaving the floor at Ealing to make room for the former production, which has been in the location stage "Somewhere in England."

Tommy Trinder, British comedian, is the star comedian of "The Bells Go Down," which deals with the work of the British Auxiliary Fire Service.

An ambitious picture on the Ealing programme is said to document the story of the British Broadcasting Corporation, which this year reaches its 21st birthday. Scenario writers Angus MacPhail and Diana Morgan have been set to devise the script and choose from the wealth of material suitable sequences for the screen epitome of the British radio organisation.

On the tapis also, and awaiting trade show, is "Chetnik," story dealing with the Serbian guerillas. In preparation are "Saga of San Demetrio," which Charles Frend, director of "The Foreman Went to France," will make.

Due also to be made are two Will Hay comedies, "My Learned Friend" and "Bob's Your Uncle;" "The Road to Addis," to be directed by Cavalcanti; and an episode of the Guards at war, which Harry Watt, of "Target for Tonight" fame, will make under the title "Umpety Poo."

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At Gaumont-British's Shepherd's Bush studios the eighth week of shootinng has been reached by Gainsborough on the Arthur Askey comedy, "King Arthur Was a Gentleman," which Marcel Varnel is directing under the production eyes of Maurice Ostrer and Edward Black.

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At Warners' Teddington studios George King Productions are at work on "Tomorrow We Live," another war subject with a French flavour, which is to be released by British Lion.

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At Elstree quick-fire comedian Max Miller is in full swing with a new British National comedy, "Asking for Trouble," which Oswald Mitchell is directing.

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At Welwyn the fourth week of shooting has been reached by Associated British on "Women Aren't Angels," in which comedians Robertson Hare and Alfred Drayton are being directed by Lawrence Huntington, with Gunther Krampf in charge of photography. That concluded, Associated British will continue immediately with "Thursday's Child."

Milder Plans London Trip

Max Milder, Warner Bros. chief in Great Britain, returned to New York this week from the coast, where he conferred with Harry M. Warner and Col. Jack L. Warner. He is planning to return to London in about a week.

BRITISH INDUSTRY DEMANDS ACTION ON PRODUCTION

Sharp Decrease in Output, Inability to meet Quotas lead to United Protest

by AUBREY FLANAGAN
in London

Whatever internal differences may mark the current relations of the various industry sections here—and there is quite an array—there is unity, solid and unsullied, on one point of policy, that something must be done without further delay, about the production industry.

Just what the various groups want done is both variable and at times obscure. That none the less some action will be taken by the Government in the near future would seem a fact worth gambling on.

The inordinate decrease in production—figures have already been published in these pages—the inability of distributors and exhibitors to fulfill their quota obligations, the lack of stability in the whole industry position, have driven all sections and organisations to intense and vociferous revolt against the present condition. Exhibitors, producers, labour unions, even the Films Council itself, have been moved to demand swift action. Parliament itself more frequently than usual of late has been the scene of protests or pleas on the part of industry spokesmen among the legislators.

The fact that the Government's own mouthpieces have preserved a spirit of urbane and sanctimonious placidity, denying the existence of any cause for alarm, expressing official satisfaction with the position, has exasperated industry groups to loud and emphatic protest. It is not necessarily significant.

Fulfilling Quota No Easy Task

Most coherent of all the recent forums in which quota has been discussed is the General Council of the Cinematograph Exhibitors Association, whose exhibitor members are not least of all among the sufferers from the current production slump. Indeed it is alleged that during the last quota year—ended October 31st, last—some 1,200 picture houses failed to fulfill their legal obligations to devote 17½ per cent of their total screen time to the showing of British films. It is alleged, too, that of these 1,200 some 85 have been selected for prosecution. The exhibitors want to know why.

Fulfilling quota obligations with a total of 46 films from which to choose can be no easy task for the 4,750 film houses of Great Britain. Independents in particular face a losing proposition.

How to tackle this anomalous and complex situation has been the recent purpose of the CEA's Brain Trust to devise. Claiming insistently that they do not want the Quota Act abolished, that they believe in its principles, and have in the past profited by its practices, they seek other solutions, new interpretations rather than new laws. Probably their principal purpose would be to secure a guarantee from the Board of Trade that defaulting exhibitors will not be prosecuted unless the circumstances point obviously to guilt on the part of the theatre.

Although no formal or open protests have been made by the distributors to secure an amendment of the Act, it is believed they have the ear and the good will of the Board of Trade. How otherwise, ask many trade students here—among them the more alert minded exhibitors—could the distributors get away with non-fulfillment of their quota obligations, without being subject to the prosecutions threatened against the chosen 85 picture houses? All save one organisation, a British house, state the exhibitor critics, are defaulters over the last quota year ended March 31st. Only the one of the leading houses has enough British films to meet the needs of its clients.

In the economic field, too, the shortage of British pictures is, it is stated, putting up the prices of British films, and exhibitors are being called on to pay through the nose for the dubious privilege of fulfilling the letter of the law.

The official production group, the British Film Producers' Association, is perhaps the least active of all trade bodies when it comes to persuading the Government to protective action, mainly because its principal and more powerful members have been and are making more out of their pictures than was the case in September, 1939. Movements are afoot in production circles to ginger up the Government, to secure a definite and clear cut policy for the industry and to see it materialised.

Now, at long last, the BPFA has consented to hear what the production committee has to say and will formally examine a memorandum prepared by the latter. So, too, is the Films Council, or at least its subcommittee, which includes the production interests thereon, seeking to impress upon the Board of Trade the need for immediate and serious consideration of rationalisation and the necessity to call a conference of the entire industry to examine and if necessary to promulgate its findings.

Industry-Government Relation Called Good

The ice of the producer group, however, is several degrees less frigid than the ice of Whitehall itself. It will take a great deal of hard use of the propaganda blow lamp to melt its chilly surface. Did not Mr. Hugh Dalton, president of the Board of Trade, himself, a short while back, express his complete official satisfaction with the present state of affairs, formally give voice to his conviction that exhibitors would be able to fulfill their obligations out of the existing reservoir of films? Can it then be wondered that exhibitors are asking if he has been kept in the dark by his department which should know of the 1,200 defaults by British picture houses?

The War Office, in particular, came in for the most carefully aimed arrows from Willie Hall's critical bow, for its insufficient awareness of the need for keeping the industry alive under the stress of national emergency. Hall argued his case, not only on the grounds that British pictures with British artists made dollars in the U. S., which were an appreciable contribution to the national exchequer, but pointed the moral of the last war, when a like inertia allowed American films with American ideas and American culture to find their way into every corner of the world.

British Government promises Aid for Entertainment Films

A direct promise of aid for British motion picture production, even for pictures not considered to be war propaganda, was made to the industry in England this week by the Ministry of Information. Such aid will not be a Government subsidy, but will provide for the release from Government service of technicians, players and studios for production of quality films of any type.

The guarantee came after long argument by the industry that propaganda for morale was as important as direct propaganda for British arms and followed reports that strictly war subjects had not been outstanding box office successes.

The development also is considered to be bound up with Board of Trade plans for the industry's future. In this connection producers are to confer in the near future with Hugh Dalton, Board of Trade president, to plead the necessity of freeing studios and personnel to maintain an operating foundation on which to build the post-war industry.

Production of films for special Government purposes, meanwhile, is continuing. Paramount this week began distributing to Ministry of Supply factories the first issue of 50 prints of a Government sponsored newsreel aimed at enlightening armament workers on the use to which their product is put.

NOTICE OF TRADE SHOWINGS

20th CENTURY FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

ALBANY —

Aug 10	Just Off Broadway	1052 Broadway	10:00 am
	Careful, Soft Shoulders	1052 Broadway	10:00 am
	Orchestra Wives	1052 Broadway	2:00 pm
Aug 12	Berlin Correspondent	1052 Broadway	10:00 am
	Iceland	1052 Broadway	10:00 am
	Tales of Manhattan	1052 Broadway	2:30 pm

ATLANTA —

Aug 10	Just Off Broadway	197 Walton St. N.W.	9:00 am
	Careful, Soft Shoulders	197 Walton St. N.W.	11:00 am
	Orchestra Wives	197 Walton St. N.W.	2:30 pm
Aug 11	Berlin Correspondent	197 Walton St. N.W.	9:00 am
	Iceland	197 Walton St. N.W.	11:00 am
	Tales of Manhattan	197 Walton St. N.W.	2:30 pm

BOSTON —

Aug 10	Just Off Broadway	115 Broadway	10:30 am
	Careful, Soft Shoulders	115 Broadway	10:30 am
	Orchestra Wives	115 Broadway	2:30 pm
Aug 11	Berlin Correspondent	115 Broadway	10:30 am
	Iceland	115 Broadway	10:30 am
	Tales of Manhattan	115 Broadway	2:30 pm

BUFFALO —

Aug 10	Just Off Broadway	290 Franklin St.	10:00 am
	Careful, Soft Shoulders	290 Franklin St.	10:00 am
	Orchestra Wives	290 Franklin St.	2:30 pm
Aug 12	Berlin Correspondent	290 Franklin St.	10:00 am
	Iceland	290 Franklin St.	10:00 am
	Tales of Manhattan	290 Franklin St.	2:30 pm

CHARLOTTE —

Aug 10	Just Off Broadway	308 S. Church St.	10:00 am
	Careful, Soft Shoulders	308 S. Church St.	10:00 am
	Orchestra Wives	308 S. Church St.	2:30 pm
Aug 12	Berlin Correspondent	308 S. Church St.	10:00 am
	Iceland	308 S. Church St.	10:00 am
	Tales of Manhattan	308 S. Church St.	2:30 pm

CHICAGO —

Aug 10	Just Off Broadway	1260 S. Wabash Ave.	10:30 am
	Careful, Soft Shoulders	1260 S. Wabash Ave.	10:30 am
	Orchestra Wives	1260 S. Wabash Ave.	2:30 pm
Aug 11	Berlin Correspondent	1260 S. Wabash Ave.	10:30 am
	Iceland	1260 S. Wabash Ave.	10:30 am
	Tales of Manhattan	1260 S. Wabash Ave.	2:30 pm

CINCINNATI —

Aug 10	Just Off Broadway	1638 Central P'kway	9:00 am
	Careful, Soft Shoulders	1638 Central P'kway	10:30 am
	Orchestra Wives	1638 Central P'kway	2:00 pm
Aug 11	Berlin Correspondent	1638 Central P'kway	9:00 am
	Iceland	1638 Central P'kway	10:30 am
	Tales of Manhattan	1638 Central P'kway	2:00 pm

CLEVELAND —

Aug 10	Just Off Broadway	2219 Payne Ave.	10:00 am
	Careful, Soft Shoulders	2219 Payne Ave.	10:00 am
	Orchestra Wives	2219 Payne Ave.	2:00 pm
Aug 12	Berlin Correspondent	2219 Payne Ave.	10:00 am
	Iceland	2219 Payne Ave.	10:00 am
	Tales of Manhattan	2219 Payne Ave.	2:00 pm

DALLAS —

Aug 10	Just Off Broadway	1801 Wood St.	10:00 am
	Careful, Soft Shoulders	1801 Wood St.	10:00 am
	Orchestra Wives	1801 Wood St.	2:00 pm
Aug 12	Berlin Correspondent	1801 Wood St.	10:00 am
	Iceland	1801 Wood St.	10:00 am
	Tales of Manhattan	1801 Wood St.	2:00 pm

DENVER —

Aug 3	Tales of Manhattan	2101 Champa St.	2:00 pm
Aug 10	Just Off Broadway	2101 Champa St.	10:00 am
	Careful, Soft Shoulders	2101 Champa St.	10:00 am
	Orchestra Wives	2101 Champa St.	2:00 pm
Aug 11	Berlin Correspondent	2101 Champa St.	10:00 am
	Iceland	2101 Champa St.	2:00 pm

DES MOINES —

Aug 10	Just Off Broadway	1300 High St.	10:00 am
	Careful, Soft Shoulders	1300 High St.	11:15 am
	Orchestra Wives	1300 High St.	1:15 pm
Aug 12	Berlin Correspondent	1300 High St.	10:00 am
	Iceland	1300 High St.	11:15 am
	Tales of Manhattan	1300 High St.	1:30 pm

DETROIT —

Aug 10	Just Off Broadway	2211 Cass Ave.	10:30 am
	Careful, Soft Shoulders	2211 Cass Ave.	10:30 am
	Orchestra Wives	2211 Cass Ave.	1:30 pm
Aug 11	Berlin Correspondent	2211 Cass Ave.	10:30 am
	Iceland	2211 Cass Ave.	10:30 am
	Tales of Manhattan	2211 Cass Ave.	2:30 pm

INDIANAPOLIS —

Aug 10	Just Off Broadway	325 N. Illinois St.	10:00 am
	Careful, Soft Shoulders	325 N. Illinois St.	10:00 am
	Orchestra Wives	325 N. Illinois St.	2:00 pm
Aug 12	Berlin Correspondent	325 N. Illinois St.	10:00 am
	Iceland	325 N. Illinois St.	10:00 am
	Tales of Manhattan	325 N. Illinois St.	2:00 pm

KANSAS CITY —

Aug 3	Tales of Manhattan	1720 Wyandotte St.	2:30 pm
Aug 10	Just Off Broadway	1720 Wyandotte St.	10:00 am
	Careful, Soft Shoulders	1720 Wyandotte St.	10:00 am
	Orchestra Wives	1720 Wyandotte St.	2:00 pm
Aug 11	Berlin Correspondent	1720 Wyandotte St.	11:30 am
	Iceland	1720 Wyandotte St.	2:00 pm

LOS ANGELES —

Aug 3	Tales of Manhattan	2019 S. Vermont Ave.	2:30 pm
Aug 10	Just Off Broadway	2019 S. Vermont Ave.	10:00 am
	Careful, Soft Shoulders	2019 S. Vermont Ave.	10:00 am
	Orchestra Wives	2019 S. Vermont Ave.	2:30 pm
Aug 12	Berlin Correspondent	2019 S. Vermont Ave.	10:00 am
	Iceland	2019 S. Vermont Ave.	2:30 pm

MEMPHIS —

Aug 10	Just Off Broadway	151 Vance Ave.	9:30 am
	Careful, Soft Shoulders	151 Vance Ave.	11:00 am
	Orchestra Wives	151 Vance Ave.	3:00 pm
Aug 12	Berlin Correspondent	151 Vance Ave.	9:30 am
	Iceland	151 Vance Ave.	11:00 am.
	Tales of Manhattan	151 Vance Ave.	3:00 pm

20th Century-Fox Trade Showings (continued)

MILWAUKEE —

Aug 10	Just Off Broadway	1016 N. 8th St.	10:30 am
	Careful, Soft Shoulders	1016 N. 8th St.	10:30 am
	Orchestra Wives	1016 N. 8th St.	2:30 pm
Aug 11	Berlin Correspondent	1016 N. 8th St.	10:30 am
	Iceland	1016 N. 8th St.	10:30 am
	Tales of Manhattan	1016 N. 8th St.	2:30 pm

MINNEAPOLIS —

Aug 10	Just Off Broadway	1015 Currie Ave. N.	10:00 am
	Careful, Soft Shoulders	1015 Currie Ave. N.	10:00 am
	Orchestra Wives	1015 Currie Ave. N.	2:00 pm
Aug 11	Berlin Correspondent	1015 Currie Ave. N.	10:00 am
	Iceland	1015 Currie Ave. N.	10:00 am
	Tales of Manhattan	1015 Currie Ave. N.	2:30 pm

NEW HAVEN —

Aug 10	Just Off Broadway	40 Whiting St.	10:00 am
	Careful, Soft Shoulders	40 Whiting St.	10:00 am
	Orchestra Wives	40 Whiting St.	2:00 pm
Aug 12	Berlin Correspondent	40 Whiting St.	10:00 am
	Iceland	40 Whiting St.	10:00 am
	Tales of Manhattan	40 Whiting St.	2:00 pm

NEW ORLEANS —

Aug 10	Just Off Broadway	200 S. Liberty St.	9:30 am
	Careful, Soft Shoulders	200 S. Liberty St.	11:00 am
	Orchestra Wives	200 S. Liberty St.	2:30 pm
Aug 12	Berlin Correspondent	200 S. Liberty St.	9:30 am
	Careful, Soft Shoulders	200 S. Liberty St.	11:00 am
	Orchestra Wives	200 S. Liberty St.	2:30 pm

NEW YORK CITY —

Aug 10	Just Off Broadway	345 W. 44th St.	10:00am
	Careful, Soft Shoulders	345 W. 44th St.	10:00am
	Orchestra Wives	345 W. 44th St.	2:30 pm
Aug 11	Berlin Correspondent	345 W. 44th St.	10:00am
	Iceland	345 W. 44th St.	10:00am
	Tales of Manhattan	345 W. 44th St.	2:30 pm

OKLAHOMA CITY —

Aug 10	Just Off Broadway	10 N. Lee Ave.	9:00 am
	Careful, Soft Shoulders	10 N. Lee Ave.	9:00 am
	Orchestra Wives	10 N. Lee Ave.	1:00 pm
Aug 12	Berlin Correspondent	10 N. Lee Ave.	9:00 am
	Iceland	10 N. Lee Ave.	9:00 am
	Tales of Manhattan	10 N. Lee Ave.	1:00 pm

OMAHA —

Aug 10	Just Off Broadway	1502 Davenport St.	10:00 am
	Careful, Soft Shoulders	1502 Davenport St.	10:00 am
	Orchestra Wives	1502 Davenport St.	2:00 pm
Aug 12	Berlin Correspondent	1502 Davenport St.	10:00 am
	Iceland	1502 Davenport St.	10:00 am
	Tales of Manhattan	1502 Davenport St.	2:00 pm

PHILADELPHIA —

Aug 10	Just Off Broadway	302 N. 13th St.	10:00 am
	Careful, Soft Shoulders	302 N. 13th St.	10:00 am
	Orchestra Wives	302 N. 13th St.	2:00 pm
Aug 11	Berlin Correspondent	302 N. 13th St.	10:00 am
	Iceland	302 N. 13th St.	10:00 am
	Tales of Manhattan	302 N. 13th St.	2:30 pm

PITTSBURGH —

Aug 10	Just Off Broadway	1715 Blvd. of Allies	10:00 am
	Careful, Soft Shoulders	1715 Blvd. of Allies	11:15 am
	Orchestra Wives	1715 Blvd. of Allies	2:15 pm
Aug 11	Berlin Correspondent	1715 Blvd. of Allies	10:00 am
	Iceland	1715 Blvd. of Allies	11:15 am
	Tales of Manhattan	1715 Blvd. of Allies	2:15 pm

PORTLAND, ORE. —

Aug 10	Just Off Broadway	Star Film Exchange 925 N.W. 19th St.	10:30 am
	Careful, Soft Shoulders	Star Film Exchange 925 N.W. 19th St.	10:30 am
	Orchestra Wives	Star Film Exchange 925 N.W. 19th St.	2:00 pm
Aug 11	Berlin Correspondent	Star Film Exchange 925 N.W. 19th St.	10:30 am
	Iceland	Star Film Exchange 925 N.W. 19th St.	10:30 am
	Tales of Manhattan	Star Film Exchange 925 N.W. 19th St.	2:00 pm

ST. LOUIS —

Aug 10	Just Off Broadway	SRENCO Scr'n'g Rm. 3143 Olive St.	10:00 am
	Careful, Soft Shoulders	SRENCO Scr'n'g Rm. 3143 Olive St.	10:00 am
	Orchestra Wives	SRENCO Scr'n'g Rm. 3143 Olive St.	1:00 pm
Aug 12	Berlin Correspondent	SRENCO Scr'n'g Rm. 3143 Olive St.	10:00 am
	Iceland	SRENCO Scr'n'g Rm. 3143 Olive St.	10:00 am
	Tales of Manhattan	SRENCO Scr'n'g Rm. 3143 Olive St.	1:00 pm

SALT LAKE CITY —

Aug 10	Just Off Broadway	216 E. 1st S. St.	10:00 am
	Careful, Soft Shoulders	216 E. 1st S. St.	11:30 am
	Orchestra Wives	216 E. 1st S. St.	2:00 pm
Aug 12	Berlin Correspondent	216 E. 1st S. St.	10:00 am
	Iceland	216 E. 1st S. St.	11:30 am
	Tales of Manhattan	216 E. 1st S. St.	2:00 pm

SAN FRANCISCO —

Aug 10	Just Off Broadway	245 Hyde St.	10:00 am
	Careful, Soft Shoulders	245 Hyde St.	10:00 am
	Orchestra Wives	245 Hyde St.	2:00 pm
Aug 12	Berlin Correspondent	245 Hyde St.	10:00 am
	Iceland	245 Hyde St.	10:00 am
	Tales of Manhattan	245 Hyde St.	2:00 pm

SEATTLE —

Aug 10	Just Off Broadway	2421 Second Ave.	10:00 am
	Careful, Soft Shoulders	2421 Second Ave.	10:00 am
	Orchestra Wives	2421 Second Ave.	2:00 pm
Aug 11	Berlin Correspondent	2421 Second Ave.	10:00 am
	Iceland	2421 Second Ave.	10:00 am
	Tales of Manhattan	2421 Second Ave.	2:00 pm

WASHINGTON, D. C. —

Aug 10	Just Off Broadway	932 N. J. Ave. N.W.	10:30 am
	Careful, Soft Shoulders	932 N. J. Ave. N.W.	10:30 am
	Orchestra Wives	932 N. J. Ave. N.W.	2:00 pm
Aug 12	Berlin Correspondent	932 N. J. Ave. N.W.	10:00 am
	Iceland	932 N. J. Ave. N.W.	10:00 am
	Tales of Manhattan	932 N. J. Ave. N.W.	2:00 pm

French Circuit Owner is Here to start Anew

Frenchmen in Vichy France yearn for the "old days" when they were able to see good American films, according to Leon Siritzky, French circuit owner, who is in New York with his two sons, studying the American film situation, and desirous of reentering the business here.

Mr. Siritzky, one of the great theatre owners of France, recently deprived of a far flung circuit of more than 75 houses, cited an editorial in May, in the *Eclaireur de Nice*.

It said, in part: "When will there come again the days when we can see good American pictures."

Mr. Siritzky remarked that the editorial was daring and provocative of much comment, in view of the relations between Vichy and Germany.

It is, however, what everyone there already knows. American pictures are extremely popular. They outdraw new French films, which in turn are far greater attractions than German imports. However, the American films are old, and the prints are old; insamuch as the Germans forebade the showing of American films made after 1938.

Mr. Siritzky, who, under the extremely individualistic French production system, was consulted by producers before they made films, was unable to say precisely what he would do in this country.

Has Made Application For U. S. Citizenship

He brought with him certain valuable story properties. He would like to see them made in Hollywood. And he would want a part in the production, he said.

One story is that of "Madamoiselle Nitoucha," a popular French film of 10 years ago, made by Richebe. It was to have been made in France, with Danielle Darrieux as its star. That was the German plan. They asked for the rights, but didn't get them.

Mr. Siritzky brought here considerable of his capital, although the Germans forced him to liquidate his theatre circuits at an unfairly low figure. He and his sons, Sami and Joe, have been studying American film distribution, in the event they acquire theatres here.

A Russian citizen, the theatre owner has applied for American citizenship, a move he did not make in France or in Turkey, where he operated houses previously. Referring to the application he said he feels citizenship here is a duty owed for the freedom of enterprise he found.

Was First Exhibitor in Turkey

Mr. Siritzky said he was the first film theatre owner in Turkey. In 1909, he opened a film house in Constantinople. He remembered he ran parts of pictures outside the theatre, then drew the curtains across the screen, and announced the rest of the show might be seen inside the theatre—at an admission price.

He operated five theatres in that country. Twenty years ago, he sold them and went to France, where he was sole owner of the country's third largest circuit.

Mr. Siritzky noted the contrast between the American and French distribution systems, remarking that in the latter, clearance was only a vague factor: "You can have the worst sort of house," he said, "but if you pay the money, and are not bucked by, let us say, Gaumont or Pathe or the Siritzky chain, you get the picture." He said that even in the instances of the opposition mentioned, favoring of such circuits by the seller was predicated upon their buying power, not by rigid rules of house condition, mileage, territory and the like.

Mr. Siritzky's sons, with their families, preceded their father and mother here by one year.



By Staff Photographer

LEON SIRITZKY

Composers meet on War Songs

Four hundred inhabitants of Tin Pan Alley, including some of America's leading song writers, gathered in New York Tuesday to discuss war songs.

The purpose of the meeting, which was called by the Songwriters Protective Association, was to inspire tunesmiths to write "fighting" songs for the armed forces. The conference took place at the Park Central Hotel.

Sigmund Romberg, president of the association, declared that the idea of the conference was "to create songs to be sung by the fighting forces rather than at them. The country needs songs that will arouse the nation's armed forces and not soothe them, songs to inspire the fighting mood rather than dreams of the girls they left behind," he said.

Edwin C. Miller, until recently chairman of ASCAP's administrative committee, was appointed general manager of the association, Mr. Rosenberg announced.

It is understood the meeting resulted from the appointment last week of Lanny Ross, radio singer, to an Office of War Information advisory board. OWI, it was said, is interested in aiding morale through war songs. The board, when finally established, will include leaders of the music industry who, it is hoped, will attempt to promote the publishing of fighting war ballads.

Guests and speakers at Tuesday's meeting included: Lieut. Com. Charles B. Cranford, morale officer of the Third Naval District; Captain Charles E. Clapp, Jr., morale officer of the Army Air Force; Representative Sol Bloom of New York, chairman of the House Foreign Affairs Committee; Edwin L. Hughes, president of the National Music Council; John G. Paine, general manager of the American Society of Composers, Authors and Publishers; Merritt E. Tompkins, general manager of Broadcast Music, Inc., and Walter Douglas, chairman of the Music Publishers' Protective Association.

Alstock names Chertok Coast Producer

Jack Chertok, MGM short subjects and feature producer, has been named coast production chief for the Motion Picture Section of the Office of the Coordinator of Inter-American Affairs. The appointment followed a recent visit to California by Francis Alstock, director of the film division of the U. S. agency headed by Nelson Rockefeller.

Mr. Chertok will be in charge of the California administration of the Coordinator's program of special ideological productions for Latin America. He is to serve without compensation and will remain at the MGM studio as a feature producer and to supervise some short subject production. He will work in cooperation with the Motion Picture Society of the Americas, and Mr. Alstock's west coast agent, David Hopkins.

The new arrangement is expected to facilitate the production by Hollywood studios of the special scripts which the Coordinator's office is now preparing. Short subject scenarios for about 25 pictures are being writen by leading Hollywood writers under the direction of Kenneth Macgowan and Philip Dunne. They are aimed directly against Axis propaganda in South America. These "ideological" subjects were described in MOTION PICTURE HERALD for July 18th.

The scripts prepared under Mr. Macgowan's direction will be offered to all Hollywood studios without charge, for inclusion in their own short subjects program. If there are no acceptances, or if pictures because of their specialized nature are not suitable for theatrical release in this country as well as Latin America they will be produced and distributed directly by the Coordinator.

These films are to be assigned to the coast studios and paid for on cost plus contracts. The first three subjects are expected to be ready for production within a few weeks.

Charles E. McCarthy Named Alstock Aide

Charles E. McCarthy, formerly director of advertising and publicity for Twentieth Century-Fox, has been named executive assistant to Francis Alstock, chief of the Motion Picture Section of the Office of Inter American Affairs. Mr. McCarthy, who will have charge of the New York office of the film unit, has been with the Coordinator since January in charge of the information division of the Motion Picture Section. No change in salary is involved in his new designation.

Stage Door Canteen Plans Own Show

Volunteer workers of the American Theatre Wing Stage Door Canteen plan to produce a one-hour show written and acted by themselves and presented for themselves and the servicemen who frequent the canteen in New York. First performance of the show will be August 18th at the canteen.

The committee in charge of the presentation includes Josephine Lyons, Peggy Clark, Betty Lawford and Bernard Simon. Edward Duryea Dowling will direct, Edward Sinclair will stage the dances and Robert Frann the musical numbers. Soldier-patrons of the canteen have written some of the music for the show.

Republic Signs Commonwealth

Republic has sold its 1942-43 product to the Commonwealth Amusement Company's 35 theatres in Kansas and Missouri. New season product also has been sold to Fox-Midwest.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

RKO Radio proudly announces that, "Despite the shortages and restrictions imposed on the studio by war priorities and rationing, RKO, thanks to planning, foresight and ingenuity, it in excellent physical condition to produce its 1942-43 program, adding, "Shortage of labor," for example, "caused the studio to buy 150 sheep which are kept at the Ranch for the purpose of keeping the weeds down."

▽

Sonny Shepherd, the motion picture industry's 'flyin' manager,' has answered that 'higher calling.' He said goodbye, the other day, to the 'Old Guard' of Miami's Wometco Theatres, to wing his way to Avon Park, Florida, there to spend the duration teaching young fledglings to fly.

Sonny got his wings some five years ago. He has had 550 flying hours, holds a commercial as well as instructor's license.

▽

"So small is the world nowadays," writes Aubrey Flanagan, our war-front correspondent in London, "that, when, in a remote lane in Devonshire, near the sea, but miles from civilization as we know it, we hailed a tired and grey-haired soldier who climbed the hill, in a uniform, which, in the misty half-light of dusk and four Pimms Number One, looked to us like a Royal Air Force outfit. We offered him a lift, from our car, and were quite surprised to hear him answer in the ripest drawl accent of the Texas of your U.S.

"He was from the Rio Grande, and is here with a worthy bunch of Americans. But those warm Texas tones in those wilds of the British country-side warmed the cockles of our heart. The lanky Texan's son is in the Eagle Squadron. His daughter is a Ferry Pilot who wings across the Atlantic in the black of night. The Americans are certainly getting around these days."

▽

From Jimmie Fidler's Hollywood column in the Detroit Free Press:

"Publicist Robert Taplinger, just out of the hospital (appendectomy), invited glamorous guests to a dinner party the night he arrived home. Then, discovering he was too ill to go to the dining room, he donned dinner shirt and tuxedo coat—but no pants—and entertained Bette Davis, Margaret Lindsay and others in his bedroom."

▽

From the Purely Personal column of the New York Daily Mirror come these:

LIL—Honey have you forgotten Winter and Cambridge? Please write immediately. MAYBE. Box 382, Daily Mirror.

LADY B. L.—Nothing more beyond thine eyes, darling.—T.O.Y.

▽

Washington political writer Drew Pearson tells the story about how Tony Veiller, film writer and producer, ordered from Hollywood to Washington to work in the Frank Capra unit making pictures for the Army, long distanced for hotel accomodations in the tightly crowded capital. On arrival, the Carlton Hotel room clerk reported, "Yes, Mr. Veiller, we have taken care of your reservation. We have given you the third cot on the left in Hollywood-director Anatole Litvak's room."

▽

On the weekend, recently, when the FBI captured those submarine-borne saboteurs, on Long Island and in Florida, the Eighty-sixth Street Theatre in New York's German Yorkville district was showing "My Favorite Spy!"

A movie theatre owner, who prefers anonymity, swears that the following actually happened, last Sunday, at his theatre:

Twice, the house mop-and-bucket brigade was called to the rescue in the flood waters of plumbing trouble. A young kid started a commotion, by screaming, when he strayed from his sister. An indignant father rushed back with his son's birth certificate to show proof that the kid would not be 12 years old until August, and, therefore, was entitled to an eleven-cent admission. A boy with a small flag in his mouth fell while walking down the aisle with his mother. He cut the roof of his month, and great howls of anguish arose during a dramatic moment on the screen. The mother rushed the boy to a hospital. And returned the next day demanding they be allowed to see the rest of the show. An usher going down front to keep boys quiet was hit in the mouth with some padding, torn from one of the seats. Quite some business of ejecting the trouble-makers. Complaints came because the drinking fountain ran out of ice. The colored boy sent for a new supply, let the ice cake slip in the cooler and broke the coil. The drain pan ran over. Another call for the mop-and-bucket brigade. A slug in the candy vending machine clogged up the works and put that out of business. Some gent's wife caused a rumpus when a lost, stolen or strayed husband couldn't be located.

And so to bed.

▽

Jeannette Samuelson, MOTION PICTURE HERALD reporter, hears from a U.S. sailor friend that the Japanese people are being told Americans are undernourished and face famine, the Jap propagandists stressing that everywhere one goes in the U.S., one hears people say: "What's cookin'?"

▽

Whether by way of direct sabotage, or otherwise, deponeth sayeth not, but Pete Wood's Independent Theatre Owners of Ohio, at Columbus, recently sent to exhibitor members a bulletin describing some "splendid ideas" for selling War Bonds, as submitted by Nat Wolf, Warner Circuit division manager at Cleveland, and among them, the following:

"Someone should and must be set up in the lobby in a prominent pot easily accessible to patrons. . . ."

▽

Without further explanation, the otherwise serious, albeit patriotic-minded Academy of Motion Picture Arts and Sciences, in Hollywood, sends along the following bulletin:

A crowd of German airmen arrived at the gate of heaven and clamored to get in.

"Who are you?" asked St. Peter.

"We're fifty German airmen who were shot down today by the British R.A.F.," was the reply.

Said St. Peter: "Wait a minute while I look at the DNB (Nazi) communique." After reading it he came back and announced, "It says here that only two German airmen were shot down today. So two of you can come in and the rest of you can go to hell."

▽

Manager Al Rosen blinked when 10 huge trucks, each with 200 squealing pigs, drove up backstage at Loew's State, on Broadway, New York, for Russell Swann, magician-comedian, who disclaimed all knowledge of the load.

Swann, who uses animal stooges, had called up a stock farm in Secaucus, N. J., requesting "two sows and pigs." But the farmer thought he said "two thousand pigs!"

Blonde Madeline Carroll and her new husband, blonde Stirling Hayden, late of films, made a trip from Nassau to Miami, in his schooner, the other day, after their honeymoon in the Bahamas. In Miami, reports the New York BBDO advertising agent for the Cavalcade of America air program, Miss Carroll parted from Stirling, briefly, to travel to New York for two Cavalcade broadcasts. "But their fate," prettily chirped BBDO, "must not be that of Evangeline's and Gabriel's who, parted, spent long years of searching for one another." Tra-la-la.

▽

Jack Benny sustained injuries while chopping down the Cherry Tree, or something, while making "George Washington Slept Here," at the Warner Studio in Burbank. Now the San Diego (Cal.) Chapter of the Sons of the American Revolution is reported by United Press to be protesting publicly to a dream sequence in the picture in which Benny plays George Washington and Ann Sheridan portrays Martha Washington.

The scene, they complain, shows George Washington stumbling in on Benedict Arnold holding Martha Washington on his lap. The Sons of the American Revolution condemned the sequence because "it reflects on the character and chastity of our first President," quoted the press dispatch.

▽

From Eastman Kodak, in Rochester, whence there also comes so much of the film footage used in Hollywood, there is relayed the story, via *Kodak Magazine*, of the two Negro soldiers who were discussing the relative merits of their company buglers.

Said one, "Fellah, when dat boy of ouahs plays payroll call, it sounds 'zactly like de Boston Symphony playin' de Rosary."

The second colored boy snorted.

"Brothah, you ain't got no bugler a-tall. When Snowball Jones wraps his lips aroun' dat bugle of his, an' plays mess call, I look down at mah beans, an' I sez: 'Strawberries, behave! You is kickin' de whipped cream right out of my mouf."

▽

Two vaudeville shows are playing to good business here and everybody's talking about vaudeville past, present and future, but up to weekend no studio had announced a picture on the subject.

▽

The jacaranda trees are shedding their lavender blossoms and the yuccas are fading from the hills, but they're shooting Westerns in Griffith Park again—to save rubber—and all's right with Hollywood.

▽

Western cowboy star Gene Autry is going to find it pretty hard being a soldier in Uncle Sam's Army. His Republic Pictures pre-war biography reports "he doesn't smoke or drink, he can't kiss a girl on the screen, never kills a man in cold blood, never hits anyone smaller than himself."

▽

Little showmanship promotion tip for Paramount Pictures: The motion picture, "Wake Island," will soon be ready. Organize a task force to recapture the island from the Japs and stage one of those oldtime gala premieres there for the press. The poor critters of newspaper critics haven't been on a movie junket in months.

THIS IS

A Vital New Series Announc

To meet the need of every American to learn, to know, to feel, and to keep aflame in his heart everything that is American and means America, RKO Radio Pictures takes pride in presenting—

"This is America."

The vital, moving, challenging story of America . . . its people, its machines, its heart and soul . . . its courage, its hopes, its fears, its dreams.

It is not journalism, but it is related to reporting . . . It is truth that has its roots in the deepest human emotions.

It is—"America."

AMERICA"

By RKO Radio Pictures, Inc.

It is a living story that cries to be told . . . and it will be told – frankly, authoritatively, dramatically – and with such powerful appeal that we believe it will become the most discussed subject the theatres of America have ever presented.

"THIS IS AMERICA" will be released every four weeks, each subject two reels.

Ned E. Depinet President

RKO RADIO PICTURES, INC.

RKO RADIO PICTURES

TALENT SUPPLY IS MAJOR PROBLEM OF STUDIOS

Solution Seen Either in Pools or Increasing Number of Loanouts

from HOLLYWOOD BUREAU

With the war now making greater inroads into the ranks of marquee value players, one of the questions confronting Hollywood is the problem of either pooling talent or increasing the number of loanouts.

"Pooling of talent" among the major studios has long been looked upon with disfavor, due to policies established years ago in view of anti-trust law decisions.

However, the exchange of players in bona fide bartering deals for others players, other talent or literary properties has been practiced extensively.

In fact, of 128 top name players active in the past year, 74 of them, or 57.8 per cent, worked in more than one studio. Included in the 54 who worked at only one lot were standbys" of their respective studios—the Clark Gables, the Mickey Rooneys, the Ann Sheridans, the Tyrone Powers, and those who made only one picture during the period.

A breakdown of the activities of the top name value group shows:

One player worked in five studios.

Ten players each worked at four studios.

Twenty-five players each worked in three studios.

Thirty-eight players each worked in two studios.

Fifty-four players each worked in one studio.

Brian Donlevy, under contract to Paramount, holds the record as "chief commuter" of Hollywood. Having made five pictures at Paramount, he appeared in one for United Artists—Edward Small's "A Gentleman After Dark," Universal's "South of Tahiti," "Columbia's "Two Yanks in Trinidad," and is now working in MGM's "Clear for Action," previously called "Men at Sea"; "Navy Convoy" and "Cargo of Innocents."

The 10 who have made or are making appearances in pictures at four studios each are:

Charles Boyer, Bruce Cabot, Henry Fonda, Robert Preston, Kay Francis, Lloyd Nolan, George Sanders, Barbara Stanwyck, John Wayne and Warren William.

Playing roles in pictures at three studios each are:

Brian Aherne, Edward Arnold, Constance Bennett, Joan Bennett, Jack Benny, George Brent, Ronald Colman, Gary Cooper, Joan Fontaine, Cary Grant, John Howard, Walter Huston, Priscilla Lane, Charles Laughton, Ida Lupino, Fredric March, Herbert Marshall, Victor Mature, Thomas Mitchell, Pat O'Brien, Edward G. Robinson, Ginger Rogers, Rosalind Russell, Randolph Scott, Claire Trevor.

The two-studio group consists of:

Abbott and Costello, Eddie Albert, Don Ameche, Jean Arthur, Freddie Bartholomew, Ralph Bellamy, Ingrid Bergman, Joan Blondell, Joe E. Brown, Judy Canova, Claudette Colbert, Joan Crawford, Bette Davis, Olivia de Havilland, Marlene Dietrich, Richard Dix, Melvyn Douglas, W. C. Fields, John Garfield, William Gargan, Bob Hope, Dorothy Lamour, Peter Lorre, Bela Lugosi, Fred MacMurray, Raymond Massey, Joel McCrea, Victor McLaglen, Chester Morris, George Murphy, Jack Oakie, Walter Pidgeon, George Raft, Basil Rathbone, Martha Raye, Sabu, Anne Shirley, Shirley Temple.

The one-studio contingent, some of whom made only one picture since the start of the season, includes:

Richard Arlen, Jean Arthur, Gene Autry, Lionel Barrymore, Wallace Beery, Humphrey Bogart, James Cagney, Madeleine Carroll, Bing Crosby, Irene Dunne, Deanna Durbin, Nelson Eddy, Errol Flynn, Glenn Ford, Clark Gable, Greta Garbo, Judy Garland, Greer Garson, Paulette Goddard, Betty Grable, Sonja Henie, Katharine Hepburn, Miriam Hopkins, Kay Kyser, Veronica Lake, Hedy Lamarr, Carole Landis, Laurel and Hardy, Myrna Loy, Jeannette MacDonald, Mary Martin, Charlie McCarthy-Edgar Bergen, Ray Milland, Merle Oberon, Dick Powell, Eleanor Powell, William Powell, Tyrone Power, Cesar Romero, Mickey Rooney, Martha Scott, Ann Sheridan, Norma Shearer, Penny Singleton, Red Skelton, Ann Sothern, Robert Taylor, Franchot Tone, Spencer Tracy, Lana Turner, Jane Withers, Loretta Young and Robert Young.

What the future augurs in castings for the new season is highly problematical. With the Selective Service making inroads on the ranks of name players and volunteers joining the armed forces weekly, studios now are hard pressed as to future commitments.

Talent today more than ever before has become a seller's market. Top freelance players are now commanding the highest figures ever obtained for their services, a situation which apparently will continue for some time.

Benny Gets Started

After a period of bickering which doubtless got the picture some advance publicity but did the star no good, Jack Benny's "Meanest Man in the World" went before the cameras in a week which saw the production level holding at 55, with 13 pictures finished and a like number started. Benny's was the single picture started at Twentieth Century-Fox, where two finished. Paramount, which has more pictures in its backlog than any other studio, spurted ahead with four going into camera stage, one to cutting room.

The production picture:

COMPLETED

MGM
Whistling in Dixie

Monogram
Phantom Killer

PRC
Silent Men
Law and Order

Paramount
Leather Burners

Republic
King of the Mounties

Roach
Nazty Nuisance

20th Century-Fox
He Hired the Boss
Manila Calling

Universal
House of Mystery
Between Us Girls

Warners
Gentleman Jim

STARTED

Columbia
Law of the Northwest

Monogram
Texas to Bataan
Suicide Squad

Paramount
Hoppy Serves a Writ
Henry Aldrich Gets Glamour
Crystal Ball
Prelude to Glory

RKO Radio
Ladies' Day

20th Century-Fox
Meanest Man in the World

Universal
Flesh and Fantasy
Tenting Tonight on the Old Camp Ground

SHOOTING

Columbia
Shall I Tell 'Em?
Boogie Man Will Get You
Daring Young Man
Desperados
You Were Never Lovelier

Goldwyn
They Got Me Covered

MGM
Skyway to Glory
Keeper of the Flame
Gambler's Choice
Clear for Action
Man on America's Conscience
Reunion
Journey for Margaret

Monogram
Foreign Agent

PRC
Sheriff of Sage Valley
Yanks Are Coming

Paramount
For Whom the Bell Tolls
Star Spangled Rhythm
No Time for Love

RKO Radio
Once Upon a Honeymoon
Seven Days Leave
Name, Age and Occupation*
Navy Comes Through

Republic
Sunset Serenade
Bells of Capistrano
Ice-Capades Revue
Chatterbox

Roach
Yanks Ahoy

20th Century-Fox
Dr. Renault's Secret
My Friend Flicka
That Other Woman
Ox-Bow Incident
China Girl
Springtime in the Rockies

Universal
Sherlock Holmes in Washington
On the Beam
Arabian Nights
Forever Yours

Warners
Adventures of Mark Twain
Princess O'Rourke
Watch On the Rhine
Casablanca
Air Force
Desert Song

*—Suspended.

INDUSTRY TO LEAD BOND DRIVE DURING SEPTEMBER

"Billion Dollar" Campaign Is Planned by Treasury; Under WAC Supervision

Motion picture industry leadership in the sale of War Bonds and Stamps will come in a "billion dollar" drive in September.

The drive, which received unanimous support from all factors of the War Activities Committee, was announced last week by Henry Morgenthau, Jr., Secretary of the Treasury. Its general title will be "Salute to Our Heroes Month."

It was noted that the nation's retailers have been the "spearhead" of the July Bond and Stamp drive; and the film industry will be given leadership in September.

Some of the phases of the drive will be: 300 bond rallies in 300 cities; the largest concentration thus far of touring motion picture stars; sales and delivery, of bonds and stamps by theatres to patrons; pledges by each city, so that it may be visited by the touring stars, of at least $1,000,000 in bond sales the day of their visit.

8,451 Theatres Represented

The War Activities Committee, meeting in support of the September campaign, brought together in representation "more of the nation's theatres than in any industry gathering held in years." The WAC asserted 8,451 houses were represented.

Among those at the session, Friday, July 17th, in New York, were: Edward L. Kuykendall, president of the MPTOA; Lee Newbury, representing M. A. Rosenberg, president of Allied States; Nathan Yamins, representing Allied of New England; Harry Brandt, president of Independent Theatre Owners of New York, and also representing Robert H. Poole of the Pacific Coast Conference; Walter Vincent, Max A. Cohen, John H. Harris, Si H. Fabian, and Arthur L. Mayer.

Affiliated theatres were represented by: Spyros Skouras, Dan Michaelove and Aubrey Schenck of Twentieth Century-Fox; Joseph H. Bernhard and Sam E. Morris, representing Warner Bros. Theatres; Nicholas M. Schenck, Joe Vogel and Oscar A. Doob, representing Loew Theatres; W. B. England, representing RKO Theatres; Barney Balaban, Leonard Goldenson, Sam Dembow and Leon D. Netter, representing Paramount Theatres.

Circuits Represented At Conference

In addition the following Paramount partners were present, either as members or guests of the Committee: John Balaban, A. H. Blank, G. Ralph Branton, R. J. O'Donnell, Karl Hoblitzelle, Samuel Pinanski, E. V. Richards, Jr. and R. B. Wilby.

Others present were: George J. Schaefer, chairman of the War Activities Committee; Francis S. Harmon, Coordinator of WAC; Lowell Mellett, chief of the Bureau of Motion Pictures of the Office of War Information, and his assistants, Arch A. Mercey and Sam Spewack; Carlton Duffus, of the U. S. Treasury's War Bond and Stamp organization; Mrs. Florence Marston, alternate for Edward Arnold, representing the Screen Actors Guild, Joseph H. Hazen, William F. Rodgers, Howard Dietz, Austin C. Keough, Walter C. Ament, acting chairman of the Newsreel Division, Jack Alicoate, vice-chairman of the Trade Press Division, Si Seadler, vice-chairman of the Publicity and Exploitation Division, William A. Scully, chairman of the Distributors Division, and Joseph H. Seidelman, chairman of the Foreign Managers Division of the War Activities Committee.

In the September drive, the stars will not appear in theatres. They will be present at public rallies, and will visit factories.

Anent the plan to have each of the cities visited pledge $1,000,000 in bond sales the day of the stars' visit, it is thought the immediate result, with 300 cities scheduled, will be at least $300,000,000.

Of the delivery, as well as sale, of bonds and stamps, by theatres to patrons, it is thought the arrangement will benefit millions of workers who have not time to visit the bank with certificates now being given. It is noted that theatres which have obtained special Treasury permission to sell the war issues directly have reported success and greater sales.

Theatre June Sales Totaled $18,000,000

Theatres will advertise: "Bonds While You Wait, Day and Night, Night and Day —including Saturdays, Sundays, and Holidays."

The September slogan will be "Buy a Bond to Honor Every Mother's Son in Service."

Each buyer will be given a postal card, with the message, for mailing to relatives in the service: "I just bought a War Bond, and was thinking of you."

Apropos of the role theatres have, in selling war issues, the Treasury commented that in June, the nation's houses sold more than $18,000,000 worth.

Last week, the Eastern Public Relations Committee of the film industry pledged that the WAC would receive "one week's priority" on every home office publicity and field exploitation worker during September.

The Committee, meeting at the New York office of the Motion Picture Producers and Distributors of America, heard an outline of plans, from Oscar Doob, on leave from the Loew circuit to head the WAC drive, and Gordon White.

Advance Men For Rallies

It learned the country will be divided into seven zones, each zone to have a minimum of seven Hollywood stars working seven days a week to aid local WAC committees; that the WAC's Hollywood division will supply advance men for stars and rallies west of the Mississippi, and its eastern division such men for rallies in the east, and that the advance men will work without pay.

The Committee was informed Monday that Robert Coyne, Treasury Department staff field director, is sending complete instructions to all state, county, and city administrators. They are to work closely with the film industry.

WAC local committees are being urged to meet immediately with their local Treasury agents, and also with all organizations of their areas which may be of aid to the September campaign.

Varied Bond Sale Activity in Field

Joseph Miklos, manager of the Warner Palace, Norwich, Conn., has sold $270,000 in War Bonds to the town treasury. He also is selling bonds and stamps at his lobby booth.

The Translux Theatre at 49th Street and Broadway, New York City, up to July 21st, sold $54,105 in bonds and stamps. The circuit's three other houses in that city sold, to that date, $21,979.

Dave Kaplan, manager of Warners' Stanley theatre, Atlantic City, led the entire Warner circuit throughout the country in the sale of war bonds and stamps. Mr. Kaplan has set the record with a sale of $51,000—$44,000 in bonds and $7,000 in stamps, which includes the sale of three $10,000 bonds and one $5,000 bond.

Purchasers of War Savings Stamps at the RKO Grand, in Cincinnati, during the engagement of "Eagle Squadron," were asked to register in a special autograph album in the stamp booth in the lobby. The album, when filled, was sent to the Eagle Squadron, composed of American fliers with the Royal Air Force, England.

William Miskell produced a War Bonds show at the Omaha Municipal Auditorium, which was to be held Thursday night. It featured Bud Abbott and Lou Costello. Mr. Miskell is manager of the Tri-State circuit's Orpheum theatre, in that city.

Miami, Fla., theatres reported sale of $19,590 in June in War Stamps and Bonds. The

(Continued on following page)

RALLIES PLANNED TO OPEN DRIVE

Six giant rallies in various sections of New York City are set for August 25th and 26th as a preliminary to the "Salute to Our Heroes" month in September, in which the industry will take a leading part in the projected sale of one billion dollars in war bonds and stamps. The plans were announced this week by the War Activities Committee following a meeting of the New York State committee, headed by Max A. Cohen, in the local headquarters of the War Savings Staff.

Abbott and Costello, currently on tour on behalf of bonds and stamp sales, will be the chief attractions at the rallies, it is planned.

Theatres press Bond Sales Activity

(Continued from preceding page)

Wometco Theatres of Miami reported that their sales increased, in some cases almost 400 per cent, when lobby tables and booths were installed. This circuit had marked success in arranging Saturday meetings of children's clubs in six neighborhood houses, stressing idea of regular weekly purchases of stamps through the theatre they attend.

Alaskan Theatre Sells $1,025 in Bonds

An Alaskan theatre, the Coliseum, at Sitka, Alaska, reported to the WAC a sale of $1,025 in bonds for June.

The Hempstead Theatre, at Hempstead, Long Island, had a sale of $2,632 in stamps and $12,600 in bonds for June.

The Treasury Department's 100 per cent flag has been awarded the Harris Amusement Company, Pittsburgh, for signing up every employee to buy war stamps or bonds weekly, under the payroll allotment plan.

Philadelphia exhibitors were urged to plan for fullest cooperation in the bond campaign to be conducted in the theatres this autumn by Si Fabian and Harry Brandt, addressing an open meeting on Monday at the Broadwood Hotel in Philadelphia, held under the auspices of the War Activities Committee. The 125 exhibitors present, representing the majority of theatres in the area, were also urged to program as many Government reels as possible.

Indiana theatres have collected $45,574 for the Army and Navy Relief Fund drive, Kenneth Collins, acting chairman of the Indiana WAC announced.

Manager William S. Canninng, Interstate Empire theatre, Fall River, Mass., is given much credit for its American Heroes Day accomplishment when, with a quota of $60,000 in bonds, Fall River exceeded that quota more than nine times, selling a total of $541,628. The center of the city, in front of City Hall, was roped off from early morning until late at night. Mr. Canning acted as master of ceremonies part of the time. Programs were presented by orchestras, a WPA Band, and entertainers from local and nearby restaurants and night clubs.

Sixty prints of three Walt Disney cartoons made for the National Film Board of Canada are being distributed there to promote purchase of war savings stamps and certificates.

Among those the commissioner cited were J. J. Shubert and the local Shubert manager, Al Munro; Marcus Heiman, Saul Kaplan of the Colonial Theatre; George Gibbs, president of the musicians' union, and T. Frank Meagher, president of the stagehands' union.

Paramount 'Inn' to Benefit Navy

The world premiere of Paramount's "Holiday Inn" at the New York Paramount next Wednesday evening will feature a special, "big" stage show, and will be at admissions of from $1.10 to $5.50, for the Navy Relief Fund.

Unions have pledged cooperation, so that stagehands, projectionists, and musicians will work without pay; actors' unions have done the same.

The stage show, one of the largest ever arranged in connection with a film premiere, is to include bands led by Phil Harris, Skinnay Ennis, Xavier Cugat and Benny Goodman, Phil Spitalny's choir, Myrna Loy, Zero Mostel, Ann Miller, Betty Hutton, Hazel Scott, Marjorie Reynolds, Alice Fay, Irving Berlin and Connie Boswell.

The committee in charge, of which Robert M. Weitman is secretary, is headed by Jules Stein, chairman. Others on the committee include Martin Block, Kate Cameron, Alan Courtney, Richard Gilbert, Abel Green, Cecil Hackett, Oscar Hammerstein, John Hertz, Jr., Leonard Joy, Mac Kriendler, Harold Lafounte, Bert Lytell, Alfred McCosker, Neville Miller, William Paley, John Robert Powers, Alvino Rey, Manie Sachs, James Sauter, Sam Shain, Donald Shaw, Elias Sugarman, Cal Swanson, Deems Taylor, Rocco Vocco, Danton Walker, Frank Walker, David Werblin and Mark Woods.

SHORT PRODUCT PLAYING BROADWAY

Week of July 25th

CAPITOL
- Mr. Gardenia Jones ..... Victory Film
- The Bowling Alley Cat..... MGM
- Picturesque Patzcuaro..... FitzPatrick Traveltalk
- *Feature: Crossroads* ..... MGM

CRITERION
- Polo Ponies..... RKO
- Mr. Gardenia Jones ..... Victory Film
- Double Chaser..... Warner Bros.
- *Feature: Maisie Gets Her Man* MGM

MUSIC HALL
- Mr. Gardenia Jones ..... Victory Film
- *Feature: Mrs. Miniver* ..... MGM

PARAMOUNT
- Hedda Hopper's Hollywood, No. 4 ..... Paramount
- Many Tanks..... Paramount
- Mr. Gardenia Jones ..... Victory Film
- *Feature: Priorities on Parade* Paramount

RIALTO
- The Witness ..... Paramount
- Mr. Gardenia Jones ..... Victory Film
- *Feature: Tombstone* ..... Paramount

ROXY
- Mr. Gardenia Jones ..... Victory Film
- Heart of Mexico ..... 20th Cent.-Fox
- *Feature: This Above All*....20th Cent.-Fox

STRAND
- March on America..... Vitaphone
- Hunter's Paradise..... Vitaphone
- Gopher Goofy..... Vitaphone
- *Feature: The Big Shot*..... Warner Bros.

All Theatres in N. Y. USO Drive

The collection drive in New York theatres for the USO has enlisted all houses, one of the few times all theatres of the city cooperated in a campaign. The one-week drive began Thursday, July 23rd.

Collections from theatres in the Broadway area during the first four days of the drive over the week-end amounted to $21,615. "Mr. Gardenia Jones," the USO trailer, was shown at the theatres, under auspices of the War Activities Committee.

The opening days brought telegrams from first run and neighborhood theatre managers to Jack Cohn, Columbia vice-president, and chairman of the New York USO Amusement, Arts, and Sports Committee. They all reported "excellent" reaction from patrons.

Victory Pledges sent Exhibitors by Paramount

Paramount last week sent Victory Pledges to the exhibitors of America to obtain wide and rapid national distribution for the company's series of four Victory films, which are being produced and distributed in cooperation with the Government and the War Activities Committee.

The pledges already have been signed by Neil F. Agnew, vice-president and general sales manager, and all that is necessary to complete each transaction is the exhibitor's signature. All theatres, regardless of run, will pay the same price, $1 per day per short. The shorts are available to all theatres and all intervals of clearance have been waived.

The shorts are being sold as a unit and entirely separate from the regular 1942-43 short subject program of 64 one-reel subjects. They are being produced on a non-profit basis.

First of the Paramount series, "A Letter from Bataan," is completed, and features Richard Arlen, Susan Hayward and Jimmy Lydon. The second, "We Refuse to Die," is based on the Nazi slaughter at Lidice, with Ellen Drew and Barry Sullivan, stage star. It is now in production.

The third, now in preparation, is "The Aldrich Family Gets into Scrap" with the original cast that has appeared in the feature series. The fourth will be a short based on Vice-President Wallace's recent speech on America's war aims.

Color, Music Films from Agfa

Two new developments were disclosed in part Thursday, July 23rd, at a dinner at the Waldorf-Astoria Hotel, New York, celebrating Agfa-Ansco's 100th year as an American company.

The developments are color film and music-on-film. The first is similar to Kodachrome, but photographers will be enabled, it is asserted, to develop the film and later to make paper prints in their darkrooms. The second process, music-on-film, is held by Agfa to have unusual interest because the emulsion is of dyes impregnated in cellophane film, therefore easier to produce and use, less susceptible to certain deleterious factors, and productive of more compactness. The name of the first process is Ansco Color; of the second, Ozaphane.

They will not be available to the general public until after the war.

Speakers at the dinner were Robert E. McConnell, president of the General Aniline and Film Corporation; Dr. Albert E. Marshall, head of its Agfa-Ansco division; Dr. Robert E. Wilson, toastmaster; Lieutenant Commander E. J. Long, Navy; Lieutenant Colonel James A. Reilly, Army; Colonel Roy M. Jones, Army; Louis Walton Sipley, American Museum of Photography; Thomas E. Brittingham, Ozalid division.

Mr. Sipley showed lantern slides, demonstrating the dissolve, fadeout, horizontal and other movements—which were used before the advent of motion pictures, it was emphasized. Three hundred attended.

Warner Dividend

Warner Bros. directors, at a meeting Monday, declared a regular quarterly dividend of 96¼ cents on the company's preferred stock. The dividend is payable September 1st to stockholders of record August 14th.

FILMS in the WAR EFFORT

Hollywood previews nine representative short subjects

Some 800 persons, representing a cross section of film makers and the 300 newspaper and magazine correspondents whose beat is Hollywood, last week got a bit of the comprehensive picture of film production being undertaken by the industry in the interests of the war effort.

Guests of the Public Relations Committee and the War Activities Committee of the industry, at a showing in the Filmarte theatre, Hollywood, they saw nine short subjects representing about every phase of shorts production for the war effort—films for Army, Navy and civilian training, both restricted and commercial, documentary and fictional.

"Vigilance," a reel sponsored by the United States Department of Agriculture, Forestry Service, started the program with a pictorial appeal to Americans to exercise extreme caution to prevent forest fires. Through the War Activities Committee, it is produced without profit and distributed without charge to 15,000 theatres.

Held as representative of subjects both entertaining and thought-provoking being made by all cartoon producers, George Pal-Paramount's "Tulips Shall Grow" depicts a Holland scene over-run by the "screwball" army which is ultimately defeated.

Made for showing to both Army personnel and workers in war production plants, "The Arm Behind the Army" compares American plants with those of the Axis, and shows the ruthless forced labor system in Europe. This is described by the committee as a "war training" film, distinguishing it from those made for presentation to Army personnel only. Its special intent is "increasing the morale" in the ranks of war production workers.

Subject Cites Danger in Spreading Rumors

Using captured German film showing how France was softened by an insidious "fifth column," Warners' "Divide and Conquer" is another of the commercially distributed subjects in another phase of the industry's war shorts program. It tells of pitting minorities against one another and the creation of disruption of even armed forces by the Nazi maggots. Narrated by Knox Manning, it makes an appeal for the cessation of rumor mongering.

MGM's "Mr. Blabbermouth" is a clever concoction describing the start and growth of rumors, some started innocently enough and others planted by Nazi agents, in a large Pacific Coast city following a blackout. Incidents of false statements, opinions taken as factual by persons who repeat them, are pointed with barbed humour. Typical of this is a scene showing a subway passenger deploring our "lack of strength" on the Pacific Coast. The camera then gives a closeup of a Japanese passenger overhearing the conversation, smiling to himself and then continuing to read a book, titled: "How to Shoot Friends and Annihilate People." The script is by Walter Selden.

A Grantland Rice Sportlight, distributed by Paramount and titled "Parachute Athletes" takes the audience on a tour of the extensive training undergone by the soldiers of the air. Each step is explained, from the rigorous calisthenic toughening up process to the mass parachute descent.

An example of Walt Disney Productions' cartoon work in aiding the Navy through training films is found in "Identifying the F2A (Brewster Buffalo)," one of 25 subjects devoted to the identification of both planes and warships. Made for the Bureau of Aeronautics of the Navy Department, with the aid and supervision of Naval officers stationed at the studio, the film explains how to identify the Brewster Buffalo pursuit plane through the WEFT (Wings, Engine, Fuselage, Tail) system. Action shots are used in addition to drawings.

Air Raid Warden's Duties Explained

"Your Air Raid Warden," which was produced for the Office of Civilian Defense, explains the duties of the air raid warden and the precautions taken to safeguard residents in the event of alerts and raids. This will be distributed to theatres by the War Activities Committee, having been produced at MGM. However, a three-reel version of the same picture is being distributed only for showings to air raid wardens for instruction purposes.

The showing concluded with "Combat Counter-Intelligence," a training film made under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences in cooperation with the Army Signal Corps for showing to Army personnel alone to speed up training.

It warns of the serious consequences of careless talk and acts, points out that minor disobedience to orders given for the safety of troops may lead to their being wiped out. Given excellent production mounting and using name players such as John Howard and Paul Kelly, the film first warns of the dangers of carelessness and then at its conclusion shows what happened in the last war because of similar acts. Emphasized is the importance of camouflage precaution orders, with aerial photographers showing the detection of troops made possible by aerial photography after orders are disobeyed.

Total of 182 Reels Made For Army Training

The subjects generally made effective use of comprehensive stock material taken from newsreels both before and after the entry of the United States into actual conflict.

A total of 182 reels of Army training films have been made under Research Council auspices by the various studios without profit, and with writers, directors, producers and actors donating their services. The showing last week was the first overall glimpse a cross section of the production branch of the industry, as well as the press, had of the wartime effort of the motion picture in the short subjects section.

Completely restricted are the Navy training film showing the identification of the pursuit plane and the Army training film, "Combat Counter-Intelligence." With the exception of "The Arm Behind the Army," the others are straight commercial pictures, or are distributed through the agency of the War Activities Committee of the industry to every theatre in the country.

Since the first of the year, the Army training films have been sent to England to aid in the training of British troops and, in Spanish and Portuguese versions, to South American armed forces.

The only side of the American industry's war effort shorts activities not shown last week was the Spanish and the Portuguese language shorts for exclusive distribution in South America. These are made under the auspices of the Office of the Coordinator of Inter-American Affairs and its Hollywood division, the Motion Picture Society for the Americas.

Helprin Succeeds Ben Washer

Samuel Goldwyn this week appointed Morris Helprin his advertising and publicity representative in the east, succeeding Ben Washer, who has been inducted into the Army. Mr. Helprin plans to continue his play production activities in conjunction with the Goldwyn post, with a production of "Murder in a Nunnery," by Emmett Lavery, scheduled for Broadway in the autumn.

Before joining the Goldwyn organization, Mr. Helprin was with Sir Alexander Korda as advertising and publicity representative. He was also head of publicity for United Artists and was assistant motion picture editor of the New York *Times*.

Goldwyn Is Host

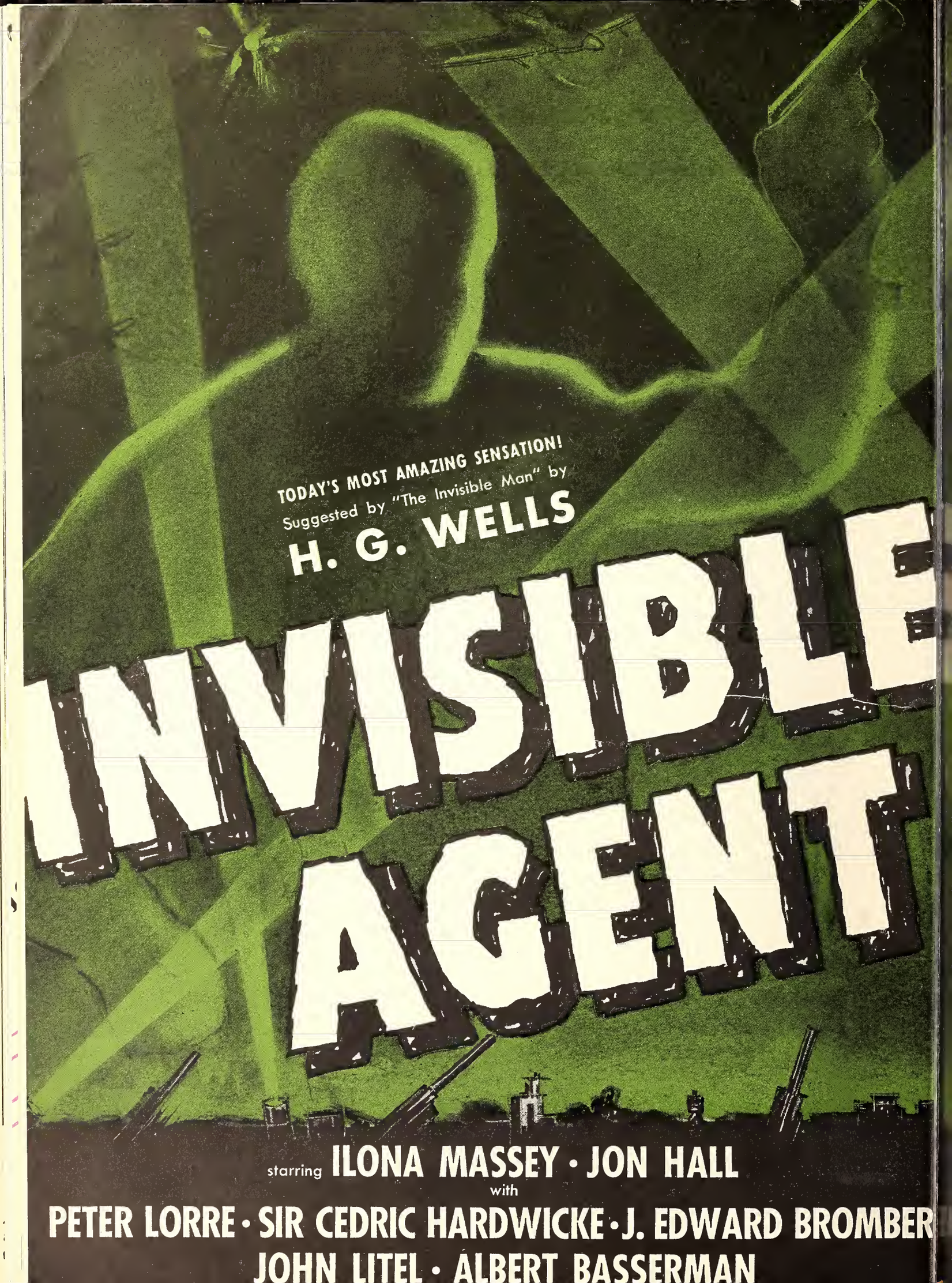
Samuel Goldwyn was host in Chicago last week to local sport figures and writers and theatre executives at a luncheon at the Blackstone Hotel. The affair was in connection with the opening of "The Pride of the Yankees" at the Palace theatre in that city. Among theatre men present were Mort Singer, Tom Gorman, Walter Immerman, W. K. Hollander, Jack Kirsch, Edward Silverman and Sol Schwartz.

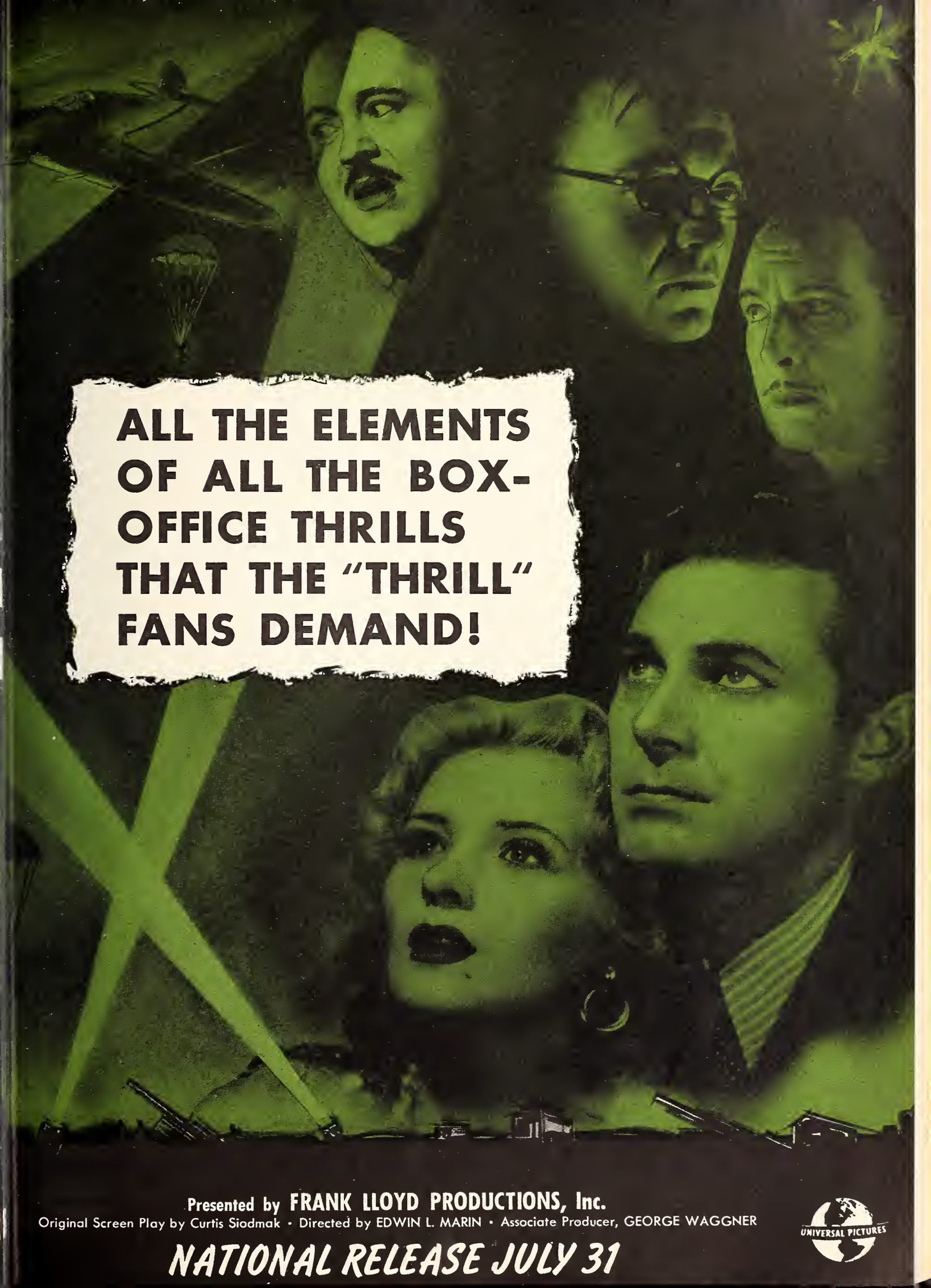
Pageant in Theatre

Occupation of Atlantic City's Convention Hall has made it necessary for the sponsors of the Miss America Beauty Pageant to look elsewhere. As a result, the beauty spectacle has been moved into a film house, the judging events and shows to be staged during Labor Day week at the Warner theatre.

Seidman Promoted

Lloyd Seidman, an account executive with Donahue and Coe for several years, has been elected a vice-president of the agency.


TODAY'S MOST AMAZING SENSATION!
Suggested by "The Invisible Man" by
H. G. WELLS
INVISIBLE AGENT
starring ILONA MASSEY · JON HALL
with
PETER LORRE · SIR CEDRIC HARDWICKE · J. EDWARD BROMBERG
JOHN LITEL · ALBERT BASSERMAN


ALL THE ELEMENTS OF ALL THE BOX-OFFICE THRILLS THAT THE "THRILL" FANS DEMAND!
Presented by FRANK LLOYD PRODUCTIONS, Inc.
Original Screen Play by Curtis Siodmak • Directed by EDWIN L. MARIN • Associate Producer, GEORGE WAGGNER
UNIVERSAL PICTURES
NATIONAL RELEASE JULY 31

Theatres' Aid sought in Scrap Collection

WPB urges Cooperation of Entire Industry as Scrap Matinees are set

American theatres not only have aided the armed forces, the U.S.O., the Army and Navy emergency relief funds, and the sale of War Bonds and Stamps. They also, beginning months before the war, have been collectors of aluminum, tin cans, paper and rubber.

These collections have been voluntary—part of the desire to aid the nation's war effort.

Last week came official recognition of the theatres' value as community centers, from the War Production Board. The Board, beginning a national drive for scrap rubber, metals, fats, and other scarce materials, announced through spokesmen that theatres would play an important part.

It urged every theatre owner to cooperate with local salvage organizations. It asked cooperation from the production and distribution branch of the film industry. Studios, theatres and exchanges were told to scour their premises for materials which may be salvaged.

It did not set down a specific program for theatres because, its spokesmen noted, the theatres and the industry in general has been of so much assistance in so many ways, that directions from Washington are "unnecessary."

Scrap Matinees Are Planned

Nebraska exhibitors have been reminded of their ability to aid the scrap drive by the War Activities local committee, headed by Joseph Jacobs, Columbia manager, and Joseph Kinsky, Tri-States circuit district manager.

Plans drawn last week call for speakers in each theatre, and a special matinee before August 8th. The admission price will be 10 pounds of scrap rubber or metal.

Philadelphia area exhibitors, numbering 125, representing a majority of theatres there, met Monday at the Broadwood Hotel, and were urged by Judge Herbert Goodrich to run a "scrap matinee" before August 10th. Children bringing three pounds of scrap would be admitted free. A committee for the matinee is headed by Sidney Samuelson and Lewen Pizor.

Rubber salvage efforts in the Balaban & Katz theatres, Chicago, through a drive conducted by William Johnson, maintenance, superintendent, have resulted in the accumulation of 2,428 pounds, it has been announced by the company.

Salvage consisted mostly of old lobby mats and street runners, rubber tiles, worn-out vacuum cleaner hose, machinery foundation rubber, cuspidor mats, chair pads and worn-out rubber from seat cushions and arm rests. The managers of the Balaban & Katz circuit are now engaged in a metal salvage drive and expect to gather from 15 to 20 tons.

Shifting population on account of war work has affected theatre attendance to a considerable degree in the Carolinas, according to theatre owners there.

The Carolinas have been the center of the Army maneuvres in the southeast; and where the soldiers spend their weekends the theatres do a large business. But, long before the maneuvres began early in July, theatre attendance was made lean in those cities and towns of the Carolinas where there were no big war work plants, or far removed from training camps such as Sutton and Fort Bragg. Hundreds of young men and women left for the war work plants.

Chicago Blackout To Be Held Shortly

Chicago shortly will undergo its first city-wide blackout. Theatre executives have been conferring with Hubbard Shattuck, Office of Civilian Defense director for theatres and public buildings.

In the east, a blackout covering New York, New Jersey, and Pennsylvania is expected. More than 27,000,000 persons would be affected.

Many of the Lucas and Jenkins circuit's Georgia theatres have purchased special recordings for warning patrons that a blackout is imminent.

Some 245 theatres in the Los Angeles territory are being inspected by exhibitors and studio executives charged with insuring proper theatre precautions.

Owners, managers and picked staff members of all Louisville theatres have completed Red Cross first aid courses, and have qualified as block air raid wardens, according to H. R. Switow, of the Louisville Theatre Owners' Association.

Detroit theatres have put their war efforts in charge of a War Activities Board, chairman of which is David Idzal, managing director of the Fox theatre. Other members are Edward Beatty, president of the Butterfield circuit; Earl Hudson, president of United Detroit Theatres; Edward C. Heiber, Universal manager; Edgar Kirchner, manager of the Family and Kramer theatres, and Carl Buermele, general manager of the Cooperative circuit.

Theatre Aids in Air Raid Test

The Olympic theatre, Providence, was chosen for an "incident" in the city's recent daylight air raid test, its first. The theatre was "bombed"; five were "killed"; a hearse took away the "bodies"; fire engines laid hose into the house to quench the "fire"; the "injured" were treated, and carted away in station wagon ambulances.

Under discussion by several Pittsburgh exhibitors is the possibility of staying open through the late night and early morning, due to changing industrial and business habits caused by increased war production schedules in the district's industrial plants. Some stores, banks, roller rinks, bowling alleys and restaurants likewise are considering changed or extended opening hours.

Night business downtown was expected to perk up with theatres as well as retailers and other kinds of firms, when Golden Triangle stores begin a schedule of 12 noon to 9 P.M. every Monday. Patterning its revised hours on the first day of the week after examples set in Cleveland, Akron, Indianapolis and other cities that report increased trade on the night stores are open, the retailers and amusement house owners expect Monday to be changed from one of the week's worst business days to one of the best.

ST. LOUIS OWNERS WON'T COLLECT SCRAP

St. Louis theatre owners will not aid the national salvage campaign. They charge the distributors will not give them, free of charge, pictures suitable for the special events they would produce for the campaign, according to Fred Wehrenberg, president of the local Motion Picture Theatre Owners, on Monday. He added plans for theatres as special collection agencies were cancelled after it was reported some film companies were persuaded only with considerable difficulty to give pictures free for a special war stamp matinee.

Krellberg, Rogers Set Picture on Norway

Sherman S. Krellberg, producer, and Budd Rogers, eastern representative of several Hollywood production units, will produce "Wings for Norway," with the story concerning Norway's betrayal by 'ts Quislings and the beginning of the fight for freedom by its unconquered people.

Working with Hans Olav, counselor for the Royal Norwegian Embassy in Washington, the producers are receiving official cooperation. This includes, it was said, not only the furnishing of actual fact and incident as material, but permission to shoot a number of sequences at restricted locales, including "Little Norway" in Canada. Michael Young, English playwright, wrote the screenplay. Negotiations are under way with two companies for release of the picture.

MGM Signs Five Name Bands

Metro-Goldwyn-Mayer this week signed five name bands for appearances in six forthcoming musicals. The groups signed were those of Harry James, Tommy Dorsey, Vaughn Monroe, Jimmy Dorsey and Bob Crosby. Only assignment thus far is Tommy Dorsey and band in "DuBarry Was a Lady."

Stanton Reopens

The Stanton theatre, Warner Bros. first-run house in Philadelphia, has reopened following redecoration. All Warner first-run houses in Philadelphia are now operating with the exception of the Aldine, which will remain closed for the summer.

Cotter Promoted

Larry Cotter, formerly in the playdate department at the Warner Bros. home office, has been promoted to booker in the Indianapolis branch.

VAUDEVILLE, SWING BANDS SAVE SUMMER CLOSING

Orchestra Bookings gain 30–40% Over Last Year; Stage Boom in Midwest

An increase of 30 to 40 per cent this summer over last year in booking of top-ranking "swing" and "sweet" orchestras into motion picture theatres is reported this week by bookers of Paramount, RKO and other circuits and representatives of such talent agencies as William Morris, General Amusement and Music Corp. of America in New York. For the first time in years, film houses in key cities which ordinarily closed for the summer reopened this year, operating on a picture-vaudeville combination policy. Better grosses are reported nationwide.

Increased theatre engagements of popular orchestras are indicative of the better conditions generally this summer of film box offices in key cities, resulting from gasoline rationing, the tire shortage, war industry activity and other factors reported by both circuit and independent exhibitors in industrial areas throughout the country.

Talent agents and bookers agree that gasoline rationing, tire shortage, influx of workers to war industry centers, more money available for recreation, good weather and a great number of servicemen on leave flocking to key city theatres are some of the factors involved in the increased bookings of orchestra and variety attractions in film houses.

Several in New England Are Open This Summer

According to Harry Romm of General Amusement Corp., "this is the first summer I have ever known a shortage of name bands. The successful policy is a combination of top orchestra plus a name personality with a good film feature. Picture product this summer has been much better than that of previous years. Grosses this year are greater in general," he said, adding, "of course, the better the attraction, both on stage and screen, the greater the box office."

Edward Alperson, head of RKO theatres, reported that the circuit had increased booking in the mid-west, around Davenport, Cedar Rapids and adjacent areas, and that RKO houses in Providence, Kansas City and Cleveland, which were closed last summer, opened this year with a picture and live talent policy.

At the Paramount home office, Harry Levine, chief booker for the circuit, declared that "booking into Paramount houses of name bands is better than last summer." Among the Paramount theatres currently featuring popular orchestra and variety bills are: Shea's, Buffalo; Michigan, Detroit; Chicago, Chicago, and the circuit houses in Boston, Toledo, Omaha and Minneapolis.

According to a spokesman for Music Corp. of America, "the increase in booking this year has been country-wide. The Palace in Cleveland and Circle in Indianapolis, two houses which formerly closed down during the summer, reopened this year with film-vaudeville attractions, as did the Paramount and RKO houses in Boston. In New England, independently owned theatres such as the Metropolitan, Providence; Plymouth, Worcester, and State, Hartford, in addition to two Loew-Poli houses in Waterbury and Bridgeport, all of which usually shut down for the summer, are operating this year and are billing name bands with feature pictures."

"More booking in the mid-west this year than ever before," was the report this week from a representative of the William Morris agency in New York, "principally around Kansas City, Omaha, Minneapolis and Chicago. Booking in the east remains about the same as last year, with a noticeable increase in industrial cities of New England."

Among the name bands which are drawing the younger people into theatres this summer, according to observers, are: Sammy Kaye, Eddie Duchin, Glenn Miller, Tommy Dorsey, Ozzie Nelson, Paul Whiteman, Jimmy Dorsey, Count Basie, Emil Coleman, Al Donahue, Vincent Lopez, Duke Ellington, Ray Heatherton, Vaughn Monroe and Enoch Light, Glenn Gray and his Casa Loma orchestra, Woody Herman, Will Osborne, Charlie Spivak, Claude Thornhill and Jerry Wald.

CAPITOL, ROXY MAY JOIN "SWING" PARADE

Swing bands, ever popular with that portion of film audiences known as "jitterbugs," have hit a new peak in drawing the customers to motion picture box offices this summer, according to circuit bookers and talent agents. One indication of the rising tide of their popularity, it was reported last week, is that the Capitol theatre on Broadway, for years MGM's principal showcase in New York, may inaugurate a name band policy this autumn. It is also understood that the Roxy, now under new management, with A. J. Balaban at the helm, may change its stage policy sufficiently to feature top-ranking swing orchestras.

Midwest Trend is to Name Bands

from CHICAGO BUREAU

For the past few months more stage shows have played in motion picture theatres of Illinois and the adjacent states of Wisconsin, Michigan, Iowa and Indiana than have played in those states in many years. The trend of entertainment is towards name bands or personalities with radio or juke box reputations. Some of the theatres have profited with straight vaudeville bills and units such as "Funzafire" with Bonnie Baker, Major Bowes' units and "The Gay 90's Revue."

At present the Great States circuit is playing shows in 19 of their theatres located in Rockford, Peoria, Joliet, Decatur, Waukegan, Quincy, Kankakee, Elgin, Wood River, Springfield, Aurora, Danville, Streator, Bloomington and Galesburg, all in Illinois, and South Bend, Marion and Evansville, Indiana, and Toledo, Ohio. From September 1, 1940, until August 1, 1941, the circuit played 142 bands, vaudeville and unit shows and 18 legitimate shows, a total of 160 shows. From September 1, 1941, to August 1, 1942, 170 stage shows and 34 legitimate attractions have been booked with an increase of 100 playing days.

The Alliance Circuit started using stage shows in six of their houses this season, and the results toward increasing their mid-week business have been very satisfactory, according to officials of the company. During the past nine months the circuit has used such bands as Clyde McCoy, Lawrence Welk, Ted Weems, Blue Barron, Henry Busse, Tony Pastor, Tiny Hill, among others at their Fond du Lac theatre, Fond du Lac, Wisconsin, and five Indiana houses, the Roxy, Peru; State, Logansport; Sipe, Kokomo; Roxy, Frankfort, and New Moon, Vincennes. Bookings average one every two weeks at these spots.

Four Mort Singer Circuit houses have been playing stage shows, more or less regularly this season. Sometimes they are booked three in a row, according to the availability of box office attractions, and then none for six weeks or so. The circuit has used approximately 10 per cent more stage shows this season than last at their Orpheum theatre, Minneapolis; Orpheum, Davenport, Iowa; Iowa, Cedar Rapids, Iowa, and Orpheum, Sioux City, Iowa.

Butterfield Circuit Using Stage Shows

The Butterfield Circuit is using stage attractions in 10 of its Michigan houses. According to Boyle Woolfolk, Chicago, who books the stage shows for the chain, there has been a 30 per cent increase in play dates this season over the same period last year. Name bands and units have been played in the past few months in the Michigan theatre, Muskegon; State, Kalamazoo; Keith, Grand Rapids; Michigan, Lansing; Capitol, Flint; Temple, Saginaw; Oakland, Pontiac; Michigan, Ann Arbor; Michigan, Jackson, and Bijou theatre, Battle Creek.

Warner and Standard Theatres Company theatres in Wisconsin are using stage shows every other week this season against one a month previously. They have proved an excellent stimulant to middle of the week business, according to Charles Hogan, who books the shows from Chicago, and are the only attractions that have been a satisfactory substitute for the business formerly drawn by Bank Nights, he says. Theatres on Hogan's book include the Bay, Green Bay; Oshkosh, Oshkosh; Kenosha, Kenosha; Venetian, Racine; Sheboygan, Sheboygan; Rio, Appleton; Capitol, Madison, and Capitol, Manitowoc, all in Wisconsin. The Warner circuit also is using stage shows every Saturday and Sunday at the Stratford theatre, Chicago, and every Sunday at the Paramount theatre, Hammond, Indiana.

The State theatre, Benton Harbor, Michigan, a new 800-seat house operated by Julius Fodor, and managed by Jack Linder, former New York vaudeville agent, is booking stage shows.

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8. Order immediately from your National Screen Accessories Branch Office the materials shown in Campaign Book.

IF YOU REMEMBER PEARL HARBOR

U. S. MOVES TO HALT PETRILLO BAN ON MAKING OF RECORDS

Justice Department to file Anti-Trust Action; sees Threat to Broadcasting

by FRANCIS L. BURT
in Washington

James Caesar Petrillo is now bucking the United States Government. The new opposition to the American Federation of Musicians' president developed late last week. The Department of Justice moved to enjoin the union from banning record manufacture by musician members. The Federal Communications Commission decided to investigate the "ban," announced some weeks ago, and to become effective Saturday.

Tuesday, Elmer Davis, director of the Office of War Information, wrote Mr. Petrillo that his action was contrary to a December pledge of "music for morale," and that, by forcing small stations to close, it would hamper dissemination for war information. He added that it was Mr. Petrillo's "patriotic duty" to withdraw the ban.

Long a dictator on matters musical, Mr. Petrillo may find the anti-trust laws a more difficult hurdle than the opposition of the National Broadcasting Company, whose earlier acquiescence in his demand that a performance of a Michigan high school orchestra should not be broadcast precipitated a complaint by Senator Vandenburg of Michigan to the FCC.

Both the Department and the Commission felt that Petrillo's edicts threatened the security of broadcasting at a time when it was performing its greatest service to the nation.

That Government officials did not consider his orders to be patriotic was definitely intimated by Attorney General Biddle in announcing that he had authorized the injunction, and who pointed out that if electrical transcriptions are eliminated small stations in small towns and rural areas will be unable to handle various sustaining war programs essential to maintenance of civilian morale and which are broadcast without charge.

Ruling Seen Affecting Many Activities

On the same day, Thursday, July 23rd, that the Government moved to enjoin Mr. Petrillo from carrying out his threat to halt the making of transcriptions by union members, James L. Fly, chairman of the FCC, disclosed that his commission had asked both the labor leader and Niles Trammell, president of NBC, for their respective versions of the cancellation of the high school program, and announced that the commission staff had been instructed to prepare a program for a broader study into other musical problems as they affect radio broadcasting.

Earlier in the week, Commissioner Fly expressed fears that the ban on transcriptions would drive many small stations off the air, a feeling shared by the Department of Justice.

"The objective of the American Federation of Musicians is to create more work for its members in an industry where mechanical improvements have made the hiring of 'live' talent partially unnecessary," the Department explained in announcing its intention to file an injunction suit under the anti-trust laws. "It is the Department's contention that such a 'made work' program places an unjust economic burden upon those making use of mechanical improvements and that it has two marked advantages in promoting the selfish interest of the union—(1) in times of unemployment, it forces employers and the consuming public to pay for a private system of unemployment relief, and (2) in times of rising employment, it relieves members of the union from the competitive necessity of learning how to do a different kind of job.

"In the opinion of the deparatment, such a policy is unjust both to labor and the public since, by keeping costs high, demand is limited, and since it places a severe burden on the public through unnecessarily increased costs."

Sees Small Stations Forced to Close

"Such stations will be forced out of business," it was declared, "since many of them are located in towns too small to provide an adequate supply of musical talent even if they could hire all the musicians needed to provide the normal proportion of music on the station schedule, which none are able to do."

Mr. Davis' letter to Mr. Petrillo was written "in behalf of" the "people of the United States" and their war agencies. After citing the dependency of small stations upon transcriptions, it stated:

"Since, as you say yourself, 'music is today one of the finest media for maintaining high public morale,' the elimination of records for home use, for use in restaurants, canteens and soda parlors where members of the armed forces go for recreation, and for use in factories where war workers use juke boxes for organized relaxation, can scarcely fail to have a negative effect on morale."

Meanwhile, Mr. Petrillo's dispute with station KSTP, St. Paul, which resulted in his order that no National Broadcasting Company dance band programs be "piped" to that station, continued to smoulder; and the KSTP president, Stanley Hubbard, charged last week the union is trying to "wreck an industry." The dispute started in disagreement over a contract between the station and the St. Paul musicians' local.

There was speculation this week over the date and place for the filing of the Government suit. It was thought the suit would be filed either in Chicago or New York.

At Kansas City about 100 front office employees from film exchanges after meeting with Felix Snow, vice-president of the IATSE, this week weighed his proposal for the organization of a union. Several applications were filed at once and a large number of the group took the union plan unedr advisement without committing themselves.

Local 306 Dismissal Motion Denied

Federal Judge Henry Warren Goddard in New York last week denied a motion for dismissal of the Loew circuit's suit for an injunction against Local 306, New York projectionists' local.

The union had threatened to strike if the circuit's parent company continued to distribute films to theatres employing non-member projectionists. It was an attempt completely to organize New York, and started last summer. The suit was filed late in 1941.

Loew's asserted in the injunction petition that its 65 theatres in the New York area would face a loss of $400,000 weekly if the union struck. It also cited the Federal consent decree provisions barring withholding of product from any theatres.

Judge Goddard remarked the union pursued legitimate objectives in seeking higher wages and better working conditions. But, of the disputed demand, he commented, "the union then saw fit to inject a demand in their proposed contract which had nothing whatever to do with the terms and conditions of the employment of these men."

He added: "It is in the nature of a reverse secondary boycott, where the union, instead of attempting to coerce the retailer who carries non-union goods, here attempts to coerce the distributor of union goods to stop furnishing said materials to non-union customers.

The union was ordered to file an answer to the Loew charges. The union indicated this week that it may appeal the judge's decision.

Local 109 Signing Four Companies

Local 109 of the Screen Office and Professional Employees Guild, CIO, on Tuesday also signed contracts with Loew's, Twentieth Century-Fox, and RKO and Columbia. The contracts cover clerical employees in the home offices. They were signed in the New York law office of Wendell Willkie, chairman of the board of Twentieth Century-Fox. A contract covering Columbia employees was signed Monday.

The union also is seeking contracts for such workers at the National Screen Service home office and New York exchange, in the New York exchanges of the major companies and at the Paramount and United Artists home offices.

The Screen Publicists Guild, comprising advertising and publicity workers in the home offices, and also a CIO union, was to meet with Warner officials Friday on a contract. The Guild had obtained contracts from all the other leading distributors.

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RULES GRIFFITH THEATRES MUST BUY SEPARATELY

Exhibitor wins Specific Run Complaint Against All 5 in Oklahoma City

An exhibitor won a specific run complaint for the second time this week when an Oklahoma City arbitrator ordered the consenting distributors to license 10 Griffith circuit theatres in Tulsa on separate contracts.

Acting on the complaint of John E. Feeney, operator of the Gem and Cozy theatres in Tulsa, Breck, Moss, arbitrator, prohibited "All Five" from hereafter licensing their features in either or any of the 10 Griffith Southwestern Theatres, Inc., houses on the fifth run requested by the Gem and the sixth requested by the Cozy other than separate contract. These separate agreements are not to be part of any circuit buying deal, or conditioned upon contracts for any other house.

Costs were assessed against the distributors.

After reviewing the competitive situation in Tulsa, and observing that the Feeney houses had been in operation for many years and had at times held second and third run positions, Mr. Moss found that in the past season the distributors had first offered every group of pictures to the Griffith circuit "for all of the runs it wanted (usually 10)." What was left after Griffith had made its choice was offered to the Gem and Cozy, he found.

Griffith Varied Runs of Tulsa Houses

The circuit varied the runs which its 10 Tulsa theatres played. "By this plan the Gem and Cozy were placed in a much lower run position than the fifth and sixth runs, respectively, as requested in their complaint," he said.

"There has been an arbitrary refusal" by the distributors to license on the runs requested by the Feeney theatres, he found. This was so, he continued, because of the Griffith theatres' circuit buying power and affiliation with more than 300 theatres in the United States.

All the conditions of the decree in regard to conditions which must be met by a Section X complaint were found to exist, and warranted an award directing separate contracts for the circuit houses. This will have the effect of prescribing the run which each theatre in the Griffith circuit in Tulsa shall play. Previously it could exhibit features in any of its theatres without regard to run position, Mr. Moss found.

The total revenue to distributors, from the evidence presented, does not appear likely to be effected, Mr. Moss added. The burden of proving that it might had not been carried by the distributors' evidence, he said.

The Gem and Cozy actions, filed separately as Oklahoma City's second and third cases, were combined at the hearings. Seven hearings were held and the arbitrator, making the longest inspection journey yet authorized by all parties, visited the Tulsa theatres.

Oklahoma City

Jacob Jones, operator of the Ritz theatre, Shawnee, Okla., on July 23rd filed a specific run action under Section X against RKO. In the complaint entered at the Oklahoma tribunal Mr. Jones, who has operated the theatre since 1915, asserted that RKO since September, 1941, had refused to sell him sufficient first run product "of the nature and quantity" required to keep his theatre in profitable operation.

RKO, Mr. Jones charged, had sold away from him to the Griffith Amusement Company, contrary to Section X of the decree. The Ritz, he asserted had been able to obtain only 12 first run RKO pictures since last September. All were Griffith rejects. At least one first run picture a week is required to maintain the Ritz' policy, he said. The Griffith company's Bison, Criterion and Avon theatres, all in Shawnee, were cited. It was the fourth Oklahoma City case.

New York

The 34th New York case, a clearance action of Louis Martin, operating the Majestic theatre in Paterson, N. J., was dismissed on Thursday by Samuel W. Tannenbaum, arbitrator.

In dismissing the case Mr. Tannenbaum held that no contractual relations existed between the complainant and the five defendant distributors in that the theatre played their pictures on a "spot booking" basis.

The demand by Mr. Martin sought "the arbitration of any and all clearance and right to play the product of defendants day and date with the State theatre, Paterson, under Section VIII of the decree."

At issue, Mr. Tannenbaum said, was the question of whether the contractual relationship contemplated by Section VIII existed under spot booking. The relationship contemplated by the decree, he said, "would appear to be a course of conduct existing for some reasonable period of time proximate to the dates complained of."

A complaint against the inability to obtain pictures would have to be filed under Section VI, he said, accepting motions to dismiss presented by distributors' counsel. Costs were divided among all parties.

An appeal in the award of Robert Bruce in the 23rd New York case restricting the clearance of the Apollo theatre over the Cameo in Jersey City, N. J. was filed last week by RKO.

Milwaukee

Milwaukee's first specific run complaint, and the city's third case, has been filed by the Menasha Theatre Realty Company, operating the Brin theatre, Menasha, Wis. naming all five distributors, and the Neenah theatre, also in Menasha. The complaint was entered June 25th but returned to attorneys for resubmission in proper form.

It asserted that Twentieth Century-Fox refused to license any first run in Menasha to the complainant; that MGM refused to license half its product on this run, and that Warners and RKO refused to license all and half their pictures, respectively, on second run after the Neenah.

Albany

Arbitrators and hearing dates have been set at Albany for the three actions by William Smalley against "All Five" and the Schine circuit. They are Albany cases 5, 6 and 7.

Harold B. Slingerman, Delmar attorney, will hear the action of Smalley's Delhi, N. Y. theatres, case 7, on August 17th. Joseph J. Casey, Albany lawyer, will hear the sixth case, for Smalley's Johnstown on August 18th.

Chicago

The Oriental theatre case No. 6, scheduled for rehearing on July 28th, has now been set for September 9th, by agreement.

The Annetta theatre, Cicero, Ill., clearance case, No. 12, has been postponed from August 4th until September 15th. No reason was given for the deferment.

San Francisco

Twentieth Century-Fox Monday appealed the award to Murray Draper in the fifth San Francisco case granting clearance reduction to the Cerrito theatre in El Cerrito, Cal.

Clearance Between Intervenors Unfair, Appeal Board Holds

The Appeal Board modified the award of William A. Wiedersheim, Philadelphia arbitrator, on Tuesday, acting on the appeal of the complainant, Lewen Pizor, for his Tioga theatre. It ordered Paramount to grant a maximum of 21 days clearance over the Tioga to the Warner circuit's Strand in North Philadelphia. The judges directed that clearances of the Strand over the Keystone, the Keystone over the Great Northern and the Great Northern over the Tioga be sufficiently short as not to restrict the right of the Tioga to exhibit 21 days after the Strand.

In overruling the award of Mr. Wiedersheim, which set a 25-day maximum, the board found the Tioga now is subject to three clearances aggregating 21 days in addition to the time taken by the Great Northern and Keystone to play and book. This was declared unreasonable as there is no competition between Tioga and Keystone and a clearance to Keystone over the Great Northern should not have the effect of extending the non-competing complainant's waiting time. Costs were divided equally. It was the Appeal Board's 30th opinion.

'Miniver' gets Ninth Week at Music Hall

Continuing to establish a long-run record at Radio City Music Hall, New York, "Mrs. Miniver" began its ninth week at that theatre on Thursday. Prior to the MGM feature, which began its run on June 4th, no film had run more than six weeks in the 10-year history of the theatre. Total attendance figure as of late Wednesday was 1,200,907.

During the eighth week ended Wednesday the management reported an attendance of 140,200 and a gross of about $97,000.

MGM reports that not only in New York but throughout the country "Mrs. Miniver" has beaten attendance records on "Gone With the Wind." In key cities where the two pictures have played the same theatre on the same policy, the film version of Jan Struther's novel shows a marked lead. In St. Louis, according to the distributor, attendance for three weeks, totaling 159,860, was 16,614 ahead of the David O. Selznick production.

Prices for "Mrs. Miniver" were raised at Loew's Century, Baltimore, from 44 to 55 cents.

'Miniver' Opens In Hollywood

"Mrs. Miniver" had its west coast premiere at the Carthay Circle theatre, Hollywood, last Thursday night. Proceeds of the opening were donated to the Voluntary Army Canteen. The audience included Mr. and Mrs. Louis B. Mayer, Gen. Maxwell Murray and Mrs. Murray, Lt. James Stewart, Greer Garson, Mr. and Mrs. Edward Arnold, Lieut. Col. Jack Warner, Mr. and Mrs. Cecil B. DeMille, Mary Pickford and Norma Shearer.

The picture held for fifth weeks at Cincinnati, Cleveland and St. Louis, and third weeks in Richmond, Houston, Memphis, Providence, Syracuse, Oklahoma City, Nashville, New Orleans, Denver, Atlanta, Louisville and Kansas City.

The Canadian Government announced last week that official endorsement will be given to the MGM film during its Canadian engagements. "Mrs. Miniver" opens shortly at Loew's in Toronto.

Heavy rainfall on Monday in New York and the metropolitan area did not prevent Broadway first run theatres from doing strong business. Weekend receipts fell off, it was learned, due to the extremely high humidity in the city. According to police estimates, 3,000,000 New Yorkers visited city beaches on Sunday.

Holdovers for the week include:

"Priorities on Parade," Paramount: began its second and final week at the Paramount, New York, on Wednesday.

"Yankee Doodle Dandy," Warner Bros.: started its 10th week at the Hollywood, New York, on Friday.

"The Big Shot," Warner Bros.: held a second week at the Strand, New York.

"Eagle Squadron," Universal: now in its fifth week at the Globe, New York.

"This Above All," 20th-Fox: following its nine-week run at the Astor, was held over a second week at the Roxy, New York.

"Syncopation," RKO: held a second week at the Music Hall, Seattle.

Twentieth-Fox Sets Test Runs for "Manhattan"

A series of test engagements at advanced prices for "Tales of Manhattan" was announced in New York on Monday by Tom J. Connors, vice-president in charge of distribution at Twentieth Century-Fox. On August 6th, the day following its world premiere at Grauman's Chinese in Hollywood, the film will be shown day and date at four other first run houses in the Los Angeles area: United Artists, Loew's State, Wilshire and Carthay Circle.

Other test dates include August 9th: Fox theatres, Bakersfield, Cal., Phoenix, Ariz., and at the Wilson, Fresno, Cal.; August 11th: Fox and State, San Diego; Denver, Denver. August 14th: Esquire, Uptown and Miller, Kansas City.

The picture is scheduled to go into the Radio City Music Hall, New York, some time in August. It will be trade shown in Denver, Kansas City and Los Angeles on August 3rd. Screenings in other territories will be announced later, according to Mr. Connors.

National Decency Legion Classifies 11 Films

Of 11 pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, five were found unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Give Out, Sister," "Joan Ozark," "The Pied Piper," "Sons of the Pioneers," "Timber." Class A-2, Unobjectionable for Adults: "Baby-Face Morgan," "The Major and the Minor," "Panama Hattie," "Smart Alecks," "Tish." Class B, Objectionable in Part: "Jungle Siren."

Merge Panoram Sales

Mills Novelty Company has merged the Panoram sales department with its general machines division, under the direction of A. E. Wilson, sales manager. A new selling plan, it is said, is being developed for Panoram.

SMPE Autumn Meeting set

Plans for a three-day meeting in New York, including eight technical sessions, beginning October 27th, have been completed by the Society of Motion Picture Engineers.

The meeting for the most part will be spent in reading and discussing technical papers dealing with recent advances in the motion picture field, and applications of the new developments to help the war effort and further national morale.

The gathering is the 52nd semi-annual meeting of the society and will be in charge of William C. Kunzmann of Cleveland, convention vice-president. The meeting is subject to cancellation if such action is later deemed advisable in the national interest.

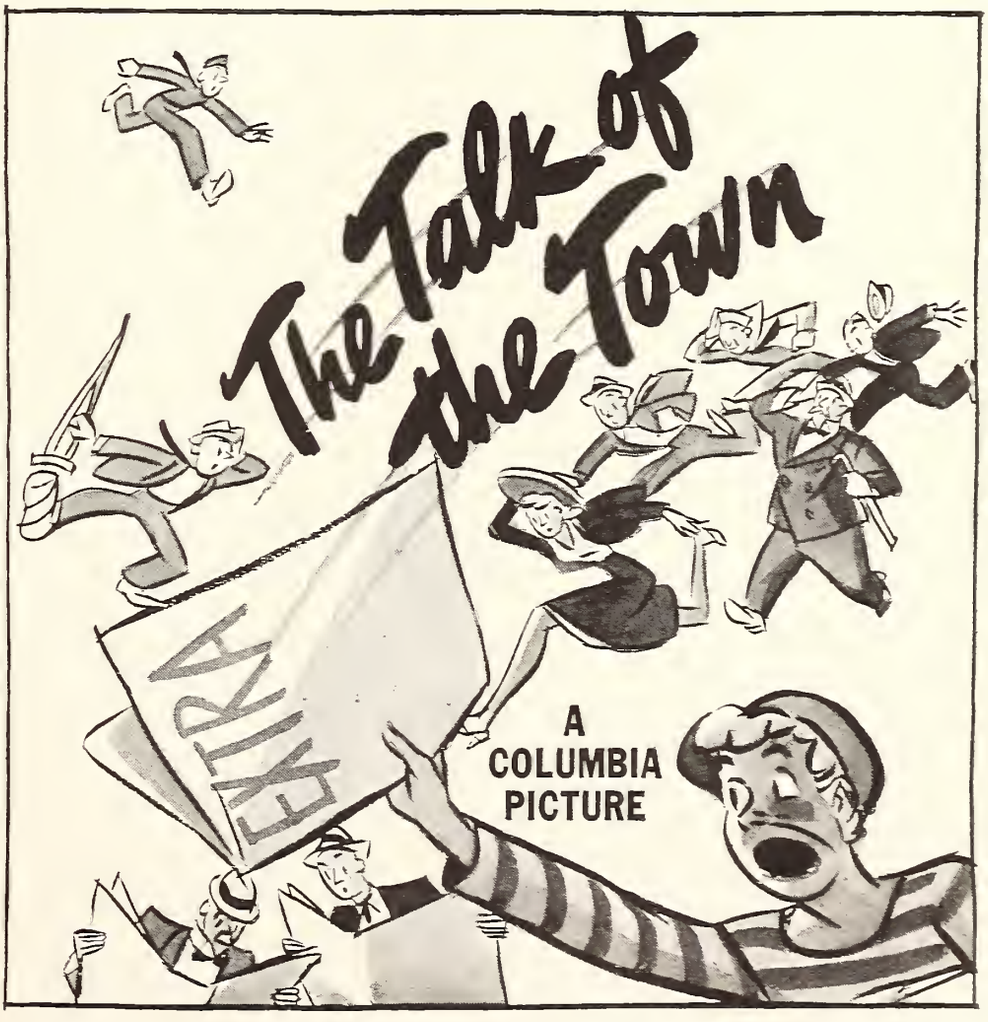
The 52nd semi-annual banquet and dance will be held Wednesday, October 28th, at headquarters in the Hotel Pennsylvania. Presentation of the Progress Medal and the society's Journal Award will be made at the banquet.

Held on Extortion Charge

A Federal grand jury in Los Angeles has indicted Samuel Rubin on charges of sending extortion letters to Harold Lloyd and Bing Crosby, threatening harm to their children if each did not pay him $1,000.

Allport Ill in London

Fayette Allport, British representative for the Motion Picture Producers and Distributors of America, was taken ill while on vacation, it was reported from London this week.



ALLIED CALLS INDEPENDENTS TO FIGHT RENTAL INCREASES

Directors name Committee to lead Resistance; Also Condemn Double Bills

by MORT FRANK
in Pittsburgh

Independent exhibitors of the country are urged "to resist in all legal and effective ways the demands of producers-distributors for excessive film rentals, and also their demands that theatres increase film prices," in a strong resolution passed by National Allied directors at their annual summer meeting in Pittsburgh last Thursday and Friday.

Asserting that "ruthless policies of distributors have increased their profits," while running counter to national policies of the United States in war time, and claiming that the policies eventually will spell the ruination of exhibitors, the resolution attacks distributors' demands for higher film rentals, more percentage deals, higher percentage deals, preferred playing time, forced increases in admission prices and extended runs.

The directors appointed a committee including Morris A. Rosenberg, chairman; Col. H. A. Cole, and Sidney Samuelson, to create machinery for making the resolution effective, after ratification by the boards of the regional associations.

Three other conclusions, as released by Abram Myers, general counsel, were:

1. A resolution against double features, contending that their elimination would conserve films and other vital materials, and shorten operating time.

2. A resolution that, on matters in the UMPI program in which UMPI has not functioned or has refused to function, Allied will feel free to take matters into its own hand.

3. Authorization of Col. H. A. Cole, as Allied UMPI representative, to seek a full meeting of UMPI to learn whether distributors will continue to support the movement, as the result of the Allied directors' doubt over its future.

Following is the complete resolution on film prices:

Text of Resolution On High Rentals

"WHEREAS, the board of directors on May 1, 1942, issued a solemn warning in the matter of high film rentals which was addressed to the "United Motion Picture Industry" (an industry body known as 'UMPI'), and to the distributors not represented in that body; and

"WHEREAS, Allied States Association of Motion Picture Exhibitors was informed by 'UMPI' that the subject of film rentals, and the policies and terms of individual companies could not be considered on a national basis through that organization; and

"WHEREAS, the statement was ignored and, in most cases, not even acknowledged by the companies which were not cooperating with 'UMPI'; and

"WHEREAS, demands for higher and still higher film rentals with attendant evils such as demands for more and more pictures on percentage, higher percentages, preferred playing time, forced increases in the admission prices charged the public, and extended runs, have continued since that date; and

"WHEREAS, as a result of the ruthless policy of the distributors the net earnings of the producing and distributing companies have grown steadily during the past year, notwithstanding greatly increased federal taxes, while during the same period the earnings of many of the theatres, especially the subsequent run and small town houses, have fallen off alarmingly; and

"WHEREAS, the profiteering policy of the producer-distributors runs counter to the public policy of the United States and is a scandalous abuse of the special consideration granted the industry by Congress in exempting motion pictures from the "Price Control Act"; and

"WHEREAS, the high film rentals, terms and conditions being demanded and imposed by the producer-distributors not only are a burden under present conditions, but will inevitably result in higher admission prices to the public and spell ruination for the exhibitors if carried over into the depression period which certainly will follow the end of the war; and

"WHEREAS, exhibitors are demanding action by their national and regional associations and, if need be, by the Government, to curb the relentless demands of the producer-distributors for an unfair and unwarranted proportion of the box office receipts and for control over the operating policies, including admission prices, of the theatres; now, therefore, be it

"RESOLVED, that the board of directors of Allied States Association of Motion Picture Exhibitors shall issue an appeal to the independent exhibitors of the United States to resist in all legal and effective ways the demands of the producer-distributors for excessive film rentals and also their demands that the theatres increase their admission prices."

Connecticut Allied Holds Meeting

Allied Theatre Owners of Connecticut held a luncheon-meeting on Monday, July 27th, at the HofBrau Haus Restaurant in New Haven with Dr. J. B. Fishman presiding. Joseph F. Reed, regional vice-president, and Maxwell Alderman, executive secretary, who attended the Allied executive board meeting in Pittsburgh, reported on the proceedings there.

MGM Signs Laurel, Hardy

Metro-Goldwyn-Mayer has signed Stan Laurel and Oliver Hardy for the lead roles in "Air Raid Wardens," comedy by Martin Rackin, Howard Dinsdale and Jack Jevne. B. F. Zeidman will produce.

Theatre Robbed

Frank Riley, assistant manager of Warners' Paramount theatre, Hammond, Ind., was forced to turn over $450 to a bandit last week.

Schine Reports Three Houses Reacquired

The Palace theatre, Clifton Spring, N. Y., has been reaquired from the Schine circuit by its former owner. The leases on the Clazel and Lyric theatres, Bowling Green, Ohio, have been surrendered to Clark and Hazel Young, former leaseholders.

Negotiations for sale of the State and Appalachia theatres, Appalachia, Virginia, are on between Schine and certain parties, inasmuch as the preference granted M. K. Murphy, former owner, has expired.

The changes were indicated in a second report by the Schine circuit to the Buffalo federal court last week, in the two-year "standstill" settlement of the Government anti-trust suit against it. The settlement provided resale to former owners if possible of 16 Schine theatres.

Mr. Murphy is seeking return of a $3,500 deposit reportedly given in reacquiring the lease on the Viv theatre, Corbin, Ky.

The report added the former owner of the Scotia theatre, Scotia, N. Y., does not wish to reacquire it.

Brandt, Cohen in Plea To Dismiss Suit

Max Cohen and William and Harry Brandt last week filed an application in the New York supreme court for a dismissal of the anti-trust suit brought against them and the eight major companies by Jules Joelson, theatre circuit owner. They contend no cause of action is set forth in Mr. Joelson's complaint, charging violation of the state's Penal Law and General Business Law in the alleged maintenance of a theatre monopoly in the Times Square area.

The suit is the first to test the right of a theatre owner to recover for alleged violation of New York State monopoly laws. Joelson, owner of the Times theatre, asserts that the income of his theatre dropped from $125,000 to $75,000 annually because of his inability to obtain product.

Companies Incorporated

The following companies have been incorporated at Albany, New York:

Sea Cove Corporation, Hempstead, Long Island, to conduct a motion picture business, with 50 shares of stock, no stated par value. Directors are Adam Hoffman, Leon Shor, and Morris Bunderoff, Jamaica, L. I.

G. H. R. Theatres, Inc., Manhattan, by Mendel Zucker, filing attorney; Sol Deutsch and Sylvia Reingold, New York.

Renacolor Film Corporation, 1,000 shares, by Herman Green, Frederick Braun and Gertrude Richter, New York.

Dodeka, Inc., by R. F. Spagna, Antonia Rossi and Ann Nicholls, New York.

Close Theatre Lease

Berk and Krumgold, theatre realty specialists, announce that they have closed a long term lease for the Kimball theatre, Yonkers, N. Y., with a corporation headed by Max Farkus. The Kimball theatre property is owned by Leo Silver, Bronx.

"ARE HUSBANDS NECESSARY?"

"THE MORE THE MERRIER!"



"There can't be too many husbands around for me—as long as they're not mine!" says Myra, George Cugat's old flame. "Liz Cugat's husband is my favorite, though. He's plenty necessary!"

George and Liz Cugat and Myra (Ray Milland, Betty Field and Patricia Morison) are just three of the swell cast in Paramount's "Are Husbands Necessary"; 79 minutes of light-hearted fun based on the best-selling novel "Mr. and Mrs. Cugat." It's just what the doctor ordered for a summer boxoffice tonic!"

Sell War Stamps and Bonds at Your Theatre

Paramount Pictures

NBC, Mutual to offer Discounts

The National Broadcasting Company and the Mutual Broadcasting System, following the lead of the Columbia Broadcasting System, which previously had offered a discount program, this week announced discount plans.

NBC's plan for sponsors using the entire network provides for an overall discount of 10 per cent, while Mutual announced a plan which would offer discounts up to 50 per cent on stations in basic markets, up to 60 per cent in lesser markets and up to 75 per cent in the remaining areas.

Niles Trammell, president of NBC, said that many sponsors were now using hookups of from 80 to 100 stations and that it was hoped those companies with products which have national distribution would use the entire network of 125 stations. He emphasized that there would be no increase in present rates for sponsors who continued to use the same number of stations they have been using up to now.

Mr. Trammell pointed out that the new 10 per cent discount was being absorbed entirely by NBC. He said that small stations, rural audiences and sponsors would therefore benefit considerably by the discount.

The 204 Mutual stations are divided into three groups, those in major markets, those in cities over 30,000 population but not major markets, and those in cities of less than 30,000. In order to earn the 50 per cent discount, the sponsor must buy five periods weekly for 52 weeks, using 36 basic stations in "A" markets, plus at least six other stations in "A" markets which may be selected from a listing of 39 Yankee network and Don Lee stations, plus 14 stations in "B" or "C" markets.

This 50 per cent discount, however, is available only when the program is broadcast 260 times in a year using the minimum of 56 stations. The frequency discounts range from 20 per cent for 13 times annually to 25 per cent for 26 times; 35 per cent, 52 times; 40 per cent, 104 times; 42½ per cent, 156 times, and 45 per cent, 208 times. Additional discounts are available on the basis of more stations used.

Bingo Gross $199,903 In Cincinnati for June

Despite warm weather and outdoor amusements, Bingo in Cincinnati continues to do an active business, with theatres, particularly in the outlying districts, feeling the competitive effects.

According to the report of Police Chief Eugene T. Weatherly to City Manager C. O. Sherrill, who issues the playing permits, the figures submitted by sponsors showed gross for June as $199,903.91, prizes, $46,774.40, and net of $153,129.51 to the sponsoring organizations. Total attendance for the month was 275,224.

Television Aide in Army

Warren Wade, executive program director for the television department of the National Broadcasting Company has been called to active duty with the U. S. Army Signal Corps. Captain Wade has been assigned to the motion picture branch of the photographic section at Astoria, Long Island.

Assigned to Features

George Sherman, producer-director of the Roy Rogers westerns for Republic, has been assigned to features, the studio has announced.

Appoint Heft

Ralph J. Heft has been made Monogram's branch manager in Kansas City. He had been at St. Louis.

"THE MORE THE MERRIER!"



"You can't make me mad by keeping me busy selling tickets in hot weather," says the gal at the machine. "I like to see people having a good time, and judging by their grins when they come out of this one, Paramount's made another 'summer fun special'!"

That's about as good a label for Paramount's "Are Husbands Necessary" as any—unless you want to put it the way Boxoffice did. "Comedy quotient high enough to send any audience away with a light heart!" Boxoffice said. "Potentially good grosser in first runs and down the line!"

"Are Husbands Necessary?"

A Paramount Picture starring

RAY MILLAND • BETTY FIELD

with

Patricia Morison • Eugene Pallette

Phillip Terry • Leif Erickson • Richard Hayden

Charles Dingle • Cecil Kellaway

Directed by NORMAN TAUROG

Screen Play by Tess Slesinger and Frank Davis

"Frothy diversion to keep the paying customers chuckling!" —Daily Variety

Report 22,839 Projectors in U. S. Schools

There are 22,839 16 mm. projectors, both silent and sound, in 17,500 colleges and high schools and 25,703 elementary schools in the United States which answered a questionnaire prepared by the Department of Commerce, it is reported by Nathan D. Golden, industrial consultant in the Bureau of Foreign and Domestic Commerce at Washington, outlining the results of the Department's survey.

Of the total of projectors, 12,092 are silent projectors and 10,747 are sound. The most recent phase of the general survey, to ascertain the total of school projectors for possible war use, indicated that elementary schools have 6,055 silent 16 mm. projectors and 4,373 16 mm. sound projectors, totaling 10,428.

The earlier survey of high schools and colleges indicated there were 6,037 16 mm. silent projectors and 6,374 sound projectors, for a total of 12,411 in such institutions.

Mr. Golden points out that the survey may be used to good advantage by civilian and military agencies whose pictures may be distributed through the school system of the United States, and he cites the necessity of postponing visual education development by such schools as are not already equipped, since the war need has caused the curtailmennt of the production of 16 mm. apparatus except for military use.

The questionnaire on elementary schools was sent to 40,000 institutions. Replies were received from 25,703, of which 7,845 have either 16 or 35 mm. equipment, 6,602 are serviced with equipment from central distributing points within 709 school systems, and 11,256 must rent or borrow projectors from commercial or private sources. The first two groups include 14,447 elementary schools either owning or being serviced with projectors.

Projectors located in the 7,845 elementary schools in the first group consist of 4,846 16mm. silent and 3,518 16mm. sound projectors; 700 35mm. silent and 142 35mm. sound projectors, and 1,757 35mm. silent slide-film and 322 35mm. sound slide-film projectors.

A total of 2,788 projectors are circulated among the 6,602 schools in the second group. A breakdown by number and type shows that 1,209 16 mm. silent projectors go to 4,103 of these schools; 855 16 mm. sound projectors go to 4,990 schools; 90 35 mm. silent projectors go to 800 schools; 23 35 mm. sound projectors go to 316 schools; 603 silent 35 mm. slide-film projectors are used by 2,126 schools; and eight sound 35 mm. slide-film projectors are used by 323 schools.

Civilian Defense Films Seen by 325,000

Since February of this year, 325,000 persons have seen motion pictures distributed by the film bureau of the Greater New York Civilian Defense Volunteer Office, it was announced by the bureau this week. The pictures are illustrative of civilian defense activities and are provided without charge by the organization. The bureau reported that if audiences number 150 or more, it also provides a projector and operator. The films are available for showings in schools, churches, fraternal, patriotic and other organizations, in addition to air raid warden groups.

Sanger Buffalo Booker

Harry Sanger has succeeded Mike Wolfish as booker and city salesman for Producers Releasing Corporation in Buffalo.

British Films shown as Samples of Home Front Propaganda

Six of the most recent wartime films produced by England's Ministry of Information, through the Crown Film Unit, were presented by the British Library of Information in New York Monday for the lay and trade press as examples of British morale-building pictures. No plans for theatrical distribution in the United States have been made. The British Library plans to screen them at special showings.

Produced during the past year, the films have been playing in theatres in England and throughout the Empire. No professional actors are employed. All the players are the seamen, masons, firewatchers, soldiers, sailors, shopkeepers, housewives, clerks, farmers and industrial workers of England, whose lives these past years have been changed by the war.

The most forceful of the group is "Merchant Seamen", which, in 16 minutes, does a magnificent job of translating the horror of warfare at sea. The action is confined to the daily life of men who serve on convoy vessels. The dangers they face hourly, the courage and heroism with which they perform their tasks are realistically transferred to the screen.

Humphrey Jennings, who directed this film, also directed "Listen to Britain", an 18-minute short produced by Ian Dalrymple, recently appointed director of the Crown Film Unit. This picture is the most ingenuous and imaginative of the six. The sounds of England at war, from the chirping of the native lark to the roar of the anti-aircraft guns, are synchronized with forceful scenes dramatizing the effort of all the British people to beat back the Nazis.

No less important for the stories they tell, and the method of telling, are the other four films: "The Builders", 8 minutes, depicting England's bricklayers, ditch-diggers, carpenters and others in the building trades who constructed the nation's new war-industry plants; "Tale of Two Cities", 8 minutes, which shows how the people of London and Moscow perform in common the tasks which, through combined effort, have kept the Nazis from taking their cities; "Diary of a Polish Airman", 8 minutes, is the story of a young Polish lad who has lived through Hitler's invasion of his native land and has found his way west to join the RAF, and "Ordinary People", 10 minutes, portrays in compelling fashion the drama of the "Minivers" who are bombed out of their homes but who return to their work with greater determination and renewed vigor in the fight against their common enemy.

Wooden Is Named ASCAP Supervisor

John C. Wooden was named supervisor for the mid-western district of the American Society of Composers, Authors and Publishers, it was announced in New York on Tuesday. Mr. Wooden succeeds R. W. Rome who is serving in the U. S. Navy.

Former district manager for ASCAP with headquarters in Des Moines, Mr. Wooden will be succeeded in that city by Martin Meltzer of ASCAP's New York staff. Lieut. Rome went to Chicago early this year from Boston where he was in charge of the Society's office covering New England.

Cook Named Critic To Succeed Boehnel

Alton Cook, radio editor of the New York *World-Telegram* for the past eight years, succeeds the late William Boehnel as motion picture critic. Mr. Cook, prior to his association with the *World-Telegram,* was drama and film critic for the St. Paul *Daily News* for five years.

Wright Leaves Rivoli

John C. Wright, managing director of the Rivoli theatre, New York, for many years, has resigned. No successor has been named as yet. The house, which is closed for the summer, will reopen late in August or early in September depending upon the availability of product. The Rivoli is operated by the United Artists Theatre Circuit.

Yorke evolves Film Process

The peculiarity to audience view, dating from the earliest motion pictures, of wheels apparently going backward as the vehicle of which they are a part moves forward, has been eliminated in a series of eight films on radial drill and shaper practice produced by Emerson Yorke for the U. S. Office of Education.

The backward rotation of wheels, known as stroboscopic action, has been eliminated, according to Mr. Yorke, through the use of a newly developed mathematical determination of the ratios between rotational speeds of particular objects, camera shutter speed and the depths of focus of a particular lens.

The eight films, designed for use in the training of machine shop workers, show drills cutting into steel while rotating in the proper direction, shaping tools moving into cuts with exact timing, and drills reversing themselves properly at the right time to back out of the holes which have been drilled.

Matthews in Signal Corps

Robert E. Matthews, general manager of Progress Films, Inc., director of Lloyds Film Storage, and recently representing Cinecolor, Inc., in the east, has entered the photographic division of the Signal Corps at Astoria, Long Island.

Mexico takes Control of Raw Stock

by LUIS BECERRA CELIS

in Mexico City

Government regulation of all handling of raw film for pictures has been instituted with the assignment of the Ministry of the Interior in exclusive charge of this work. This film is to be parcelled out on quotas to the producers, so that each shall be served on the basis of what the Government considers to be his requirements.

This rationing of raw film, made necessary because of war conditions that are steadily limiting Mexico's supplies from the United States, is intended to assure all producers service and to prevent gambling with this material. Paucity of this film and this control are expected to bring about a drastic change in Mexican production, with ragard to the number of pictures produced and the length of films. However, Mexico's production for 1942 is expected to reach the record number of about 80.

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Two more war pictures are to be made in Mexico, both dealing with the peril to this country of the German U-Boats operating in the Gulf of Mexico. One is to be titled "Espionaje en el Golfo" ("Espionage on the Gulf") with Raul de Anda producing and Rolando Aguilar directing. The other, to be produced by Alonso Sanchez Tello, "Un Drama en el Mar" ("A Drama on the Sea") concerned with the sinking of the Government's oil tankers. Both pictures are to be released about September 16th, Mexico's Independence Day.

"Simon Bolivar," life story of the Venezuelan patriot, called "The Liberator," produced at a cost of $210,000, the highest for any Mexican picture, by Miguel Contreras Torres and Jesus Grovas, had its world premiere to good response on July 15th at the Cine Palacio.

Exhibition was delayed because of the necessity for reducing its 30 reels to 20. Mr. Torres is arranging to make another biography, this one dealing with Father José Maria Morelos, the Roman Catholic priest, who was the best military leader in Mexico's war of independence from Spain, 1810-21.

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Historical Religious Film Planned

Gabriel Soria, the young Mexican producer and director who served his apprenticeship in Hollywood and has won several prizes for his work in Mexico, has started production here of a pretentious historical religious picture, "La Virgin Morena" ("The Brunette Virgin"), Our Lady of Guadalupe, patron saint of Mexico. The picture is based upon the religious drama written by Father Carlos M. de Heredia, a Jesuit priest who is famous throughout Mexico.

This picture is scheduled to be released on December 12th, Guadalupe Day, Mexico's greatest religious holiday.

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Manuel Reachi, for some time the Mexican Government's representative in Hollywood, who recently organized a production company here, Promesa Films, S. A., has arranged to start his first production, "Yolanda," a light comedy, on August 10th. The film is to cost $75,000. Fanny Anitua, celebrated Mexican operatic singer, is to make her screen debut in "Yolanda," playing a comedy part. Irina Barronva, prima donna of the Ballet theatre, also will be in the cast.

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Mario de Lara, 46, prominent director, was killed in a serious accident with his wife, Consuelo, 30, and her brother, Miguel, 16, when the car in which they were riding and which Mr. de Lara was driving, was swept into a flood stream as lightning struck the bridge they were crossing during a torrential storm on July 5th. Mr. de Lara had directed more than 50 pictures.

The militia that the National Cinematographic Industry Workers Union has formed and is training here, has an American-trained chief, Pedro Armendariz, the actor. He attended an American military school. He is the Militia's commander.

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The Rodriguez Brothers have asked the U. S. Naval authorities at San Diego, Cal., to lend them a submarine for use in their forthcoming war picture, "El Grito de Guerra" (The War Cry"). The script was written by Alvaro Calvez y Fuentes, noted radio announcer. Mexico has no submarine.

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Producers tendered a banquet here to Luis Lagorreta, managing director of the National Bank of Mexico, this country's largest private bank, which is backed by French capital, for the aid his institution has rendered the picture industry.

▽

Producers who are making exteriors in and about this city are experiencing much difficulty from the exceptionally heavy current rainfall. It is so rainy that work is limited to only a few hours a day. This expensive experience has prompted some producers to arrange all their exteriors during the dry season.

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The Cines Palacio Chino and Insurgentes, leading local first run theatres, collected $2,400 of the $3,000 that was raised for the benefit of the families of the four city firemen who were killed during the explosion and fire believed to have been caused by saboteurs at the national war materials factory here in May.

Pittsburgh Club Benefit Held

For the first time in local history, a vaudeville show featuring 190 people from theatres, radio stations and night clubs was presented Monday, July 27th, as part of an event that began as a set of boxing matches and wound up as a benefit affair co-sponsored by the Variety Club and the Dapper Dans.

Sponsored as a benefit attraction for the Variety Club's Camp O'Connell for underprivileged children, and other charities aided by the Dapper Dan Club, the sports and vaudeville show ran four hours outdoors at Forbes Field, 35,000-seat home of the Pittsburgh Pirates National League Baseball Club.

Moe Silver, Warner district manager, and Variety's Joseph Hiller, Variety Club chief barker, owner of the National Theatrical Exchange, arranged the entertainment lineup, including Sknnnay Ennis, the Calgary Bros., Ruth and Billy Ambrose, Don Cummings, Everett Hoagland's orchestra, Bernie Armstrong's orchestra, Buzz Aston, the Kinder Sister, Maurice Spitalny's orchestra, Mary Martha Briney, Elaine Beverly, Dick Ross, the Belmont Bros., Bob Carter, Helene and her Violin, Marie Austin, and the Andrini Bros. Rosey Rowswell and Brian McDonald were masters of ceremonies.

On August 7th, the Variety Club will sponsor a rally at Camp O'Connell, and award $1,000 in War Bonds as prizes, as the feature of an event to raise funds to complete Kalmine Hall, recreational center at the camp.

McConnellis Joins Universal

R. H. McConnellis is a new Universal salesman in Des Moines.



Archives Film Division Active in War Effort

An important contribution to the work of the motion picture in the war effort is being made by the National Archives at Washington, whose Division of Motion Pictures and Sound Recordings is under the supervision of Captain John G. Bradley.

Captain Bradley points out that an increasing number of producers, directors, writers and technicians are making use of the film material in the Archives in furtherance of their war work.

The Archives is not a producing or distributing agency. The National Archives Act states that the Archives may accept, store and preserve motion pictures pertaining to and illustrative of historical activities of the United States. Under a broad, modern interpretation of the phraseology of the Act's provisions, the Archives accepts any motion picture material which reflects the American way of life, or which may help to preserve evidence of American civilization.

The Archives has set up seven classifications of material considered eligible for permanent preservation. These are: factual, factual-expository, re-creations, art-craft, historic, propaganda and entertainment.

About two years ago the service aspects of the National Archives film collection began to take shape, when the March of Time borrowed 65 reels of the Signal Corps collection for use in "The Ramparts We Watch." From that time, Captain Bradley reports, requests for the use of Archive film material has increased steadily.

Also, the Archives projection facilities are being utilized widely for the screening of material involving current problems in connection with the film activities of the war effort. The Archives has become active not only as a source of motion picture reference, but also in supplying technical material to a dozen other Government agencies.

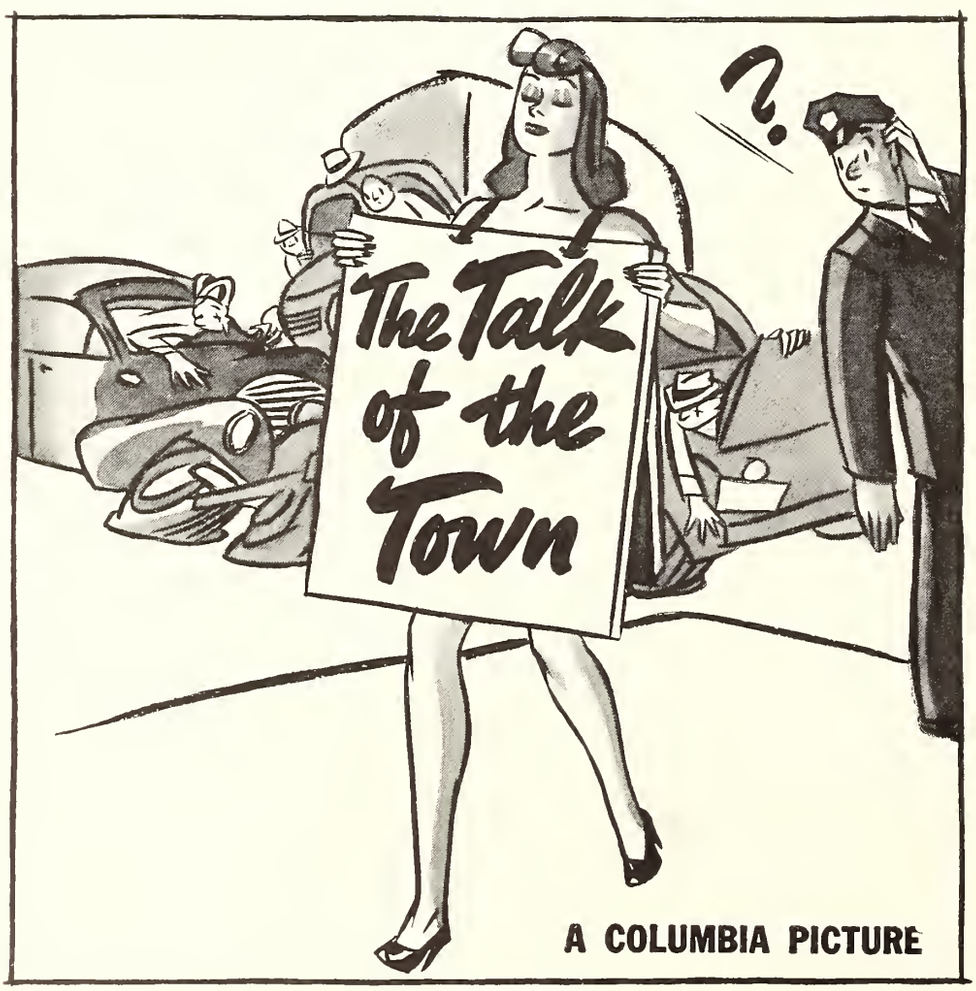
Captain Bradley expresses the hope that the National Archives will increase the volume of its acquired material, particularly as related to Government-produced or Government-sponsored films, and to preserve such material for future use. Already the total footage of Government film in the District of Columbia has passed 60,000,000, the eight vaults originally provided in the National Archives Building are filled, and the Motion Picture Division is seeking additional storage space.

Ohio Fair Managers Adopt War Program

A seven-point program for the 68 county and independent fairs to be held throughout Ohio has been adopted by the Ohio Fair Managers' Association, meeting in Columbus. The fair boards were requested to promote the sale of War Bonds and Stamps, collect salvage materials, stage victory parades, display war work materials, hold patriotic programs, stress increased food production and honor local war heroes. Twenty-seven of the 95 fairs have been cancelled, as requested by Joseph B. Eastman, Federal director of transportation.

Autry Takes Army Oath

Gene Autry, cowboy star, was inducted into the Army Air Force on his radio program this week, taking the oath from Lieut. Col. Edward Shaifer.



IN NEWSREELS

MOVIETONE NEWS—No. 92, Vol. 24.—Cordell Hull speaks. . . . Leahy named President's chief of staff. . . . WAAC arrive in camp. . . . Air Combat Force gets tough. . . . Ship split in two salvaged. . . . Mass bomber production. . . . "Share your car" campaign. . . . Fighting incendiary bombs. . . . Swim meet. . . . Junior Fisherman.

MOVIETONE NEWS—No. 93, Vol. 24.—FBI asks nation to watch for Nazi saboteurs. . . . Fight for Egypt. . . . Air Force training. . . . Negro artillerymen in Caribbean. . . . Navy tests P.T. boats. . . . Greek king in farewell speech. . . . Marquis Family of Quebec. . . . Equine champ. . . . Diaper derby.

NEWS OF THE DAY—No. 290, Vol. 13.—WAAC starts training. . . . How to fight fire bombs. . . . Leahy in war post. . . . Buckled ship makes port. . . . U. S. urges car pooling. . . . Secretary Hull's victory message. . . . Service men's aquatic show.

NEWS OF THE DAY—No. 291, Vol. 13.—RAF blasts Nazis. . . . Negro artillerymen in Caribbean. . . . Air Force in Miami Beach. . . . Greek ruler ends U. S. visit. . . . Baltimore shipyard workers set record. . . . Antique auto derby. . . . Diaper derby. . . . Racing.

PARAMOUNT NEWS—No. 95—Share your car campaign. . . . Woman dynamiter. . . . Leahy in new war post. . . . New fire bomb instruction. . . . WAAC starts training. . . . U. S. speeds Japanese resettlement. . . . Training for Americans of Japanese ancestry.

PARAMOUNT NEWS—No. 96.—American bombers in Egypt. . . . FBI seeks three saboteurs. . . . Bataan mercy cargo. . . . Diaper derby. . . . One-man town for sale. . . . Reunion in Quebec. . . . Army training on many fronts.

RKO PATHE NEWS—No. 95, Vol. 13.—WAAC starts training. . . . Leahy will help FDR plan war. . . . War plant workers pool autos. . . . Use wood tires for deliveries. . . . Gas station sprouts own garden. . . . Civil airmen patrol mountains. . . . Holland's queen reviews troops. . . . Show how to fight fire bombs.

RKO PATHE NEWS—No. 96, Vol. 13.—War in Egypt. Dempsey toughens Coast Guard. . . . Marquis Family holds reunion. . . . Medicos train for war duty. . . . Send aid to Bataan prisoners. . . . Army teaches advanced gliding. . . . Negro scientist hired by Ford. . . . Racing.

UNIVERSAL NEWSREEL—No. 104, Vol. 15.—WAAC take Ft. Des Moines. . . . Synthetic rubber for war purposes. . . . Share car campaign. . . . New ways to fight fire bombs. . . . Ickes inspects first shipment of pipeline. . . . Gobblers battle grasshoppers. . . . Scout leaders after wings. . . . Merchant ship salvaged. . . . Making Navy flyers tough. . . . Baseball in Ireland.

UNIVERSAL NEWSREEL—No. 105, Vol. 15.—Racing. . . . Workers honored at launching. . . . Antique autos race again. . . . Navy flyers get toughening course. . . . Diaper derby. . . . Marquis Family. . . . Preacher doubles in war work. . . . Negro artillerymen in Caribbean. . . . Navy tests new patrol boats. . . . MP's taken for a ride.

Balaban Takes Roxy Post August 28th

The new management of the Roxy theatre, New York, introduced itself to the trade press Tuesday. A. J. Balaban is general manager; Jack Partington, associate general manager; Irving Lesser, managing director. The new regime begins August 28th, when the Twentieth Century-Fox contract with Fanchon and Marco expires. Mr. Balaban signed his contract last week. It awaits signature by Twentieth Century-Fox officials.

Mr. Balaban will continue his interest in several Illinois theatres, but will have as main interest the Roxy and will reside in New York.

Mr. Partington will continue his interest in Fanchon and Marco, devoting most of his time however, to the Roxy. Mr. Lesser remains the Roxy's managing director. The three thus will comprise the theatre's executive staff. They said Tuesday, however, they planned an "advisory staff," including executives who had been with the theatre for several years.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

INVADERS, THE: Leslie Howard, Laurence Olivier—Splendid picture and pleased above average business on Sunday and Monday. Think I'll bring it back for one day. Played June 21-22.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TRAMP, TRAMP, TRAMP: Jackie Gleason, Jack Durant—Disappointing—not worth playing if you can get something else. Played July 3-4.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—This was not especially well liked here. Musicals are just no draw in my situation. Business was not up to average.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—Beery always goes over well here, and this picture is up to standard. Played July 17-19.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—This is a great little picture that everyone should see. Had a lot of very good compliments on this. Played June 30, July 1.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—One of the best this season from MGM. Also drew up to expectations. Fair enough.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—This was a good picture, but could not pull them in. The last two Taylor pictures have failed to click, which was no fault of the pictures. Taylor must be slipping in my spot. Played July 10-12.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

WOMAN OF THE YEAR: Spencer Tracy, Katharine Hepburn—This picture was liked by only a few I thought it was good. Did not do much at the box office. Played June 19-21.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

WOMAN OF THE YEAR: Spencer Tracy, Katharine Hepburn—To date this was MGM's best draw for me this year. Certainly unexpected. A rather high class show for a small town but most of the comments were favorable. A few said they didn't care for it. Hepburn is staging a real comeback.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

YANK ON THE BURMA ROAD: Laraine Day, Barry Nelson—The title on this brought in plenty of extra business. It is a fair action picture, but nothing big. Play it up big, and you will get good results. Played June 23-24.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

Monogram

CORPSE VANISHES, THE: Bela Lugosi—Doubled with Paramount's "Among the Living" to SRO business. It turned out to be an ideal combination as both features are very good. Played to adults only, so every seat counted. Running time, 63 minutes. Played July 11.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. General patronage.

PRIVATE SNUFFY SMITH: Bud Duncan, Edgar Kennedy—I guess a lot of people read the comic strips because all classes turned out to see this swell little dish of fun. A lot came, all stayed and thoroughly enjoyed themselves. It's really well made. Running time, 65 minutes. Played June 27.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. General patronage.

Paramount

AMONG THE LIVING: Albert Dekker, Susan Hayward—For review on this picture, see "The Corpse Vanishes." (Monogram) Running time, 68 minutes. Played July 11.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. General patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—Picked up this picture late, but it was very well liked, and was a good picture for Bank Night. Played July 14-15.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—This had a lot of laughs and that is what we need. Moore is very good. Played June 26-28.—Otto W. Chapek, New Annex Theatre, Anamoose, N. Y. Small town patronage.

PARSON OF PANAMINT: Philip Terry, Charles Ruggles—Picked this one up late, but is a very good action picture, and was well received by the few that did come out. Played July 3-5.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

STICK TO YOUR GUNS: Bill Boyd, Andy Clyde—Good action picture that was well liked. Boyd is well liked here. Played June 16-17.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

RKO Radio

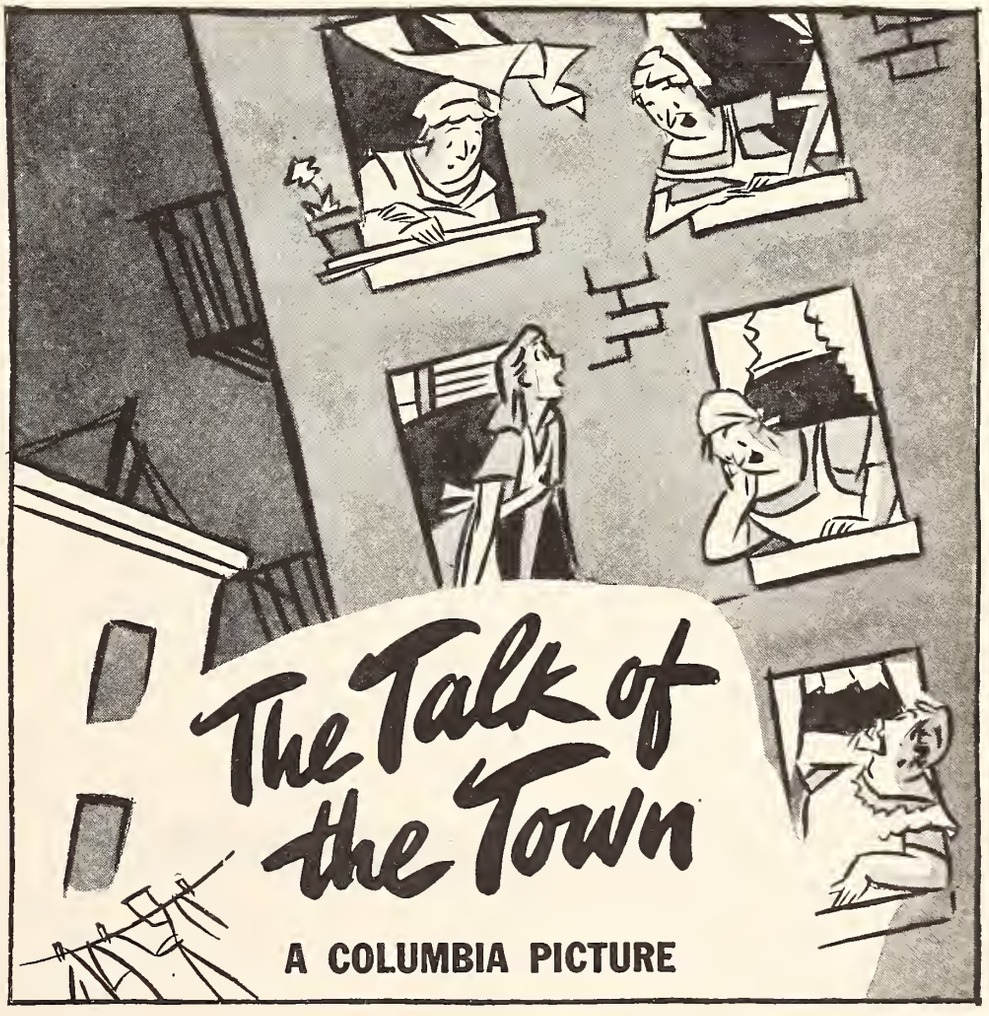
BASHFUL BACHELOR: Lum n' Abner—Not the big draw their first picture was, but still did way above average. Pleased everyone. Played June 29-30.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FANTASIA: Stokowski—I did a very nice business on this. The music lovers liked it, the others walked out. Not a small town show, but it certainly is something different in entertainment. Running time, 81 minutes. Played July 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

HEART OF THE RIO GRANDE: Gene Autry—Back to the old Autry standard and a very great improvement on some of his recent productions. Popular songs which the country folk love to hear. Can fully recommend this for any spot where the cowboys roam. Running time, 70 minutes. Played

(*Continued on following page*)



(Continued from preceding page)

July 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town patronage.

MEET THE MISSUS: Roscoe Karns, Ruth Donnelly—Corny, but OK for the Saturday night folks. They really loved it, too, if the roars of laughter meant anything. Republic certainly has the toilers of the soil in mind when they plan their product.—L. V. Bergtold. Westby Theatre, Westby, Wis.

REMEMBER PEARL HARBOR: Donald Barry, Fay McKenzie—This title is a natural and will draw them in the picture is really one that will please, so don't be afraid of advertising it. Business above average for Tuesday and Wednesday. Played July 7-8.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara—Our biggest draw in 1942—and we play all product except one of the minors. Comments were somewhat divided. Quite a number remarked that it was a good show but they didn't care for it. Others said, "Great."—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

MAD MARTINDALES, THE: Jane Withers, Alan Mowbray—Good picture from Jane, which pleased. Running time, 65 minutes. Played July 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAN WHO WOULDN'T DIE: Lloyd Nolan, Marjorie Weaver—Good little action picture which pleased on family night. Running time, 65 minutes. Played July 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

BROOKLYN ORCHID: William Bendix, Joe Sawyer—I haven't had a poor streamliner to date. They certainly round out any program and give your patrons that bit of zany fun they seem to crave. Keep 'em flying, Mr. Roach. Running time, 50 minutes. Played June 25-26.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. General patronage.

FIESTA: Ann Ayars, George Negrete — A Hal Roach Streamliner that is certainly the worst of the lot. I used it with an Autry so did business anyway. There is nothing to this one but a lot of color and Mexican music.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

HAYFOOT: William Tracy, James Gleason—On a par with "Tanks a Million." Very poor draw and this is true of all the Roach Streamliners. The end of this comes on so suddenly that the audience is left with a kind of lost feeling.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

TWIN BEDS: Joan Bennett, George Brent—One of the funniest we've played this year. A big relief from war pictures and played to good business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town.

Universal

BUTCH MINDS THE BABY: Broderick Crawford, Virginia Bruce—Well, it is a nice little picture that managed to get laughs and seemed to please. Of course, it is nothing wonderful at the box office when run single, but it paid its own way well enough. I only wish they would all do that. Played July 16-17.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HIRED WIFE: Rosalind Russell, Brian Aherne—Just an average picture for this beautiful star. Would not recommend this for an audience such as mine in a rural community. Some good comedy, but very little action. Running time, 96 minutes. Played June 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town patronage.

IN THE NAVY: Lou Abbott and Bud Costello—Right down the alley for a small town audience. Up to their usual brand of entertainment. Would recommend this one if you have not already played it. Running time, 87 minutes. Played July 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Warner Brothers

ALWAYS IN MY HEART: Gloria Warren, Walter Huston—I gave this to the Ladies' Auxiliary as a benefit. Went over very well and drew many fine comments. A fine all-around show for the family.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall, Dennis Morgan—Beautiful scenery, the right amount of action, and business very good. A profit is not hard to take and this one pulled me out of a very bad week. Running time, 113 minutes. Played July 2-4.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. General patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall, Dennis Morgan—A grand show that will please as close to 100 per cent as any picture produced this year. Terrible weather conditions cut our take in half.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Brenda Marshall, Dennis Morgan—Absolutely tops in entertainment. Drew well and I am sure I'm going to repeat it this fall during cool weather. Dennis Morgan received lots of good comments. Played July 12-13.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

KINGS ROW: Ann Sheridan, Ronald Reagan, Robert Cummings—This is such a heavy drama I was afraid of it, but it drew well and seemed to please. Played on Sunday and Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Short Features

Columbia

GENERAL NUISANCE: All Star Comedies—If you want to hear your patrons laugh get this two-reel comedy. It's good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro-Goldwyn-Mayer

BEAR AND THE BEAVERS, THE: Technicolor Cartoons—Here's a nice little color cartoon that got some laughs. It is a little different from the usual run. W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Paramount

HEDDA HOPPER'S HOLLYWOOD, NO. 4: Entertaining reel showing Jane Withers' birthday party and Bob Hope making a broadcast.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KEEPING IN SHAPE: Robert Benchley—Average Benchley comedy—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ KIDS: We have played two of this series, but they do not seem to go over.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

ARGENTINE QUESTION, THE: March of Time—One of the poorer issues of this series, but educational.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town patronage.

RED SKINS AND RED HEADS: Ray Whitley—Good two-reeler with singing and playing cowboys.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

ALL ABOUT DOGS: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

JUMPING JIVES: Musicals—Good musical short subject with excellent tap dancing and jugglers. Play it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Small town patronage.

ONCE UPON A SUMMERTIME: Musicals—A very goood musical short much enjoyed by my patrons. Good comments on the singing numbers.—A. L. Dove. Bengough Theatre, Bengough, Sask., Canada. Small town patronage.

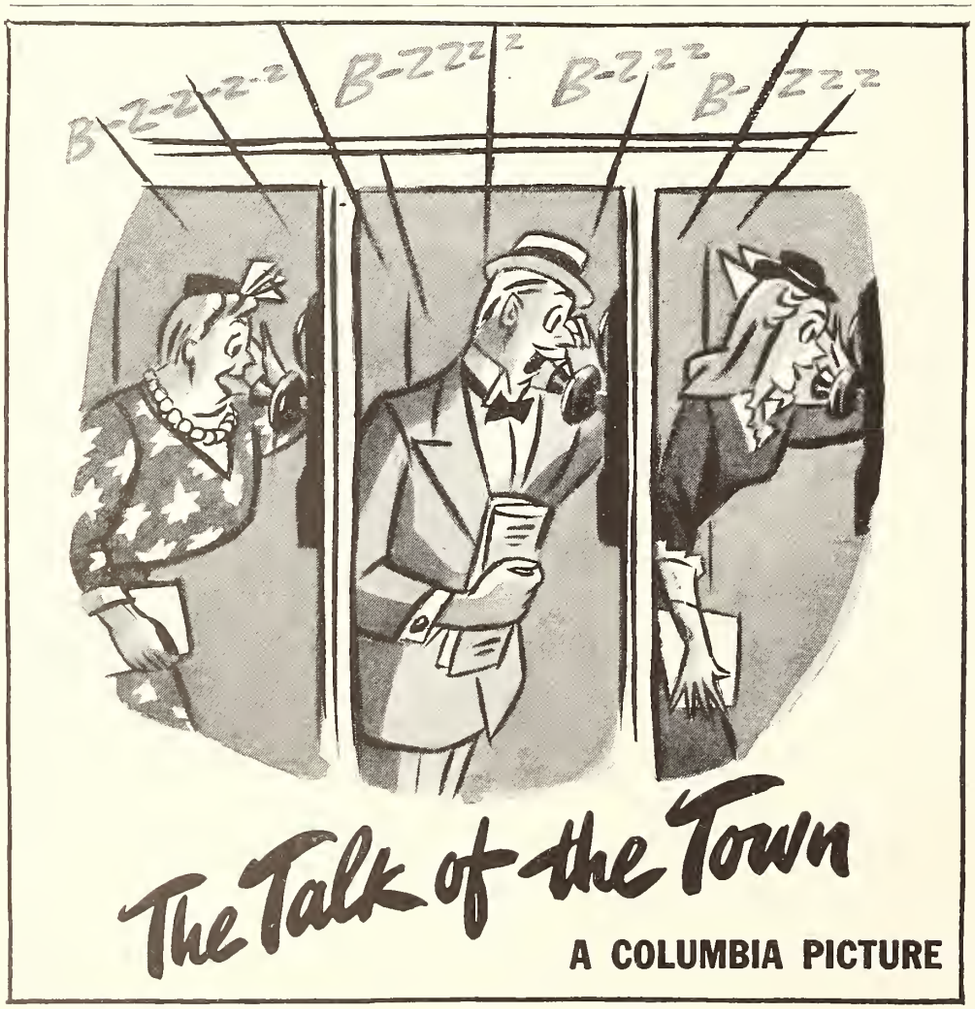
Victory Films

ANY BONDS TODAY: Victory Films—Three-minute cartoon furnished free to help sell bonds. It's worth running.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

CALLING ALL GIRLS: Broadway Brevities—Dance numbers from former great pictures that are well worth seeing again. Your patrons probably will thank you for showing them this picture, as mine did.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

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ALTEC
SERVICE CORPORATION
250 West 57th Street • New York City



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

An Exhibitor Talks Back

For a long time, it has been common practise for distributors to deplore the lack of showmanship in exhibitors; the exhibitor didn't get his money's worth out of the picture; if he had sold it the picture would have stood up for another week; the exhibitor failed to realize the selling possibilities in the picture.

We showmen are a pretty meek bunch apparently; no one ever bothered to contradict these contumelies with sufficient vigor to command attention. We tacitly admitted that all this was so. Sometimes we even reproached ourselves for our lack of foresight.

Now a real showman, Harold J. Fitzgerald, general manager of the Fox Wisconsin Circuit of 70 theatres, rises to the defense of the exhibitor. In an article on page 63 of this issue he takes issue with the critics. He first spoke these words before an MGM Exhibitor Forum in Milwaukee. Since he was the last speaker, there was no time for the approbation of the attending showmen or for any discussion of the question. But the Round Table will be glad to act as a forum for any one who has a point of view on the subject. Here is what Mr. Fitzgerald has to say:

"From our own observations, we believe that theatre owners and managers are not adequately supplied by distribution with intelligent facts pertaining to their company's individual and future releases, and, if necessary, they should even insist that information of this type be absorbed by the exhibitor.

"There is lacking at present that thrill of anticipation—the awaiting of the day when you play *that* attraction. Information and ideas are the very life blood of our business, and it is essential that we have constant stimulation in order to prepare the proper sales appeal, and in turn create the desire on the part of the public to want to see that advertised attraction.

"You can rest assured that when the exhibitor has been properly informed and is in the proper frame of mind, he can hardly wait to play a picture—not because of its box office earning power, but because he has been so sold and informed on the merits of the attraction that he sincerely wants to have all of his patrons see it. When that job has been done you won't have to worry about the exhibitor selling the picture short."

Well, Mr. Distributor, that's beautifully put, isn't it. It epitomizes what so many exhibitors have been saying for a long time. They eagerly devour the trade paper ads and the publicity stories. They read them over and over, they're that hungry for news about pictures. But as a recent Round Table visitor put it, "What do we get?" Exhibitors in Mr. Fitzgerald's own bailiwick complained, "All we get is that each picture is more super-colossal than the previous one; that it was directed by so-and-so; the story was written by whozis; the screenplay by what's-his-name; that it's greater than the stage play, about which the exhibitor knew nothing; that it's mightier than the book, which had a total circulation in his good sized city of about 500 copies. And, finally, it is Producer John Smith's most stupendous hit."

But the theatremen want to know much more. What is there in it that they can sell? What is the picture about? Why don't the trade paper ads break more than two weeks in advance of release? Why doesn't the advertising on a picture start while it is still in production, building up the interest of the theatreman so as to reach a crescendo with the release of the picture, and then maintaining that peak through the first, second and subsequent runs? Wisconsin exhibitors voiced their thoughts—they asked why it was that the very moment they began to get interested in a picture, the distributors dropped it like a hot potato and started advertising their next attraction, being careful to point out that it has more super-dupers and more whatzis than the one they were just beginning to get excited about.

It's the theatremen—managers for the circuits, independent exhibitors and publicity men—who sell the picture to the public. And those are the chaps who say that the distributors must give them some meat; the distributors have to get enthusiastic themselves before they can accuse the theatre men of falling down on the job and dissipating good product.

Mr. Fitzgerald, because of the importance of his position in the exhibitor world, has said these words with more effectiveness than they have been said before; the weight of his prestige behind them should have a salutary effect. The exhibitor, here personified by Mr. Fitzgerald, has thrown the challenge back at the challengers.

The floor is now open for discussion by the readers.

—BOB WILE

OUTSIDE IDEAS

Street Ballyhoos and Fronts Aid Selling; Matlack Fosters Votes for Ayres





Jack Albertson ran a midnight horror show at the Indiana Theatre, Indiana Harbor, Ind. He broke a lot of laws to put a double 24 sheet board on the sidewalk but got away with it. On the left is the effective street ballyhoo Albertson erected for the occasion.



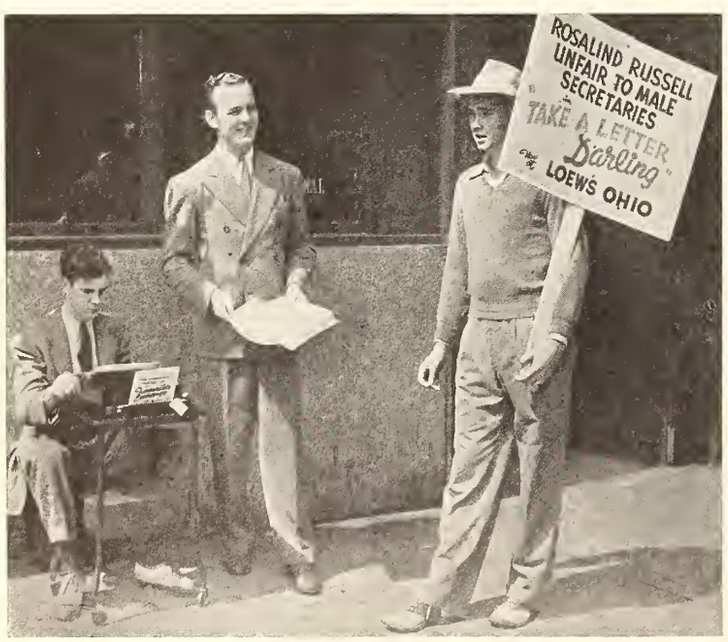
Paul Burke (right) Orpheum Theatre, Wilkes-Barre, Penna., strung a line of diapers across the lobby to make sure his patrons didn't miss learning that "Butch Minds the Baby" was coming.



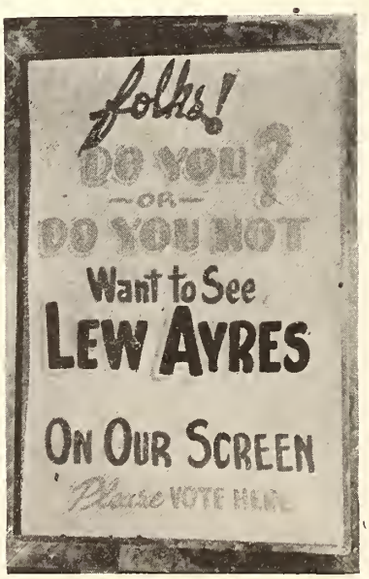
This is one of the 10-foot elephant cut-outs which Ben Cohn used in front of the Hamilton, Chicago.

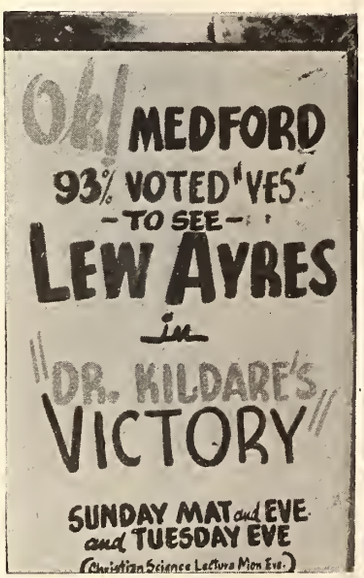


Louis Charninsky of the Rialto Theatre, Dallas, had this front specially built for his double bill. That's Louis sitting at a desk there signing up recruit for the Navy. He got 28 in three days.



This street ballyhoo was arranged by assistant manager Charles Kennedy of Loew's Ohio Theatre, Columbus, Ohio.





Jack Matlack, exploiteer for the George A. Hunt Theatres in Medford, Ore., used the left-hand sign in the lobby, and the same idea in the newspaper and on the radio before his showing of "Dr. Kildare's Victory". Six thousand people voted, so he used the second sign as well as the same material again on the radio and in the newspaper.

DISTRIBUTORS DON'T SUPPLY ENOUGH FACTS—FITZGERALD

By HAROLD J. FITZGERALD
Fox Wisconsin Theatres

The article on this page is a speech delivered by Harold J. Fitzgerald, general manager of the Fox Wisconsin Theatres, at the MGM Exhibitor Forum held in Milwaukee. Mr. Fitzgerald's talk was prepared some time before the Forum, so that in no way is it an answer to anything said there. It is, however, an expression of his general views on the question of showmanship.

At present we have increased freezing of equipment, and unfortunately the available personnel for theatres is not up to former standards. It is, therefore, more important than ever that we personally supervise and scrutinize our operations with increasing care.



Harold J. Fitzgerald

We must daily determine to give the public the maximum amount of comfort and safety. Our patrons are paying, and, regardless of our problems, are entitled to what the Navy would classify an "E" operation.

We have experimented with a plan that our American banking system has found so successful. This experiment has helped us to provide an answer to increased efficiency by the installation of an "auxiliary" managers' office in the lobbies of our theatres. After transacting his report business in the theatre office the manager is in a position to occupy the "auxiliary" office and give attention to his patrons.

We believe that *definite* and *direct* contact must be again reestablished with the patron, as it is necessary for exhibition, distribution, and production to see that this one contact with our ultimate market is maintained.

We feel that there is an urgent need for surveys, and are taking steps to install such in our respective communities.

In our opinion, statements such as "I think" or "my experience tells me" are outmoded, and in the near future will no longer be accepted by our business as an answer to a problem.

We feel it is up to us to attain directly, or train our people to substitute facts in place of personal theories. We should not be satisfied with giving an individual opinion. We should know, through the institution of intelligent surveys, in the same manner that any other business proceeds in order to ascertain facts.

Find the Weakness—Then Correct It

After we have found the weakness we can then take the next step and correct it, by the constant application of plans, until we secure the necessary improvement.

If you go to a doctor for an examination he doesn't attempt to cure you before he diagnoses your ailment. Should we not first diagnose the ailment before we endeavor to apply the cure?

We believe that courage to embark on new experiments, to try new ideas and encourage new plans, regardless of their results, should be applauded. We should consistently encourage any and all individuals for their willingness to explore new fields of merchandising.

If there is any one in this room who can not point to new ideas he has contributed to the industry, you will agree, I am sure, that he has no right to call himself a "showman."

Let us therefore adopt the creed of using more and more in the future the expression "*We* Did," rather than the expression "The *Picture* Did."

To those of us who are engaged in exhibition, it might be well to reflect on the fact that no law has been passed that compels Hollywood to furnish our theatres with pictures—but, on the other hand, we must have pictures to stay in business.

Hollywood is definitely aware of the self-imposed obligation which they have placed upon themselves. They are taking the world-wide changes as they affect production in their stride, and as a challenge.

Knowing full well the future will bring an increasingly greater lack of advertised personalities, I look forward to seeing the result of this challenge in greater idea productions—in greater entertainment than ever before.

Is it not logical that we, as the merchandising outlet, should accept definite obligations to vigorously apply and encourage new selling methods?

I should like to make a further comment, which is particularly applicable to the selling of motion pictures. Yes, *selling motion pictures* as a whole to the public. This is a definite weakness that exists in our great industry.

There are so many splendid reasons why people should go to motion pictures. No other business has—what we should take greater advantage of—the world's greatest writers, whose talents should be utilized to further acquaint the public with the merits of screen entertainment.

Distribution Branch at Fault

From our own observations, we believe that theatre owners and managers are not adequately supplied by distribution with intelligent facts pertaining to their company's individual and future releases, and, if necessary, they should even insist that information of this type be absorbed by the exhibitor.

There is lacking at present that thrill of anticipation—the awaiting of the day when you play *that* attraction. Information and ideas are the very life blood of our business, and it is essential that we have constant stimulation in order to prepare the proper sales appeal, and in turn create the desire on the part of the public to want so see that advertised attraction.

You can rest assured that when the exhibitor has been properly informed, and is in the proper frame of mind, he can hardly wait to play a picture—not because of its box office earning power, but because he has been so sold and informed on the merits of the attraction that he sincerely wants to have all of his patrons see it. When that job has been done you won't have to worry about the exhibitor selling the picture short.

Sales conventions are held to acquaint the exchange's selling force with detailed facts pertaining to his respective company's product and plans.

We believe it is even more important that the salesman be fully informed, so he can furnish the exhibitor with detailed selling information. When this is accomplished the word Salesman will not mean what it now does—one who sells the exhibitor terms—but will mean one who sells the picture through the exhibitor to the ultimate consumer on whom we are all so dependent—the American public.

Ideas Vital to Our Existence

We must secure ideas from every channel because ideas are vital to our existence, and if there exists in any position a man or woman so aloof that he or she is not stimulated by the appeal of a motion picture, that person does not belong in this exciting business.

Let us adopt the resolution that if something is worth while doing, it is worth while giving it all we have with *showmanship*.

Let me tell you further that exhibitors can proudly hold their heads high—they've done a job, and I am sure they will continue to do even a greater job.

Some of us have different ways of showing how much we love our flag—yes, some even die for it. What measuring scale exists that can weigh a wound on one side and contribution of time or money on the other?

It always has been and always will be the practice for a few to take the responsibility of all, in any business or in any movement.

Show People Get Job Done

You know, there is a very special knack that show people have of getting a job done. Show people know what others do not—that mere announcement and publicity attendant to an occasion will not insure its success.

Half-hearted attempts behind any worthwhile patriotic endeavor will not be tolerated by showmen. We are in the world's biggest business—War—and this is no time to arbitrate, and no time to spar to gain a point.

Let us do everything that we can, and be glad that we can.

I'd like to leave this thought with you. At the present time this is *your* business—keep it *your* business.

WAR SHOWMANSHIP

Showmen collect Silk Stockings and Scrap Rubber while they sell Bonds



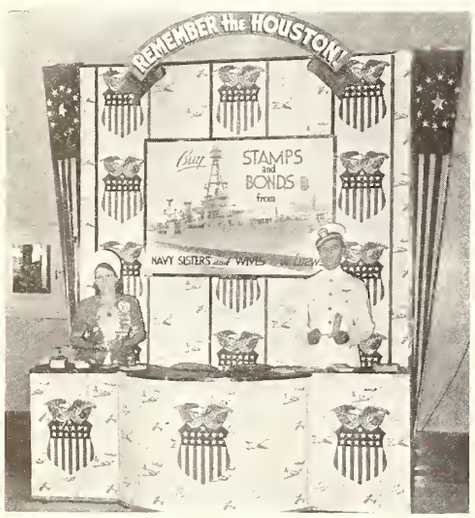
Ray Parker's booth at the Avalon Theatre, St. Louis. Total cost was $2.98.



Jupie, the Wonder Duck, who is a doll to three Brooklyn kids, sold bonds at the Sheepshead Theatre in Dodgertown. Paul Binstock, manager is standing at the left.



Manager Clyde Brown of the Fox Theatre in St. Louis arranged this collection of old silk stockings, aided by the AWVS.



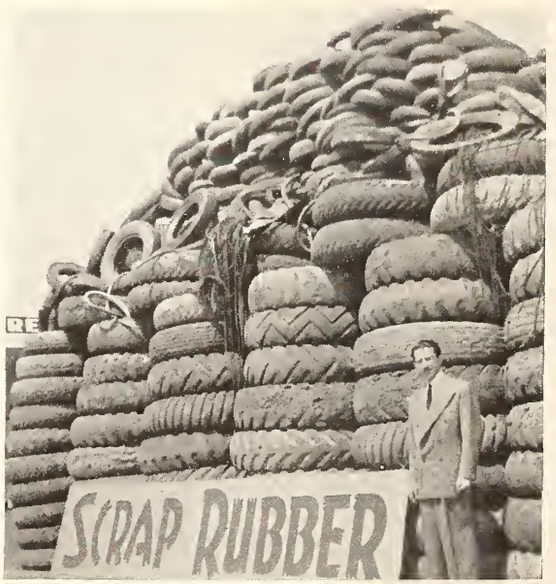
Ensign George Gay (right), one of the heroes of the Battle of Midway, helped Navy Wife Mrs. George Turner sell bonds at Loew's State, Houston, Tex., where Francis Deering is manager.

Dave Kaplan (left), manager of the Stanley Theatre, Atlantic City, congratulates J. Blackburn of Philadelphia on the latter's purchase of a $10,000 War Bond from the theatre. This is believed to be the largest single sale at a motion picture theatre.





Joe Nevison (right), manager of the Bromley Theatre, Philadelphia, staged a "Slap-a-Jap" machine gun lobby display. Uniformed majorettes of the P. O. S. of A. Drum and Bugle Corps sold stamps and solicited contributions for Army and Navy Relief.



Manager Ed Harris of the Glendale Theatre, Glendale, Calif., stands in front of the tremendous pile of rubber paid for at the rate of a cent a pound in War Stamps.



Don Kuhn, manager of the Palms State, Detroit, set aside a portion of his lobby for the jitterbugs during the run of "Syncopation".

Helm Lands Plane Contest On "Captains of the Clouds"

Walter Helm at the Avon Theatre, in Stratford, Ontario, sponsored a Superman plane contest with the local radio station for his advance on "Captains of the Clouds." The station gave away model flying kits of planes and a five dollar War Savings Certificate to the best model received. The theatre also gave a Certificate and 20 passes to see the picture to runnersup. The radio show was Speed Gibson of the International Secret Police and a dandy program for kids and adults alike.

A two-page cooperative ad was landed and numerous window displays were promoted, one of which featured a "Captains of the Clouds" game. Woolworth's and the Kresge stores tied in with aviation books and cutouts.

Jolley Sells Kids on "Reglar Fellers"

Concentrating his campaign for "Reglar Fellers" on the kid patronage, Mel Jolley at the Columbia Theatre, in St. Thomas, Ontario distributed promoted gliders with copy on the wings a week in advance of the opening. At the Saturday matinee, dubbed "Fun Day" for the occasion, Jolley distributed prizes donated by leading merchants. Additional publicity was gained by the theatreman, who invited the kids from the Children's Aid Society as his guests on opening night.

Tie-Up for Exhibitors

Major Horton Edmunds, who is recruiting for the Woman's Auxiliary Army Air Corps throughout New England, would be a valuable contact for managers playing "This Above All." Through arrangements made at an initial recruiting drive at Springfield, Mass., arranged by Loew's Poli Manager George Freeman and Jack Goldstein of 20th Century-Fox, Major Edmunds, who may be reached at 1065 Commonwealth Avenue, Boston, will try to make similar arrangements in other New England cities.

Window Stunt for "West Point"

A lass in a 1942 super bathing suit called all of Charleston, W. Va., from a main street store window to tell folks about the arrival of "Ten Gentlemen from West Point" for the campaign set by Roland Coleman for the Kearse Theatre.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

YANKEE DOODLE DANDY (Warner Bros.): The patriotic angle as well as the many other obvious selling points were stressed in the New York campaign, and they may all be used for other engagements, too. One idea may be applied in any city as many times as there are war plants in the city. This entails using a bulletin board on which every one who has entered the service from that plant has his name in one column; in the other column appear the names of those who supply usable production ideas for the plant. There is plenty of space left over on the bulletin board for posting of routine notices, etc. Dominating the whole thing are the words: "Be a Yankee Doodle Dandy". The first contingent of high school boys being inducted into Naval Aviation has been called the "Yankee Doodle Dandies". The recruiting office nearest your city and local women's clubs will participate in a ceremony in your theatre where you can give the local group their banner and obtain newspaper and radio publicity. The music is on Victor records, and, of course, there are the usual covers on which publicity can be obtained. Music stores' cooperation can be enlisted to obtain the fullest benefit from the popularity of the songs. A quartet of youths dressed like Yankee Doodle Dandy can parade around town singing the tunes; the audience can be asked to sing some of the numbers for a couple of weeks before opening date; prizes can be offered for the best war song to match "Over There" from the last war. Yankee Doodle Dandy ties, Yankee Doodle Dandy evening gowns, and Yankee Doodle Dandy face powder are among the national tieups of which advantage can be taken locally. The cooperation of merchants may be obtained to run a cooperative ad page. One can tack the title on to any group of people: for example, those who carry their own packages, who contribute to the U.S.O., who act as air raid wardens or who conserve tires. Taxicabs in New York carried copy during the engagement there reading, "Be a Yankee Doodle Dandy. Buy War Bonds". This idea can be duplicated anywhere. The radio can be used not only for the usual spot announcements and plugs for the songs with mention of the picture, but also for interviews with people who remember some of the George M. Cohan shows. To intrigue the kids, Yankee Doodle Dandy hats, buttons, license plates and picture frames are available as giveaways. There's a contest suggested in the pressbook which requires identification of certain historical figures who were Yankee Doodle Dandies. There are also a number of illustrated newspaper features with which to aid your publicity campaign.

CROSSROADS (MGM): The title suggests a number of ideas using the word: for instance, a photographer could be stationed at a specified crossroads to take pictures—anyone whose picture was taken would be awarded a pass. Patrons not too mathematically minded would be intrigued by cards bearing the old stunt of adding the birthdates and ages, as well as year came to power and number of years in power of a number of famous men, and then dividing by two; of course, the answer is always 1942. Signs can be placed at various crossroads with arrows pointing to your theatre. There is a puzzle mentioned in the press book in which pieces of a picture are scrambled like a crossroads and the contestants are required to reassemble them. This can be used in programs or newspapers. There are still available, which will make it easy to obtain window displays in various types of stores. Much of the action of the picture takes place in a courtroom; it might be a good idea, therefore, to circularize lawyers and judges, advising them that the picture shows how a French law court is conducted. Cards with one of each of the ten letters of the title on them, plus some good selling copy, can be distributed to stores to give away with each purchase; a pass is awarded to those whose cards spell the whole title. To cut down on the number of winners limit the cards with one of the letters. There's one song in the picture; title cards can be used in windows to plug the film.

Teschner's Autry Photo

When Gene Autry was in New Haven recently appearing in his "Stampede," Ted Teschner of Loew's Poli-Bijou dropped by and had his picture taken with the star, since the theatre was opening with "Home in Wyomin'" the same day. The local dailies came through with a two column photo of the Round Tabler with Autry and appropriate picture mention.

Air Force Aids Preston

Through the cooperation of the local Airforce headquarters, Les Preston for his date on "Captains of the Clouds" at the Capitol, in St. Thomas, Ontario, had officers and men together with their band march to the theatre opening night. Special window displays were secured in a promotion with various merchants, each of which gave prominent mention to the picture.

Award Contenders

The 33 showmen listed below have submitted campaigns during the last fortnight for consideration by the Judges in the Third Quarter of the Quigley Awards. There are a number of names listed below which have been absent for some time. We're glad to welcome them back.

JACK ALBERTSON
Indiana, Indiana Harbor, Ind.

DON ALDRITT
Watson, Salina, Kan.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BENJAMIN COHN
Hamilton, Chicago, Ill.

W. J. COOPER
Poli Strand, Waterbury, Conn.

CLAYTON CORNELL
State, Tupper Lake, N. Y.

MAURICE CREW
Strand, Waterloo, Ia.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

JACK FLEX
Keith, Syracuse, N. Y.

R. S. HELSON
Elmwood, Penn Yann, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

ART KROLICK
Century, Rochester, N. Y.

JOE LONGO
Loew's State, Boston, Mass.

JACK MATLACK
Hunt Theatres, Medford, Ore.

ED MAY
Russell, Maysville, Ky.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

J. K. O'DONNELL
Haines, Waterville, Me.

LESTER POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Loew's, Evansville, Ind.

REYNOLDS ROBERTS
Elite, Middlesbrough, England

LLOYD ROLLINS
Smalley's, Hensonville, N. Y.

FRANK SHAFFER
Dixie, Staunton, Va.

BUD SILVERMAN
JACK HAMILTON
Webster, Rochester, N. Y.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

TED TESCHNER
Loew's Poli Bijou, New Haven, Conn.

HOWARD TRUITT
Georgia, Athens, Ga.

HARRY WAXMAN
CARL SINGER
Hollywood, Atlantic City, N. J.

War Showmanship Now Recognized By Additional Quigley Award

THE Quigley Awards, long recognized as the symbol of showmanship, have taken special cognizance this year of the efforts of many showmen to do their part in the prosecution of the war; a special award will be given to the showman who does the most for the war effort.

As stated in the original announcement in the issue of April 18, the conditions do not limit themselves to any special category of endeavor. The award may be won by one single spectacular presentation, or by a continuous and long policy and practice.

The original announcement further stated:

"It is contemplated that the basis of judgment at year's end will be the standards and aims for the industry which have been made manifest by the industry's own War Activities Committee.

"Primarily the indications are that the winner of this special award will be one who most effectively puts the available screen materials pertaining to the nation's war effort on the screen. There is an automatic presumption that this will include particularly those official and semi-official pictures which pertain to the cause of the nation in war.

"The war is still in the process of being 'sold'. It will so continue until the war's end. It is the screen's share in that which is the subject of this special award."

It was further stated at that time that the competition for this special Quigley War Showmanship Award for 1942 is neither inclusive nor exclusive of the other Quigley Awards (i. e., the annual Silver and Bronze Grand Awards and the Quarterly Plaques, Medals and Citations).

For the benefit of those who may never have seen one we reproduce herewith a Quigley Award Plaque and a Quigley Award Medal. Three Plaques are awarded each quarter for the three best campaigns from consistent contributors; five medals are given to the next five best campaigns from consistent contributors. Citations, which are individually inscribed on sheepskin, are presented to those whose campaigns, in the opinion of the judges, are considered worthy of the honor.



Above is a Quigley Award Medal. Five are given out every quarter. To the right is a Quigley Award Plaque of which three are awarded every quarter. Second and subsequent winners of Medals and Plaques are given bars to affix to their first prizes.

By Staff Photographer

Ingenuity Gets Attention in Newspaper Ads

Top left on opposite page is a two-column by nine-inch ad—the name of the ad man is obvious.

The special appeal of the Drive-In Theatre is played up in the top ad in the center column. Jack Hess is the publicity director of the Drive-In in Chicago. This is actual size.

Top right is another all type ad which measured eight inches on two columns. Leo Haney and the Bucklen Theatre are in Elkhart, Ind. The caption as well as the personal endorsement attract attention. In fact, the entire ad is remarkably clever in effect.

Bottom left is Harry MacDonald's three-column by 14-inch ad in the Milwaukee *Journal*. That headline has a double emphasis—not only does it characterize the picture but also the action depicted in the illustration shown herewith.

We can't all obtain the services of cartoonists to draw our ads but when it is done the results are excellent. Two of a series made by Maxwell Weinberg of the Little Theatre, Baltimore (bottom centre) shown in actual size, give an idea of their effectiveness.

Bottom right is Leo Haney's special copy for a midnight horror show at the Bucklen Theatre, Elkhart, Ind. The ad is actual size and looks as though it were rightly calculated to appeal to the horror fans.

Rosenfield Prints Mayor's Blackout Proclamation

Measuring approximately 11 by 17 inches was the herald gotten out by Joe Rosenfield in advance of "Mrs. Miniver" at the Palace Theatre, in Milwaukee. One side featured six large scene stills from the picture together with picture copy, cast, and playdates. The reverse carried in full Acting Mayor John L. Bohn's proclamation on "Blackout and Air Raid Protection Regulations."

Burke Snaps Passersby For "Woman of Year"

Promoting the services of a local photographers, Bill Burke ahead of "Woman of the Year" at the Capitol Theatre, in Sarnia, Ontario, had the man snap a street scene every day, circling some woman appearing in the picture. To those properly identifying themselves at the theatre, guest tickets to the show were awarded.

NOVELTY IN NEWSPAPER ADS

The Unusual and Striking Commands Readers' Interest

HOLLAND
BELLEFONTAINE—OHIO

MARCH 31, 1942

AN OPEN LETTER TO THE BOSS!

DEAR BOSS:

Just a few lines to alibi my way out of not running an ad in to-day's paper on "The Vanishing Virginian." I know that you told me not to keep it a secret that we are playing it to-night, Wednesday and Thursday here at the Holland. The reason is simply this: the few of us who attended a run-off last night are so crazy about the picture that nobody in town will dare miss it after we get through talking about it.

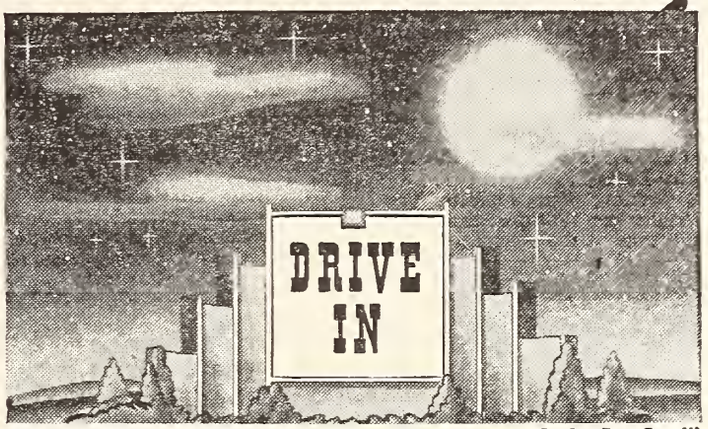
News it is, too, Boss. What a swell story. And what a terrific job that old trouper Frank Morgan does. For me, his performance is absolutely the best I have ever seen. But you know how Frank Nolan is, Boss. He agreed that all I said about Morgan was true, but that I was committing a sin not to heap as much praise on that delightful hit of femininity, Kathryn Grayson (Andy Hardy's Secretary) and he hasn't stopped yet raving about the way she gives out with the beautiful, lilting songs in the film. Well just as Frank and I were getting warmed up on this subject in walks Harold Slifer, and says, "You guys are off your track. The thing that makes 'The Vanishing Virginian' great is not any of the cast, including Spring Byington, who I think is marvelous, but that superb story! It's better than the Hardy stories." He had a lot in his favor, on this point, all right. "The Vanishing Virginian" is a true story of Cap'n Bob Yancey, and his family, of Lynchburg, Virginia. They sure are a grand family, Boss. You'll love them even more than the Hardy's. M-G-M can't be beat when it comes to making these family movies.

I guess I better sign off, Chief, because the phone has been ringing like mad with people calling up asking about "The Vanishing Virginian." We are going to open the box office early to take care of the crowd.

I'll write you more later.

Very truly yours,
F. L. Williams, Mgr.,
Schine's Holland Theatre,
Bellefontaine, Ohio.

Romance Under A Starlit Sky!



COOL SWEET COUNTRY AIR! Come and enjoy "Lady Be Good" with four great stars, Ann Sothern, Robert Young, Eleanor Powell and Red Skelton. Many fine Shorts. The Drive-In is at Waukegan and Golf Roads, just west of Evanston. Shows at 8:30 and 10:30.

I DON'T THINK THAT I'LL BE ALONE!...

Several weeks ago I requested a return showing of what I have always considered one of the most comical hits ever to hit the screen!

I made this request partly out of a selfish motive—the fact that I wanted very much to enjoy it and laugh at it again!

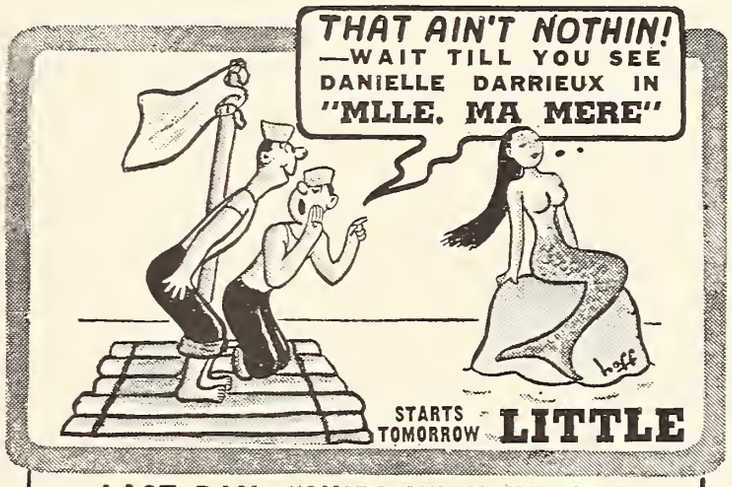
However, I sincerely believe that many Elkhart show-goers feel the same way that I do—that a truly outstanding hit lives forever—and can be enjoyed again and again.

They will also want their friends to enjoy and will urge them to be sure not to miss this last opportunity to see it! No, I think I'll have plenty of company when I see

"RUGGLES OF RED GAP"
with FIVE GREAT COMEDY STARS
Charles LAUGHTON
(with the Emphasis on "Laugh")
CHARLIE RUGGLES, MARY BOLAND
ZASU PITTS, ROLAND YOUNG
Yours for More Laughter,
Leo Haney, Mgr. Bucklen Theatre

Plus — 2nd Hit!
More Laughter! And Action, Thrills and Excitement with Our Heroes On Leave!
'DUKE OF THE NAVY'
RALPH BYRD • VEDA ANN BORG

TODAY and Thurs. **BUCKLEN** TODAY and Thurs.



LAST DAY: "SHIPS WITH WINGS"

HELD OVER
SOCKO!
SWINGING INTO A
2nd SMASH WEEK!



BETTE DAVIS
OLIVIA de HAVILLAND
GEORGE BRENT · GEORGE BRUCE MORGAN
"In This Our Life"
by Ellen Glasgow
WARNER BROS. newest sensation
CHARLES COBURN · FRANK CRAVEN · BILLIE BURKE
JOHN HUSTON
From the Pulitzer Prize Novel by ELLEN GLASGOW
Also—A Sizzling Session of Swooping Insanity—with
LUPE VELEZ, LEON ERROL in "MEXICAN SPITFIRE AT SEA"
—PLUS—
"WINNING YOUR WINGS" with JAMES STEWART
50c to 1 NOW PLAYING
BUY YOUR WAR BONDS AND STAMPS AT THIS THEATRE
WARNER

"I AINT TALKIN' TILL I SEE DANIELLE DARRIEUX *in "MLLE. MA MERE"*



LITTLE

The delightfully naughty story of the Virgin Bride . . .

NOTICE!

WE WILL NOT BE RESPONSIBLE FOR

BROKEN TEETH

CAUSED BY CHATTERING
When You Attend Our Giant Double Horror

MIDNIGHT SHOW

Saturday, May 23
Doors Open 11:30 P. M.

Teeth Breaker No. 1
Back From The Dead!
"The Ghost Of Frankenstein"

Teeth Breaker No. 2
"Strange Case Of Dr. Rx"

Get Up A Party Now—
To Attend This Spook Party

BUCKLEN

NEWS OF MEMBERS

Promotions For Several; Introducing Some New Round Tablers

BIRTHDAY GREETINGS

The membership joins hands in congratulating the men listed below on celebrating their Birthdays.

August 3rd
E. R. Logan
Edward O'Donnell
Foreman Rogers
Arthur C. Stock
James B. Mason
Ralph C. Yale
E. D. Dorrel
A. T. Johnson

4th
W. E. Adams
Ben Jacobson
Frank J. Orlando
Howard Sweet
John T. Floore
D. M. Dillenbeck
Nathan Wise
Morton Cole
Steve Cokins
Anna J. McKelvey

5th
Steve M. Farrar
Jean LaRoe
Charles R. Burch

6th
Paul Apple
Herman Weinberg
Francis B. Schlax
Arthur Rabe
George V. Sweeney
Harry Blackstone
Leonard Klafta

August 6th
Frank McMullin

7th
Barney Gurnette
W. A. Heston
Nick Karl
Bennie Henning
John W. Tripp
Mike Kirkhart
Arthur Egberts
Marville McAlexander
Martin J. Shearn
J. N. Fendley
Norman H. Bailey
Felton G. Mills
Albert R. Sunderland
Lloyd H. Rollins

8th
M. A. Ellsworth
David Sidman
Harry Kriegsman
Glenn Lazar
Richard Miller

9th
W. R. Paara
Fred McSpadden
E. T. Mathes
Natalicio Bruski
James S. Biggers
John F. Burhorn
Lester Lockwood

Ed Wiethe, a Kentuckian, Now Manages Cincinnati House

Edward Wiethe, manager of the Westwood Theatre, 3118 Harrison Ave., Cincinnati, has held this post for about two and a half years. Ed was born at Bellevue, Ky., June 17, 1913. He started as manager of Louis Wiethe's Bond Theatre in Cincinnati when it was first opened. Two years later he was transferred to his present post.

O. L. Byrd Fills Every Theatre Job in His 18-Year Career



O. L. Byrd

Versatile is certainly the word for O. L. Byrd, who has worked in every position the theatre has to offer in his 18-year career in motion picture exhibition. Among the posts he has filled are those of janitor, usher, chief usher, doorman, cashier, organist, projectionist, advertising manager, bill poster, booker, assistant manager and finally manager. It isn't likely that O. L. handled all of these jobs at once, but at any rate he had a go at them at one time or another. Right now, he is working as manager in the Webbo Theatre at Harriman, Tennessee, for the Crescent Circuit. He is married and has one child. Previously he has managed the Lyric, Jonesboro, Tenn., the Palace at Morristown and the Palace in Harriman.

"Hours Mean Nothing To Me," Said Shapiro Asking For Job

"Hours mean nothing to me," said Hyman J. Shapiro in a letter of application for a job addressed to Harry Fried. The latter took him at his word and Hy worked for Harry for four years. He left to join the William Goldman Circuit as manager of the Terminal Theatre at 69th and Market Streets, Philadelphia. Hy uses those long hours he puts in to do a deal of promoting. Among his promotions have been a trip to Europe, a trip to the Grand Canyon, a flying trip to the Coast and a personal appearance of George Jessel. Among his most interesting presentations was that of two members of the crew of the American steamer *City of Flint* which had an adventurous voyage early in the war.

FALL BRINGS QUOTA OF SHOWMEN'S DATES

September

1st	Air Express Opened Under the Auspices of American Express Co.—1927
2nd	U. S. Treasury Dept. Established—1789
4th	Hendrick Hudson Sails Up Hudson—1609
7th	Labor Day
9th	California Admitted to Union—1850 Colorado Admitted to Union—1850
10th	Perry's Victory on Lake Erie—1813
12th-13th	Rosh Hashonnah
13th	Star Spangled Banner Written in 1814
14th	School Opens
17th	Constitution Day (Constitution of U. S. Adopted in 1781
21st	Yom Kippur First Day of Autumn
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by President Lincoln—1862
25th	American Indian Day
26th	Pacific Ocean Discovered by Balboa—1513

Rollins, a Vermonter, Began Career in Green Mountain State

Lloyd Rollins, a new member of the Round Table, is now managing Smalley's Theatre in Hensonville, N. Y. Lloyd is a native of Hardwick, Vermont, where he was born in 1909. He served the Brandon Theatre, Brandon, Vermont, as projectionist, doorman and assistant manager for the past five years until his promotion to the Mayfair at Bridgeton, Maine, where he was until last week.

— *In New Jobs* —

MILT HARRIS, formerly publicity director of Loew's theatres, in Cleveland is now managing director of the Drive-In Theatre, in Miami Beach for E. M. Loew.

HERMAN BERLIN, former assistant at the Cameo Theatre, in Miami Beach has been promoted to manager of the house succeeding Stanley Stern, who has enlisted in the Army Air Corps. Berlin is succeeded in turn by George West.

CARL FRECH, former manager of the suburban Cheviot theatre, in Cincinnati, has been named manager of the Telenews Newsreel Theatre, just opened there.

BILL JOHNSON, who has been managing Smalley's Theatre at Dolgeville, N. Y., for several years, has resigned to join the Warner Circuit. He has been assigned as manager of the Diana Theatre, Medina, N. Y.

ROBERT PIK, former assistant manager at the Fox Glendale, in Glendale, Cal., has been promoted to assistant to Earl Rice, city manager, at the Fox Alex, there.

HERMAN BERLIN has succeeded Stanley Stern as manager of the Cameo Theatre, in Miami Beach. Stern has enlisted in the U. S. Army Air Corps. George West has succeeded Berlin as assistant at the same house.

You, too can join

Fill out the application and you will receive a certificate attesting your membership in the country's biggest and best known organization of showmen. Absolutely No Dues or Fees.

Just clip and send to

MANAGERS' ROUND TABLE • ROCKEFELLER CENTER • NEW YORK

Name ..... *Position* .....

Theatre ..... *Circuit* .....

City ..... *State* .....

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

FOR SALE OR LEASE, BEAUTIFUL COLLEGE town theatre, Mesilla Park, New Mexico. Unequipped. Seats four hundred. Additional drawing population ten thousand, three miles Las Cruces. Recently operated by Fox. Wonderful opportunity. C. C. DUES, Crawford Theatre, El Paso, Texas.

THEATRE WANTED, INDUSTRIAL TOWN, East. Might buy property. BOX 1552, MOTION PICTURE HERALD.

WILL LEASE OR BUY GOING THEATRE IN City of ten thousand or over, prefer Maryland, Virginia, West Virginia, but will consider others, must bear strictest investigation. BOX 1553, MOTION PICTURE HERALD.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

CLEANCUT INTELLIGENT MEN, DRAFT EXempt, manage small exchanges. BOX 1548, MOTION PICTURE HERALD.

MANAGER FOR SMALL TOWN THEATRE, Eastern Kentucky. BOX 1554, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

20,000 USED UPHOLSTERED OPERA CHAIRS. All styles and types for slope or level floor. Write for prices and sample chair. Repair parts for all makes. CHICAGO USED CHAIR MART, 844 South Wabash Ave., Chicago.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

TRADE IN YOUR OLD TICKET REGISTER now. Summer clearance sale on late model Gold Seal, Simplex, Model H, Timco or Automaticket, perfect operating modernized machines. All sizes. Large allowances and discounts. Two year unconditional guarantee. TICKET REGISTERS COMPANY OF AMERICA, 910 South Michigan Avenue, Chicago.

SIMPLEX SP SOUND PROJECTOR OUTFITS, including amplifier, loudspeaker, cables, ready for immediate showing. $395. R. C. A. Photophone, DeVry, Holmes, Weber, Syncrofilm sound projectors, from $139.50. Send for bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 600 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

FOR SALE: ATTRACTIVELY PRICED COMplete equipment for small theatre. BOX 1551, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

James O'Keefe, of 20th-Fox, Dies

James Conrad O'Keefe of Beverly Hills, Cal., head of the music department of Twentieth Century-Fox for the past 10 years, died July 26th following a heart attack at a railroad station in Colorado Springs, Col., shortly after meeting his brother, Lester O'Keefe of Wortendyke, N. J., a National Broadcasting Company official.

Mr. O'Keefe, who was born in St. Louis, formerly was with NBC.

Sam Kaplan

Sam Kaplan, 49, assistant manager of Loew's Brevoort theatre, Brooklyn, N. Y., died suddenly from a heart attack July 20th.

John Strietelmeier

John E. Strietelmeier, 68, Cincinnati, district manager for Motion Picture Advertising Service Company of New Orleans, with which he had been associated for 25 years, died suddenly at his home July 22nd.

Edmund Brown

Edmund J. Brown, 72, who established one of the first motion picture theatres in San Francisco, died there July 19th.

Georges Berr

Georges Berr, actor and playwright and former member of the troupe of the *Comedie Francaise,* died in Paris at the age of 76, according to word received here this week.

J. Loyd Wolever

J. Loyd Wolever, 48, projectionist of the Regent theatre, Rochester, N. Y., died there July 21st. He was a charter member of the local operators' union.

A. Addison Gilpin

A. Addison Gilpin, 55, theatre operator of Tallulah, La., died at his home July 24th after a long illness.

Civic Groups Select "Happy Hour" Units

Civic organizations interested in child welfare met at the Columbia home office Wednesday to select and endorse a new series of "Happy Hour" units for Columbia's juvenile matinee service for release next autumn. Going into its sixth year, Columbia has 80 units currently available composed of a variety of short subjects.

Among the societies represented were: the general Federation of Women's Clubs, City Federation of Women's Clubs, Motion Picture Council of Central Queens, Motion Picture Council of Brooklyn, Daughters of the American Revolution, National Association of Music Clubs, International Federation of Catholic Alumnae, Campfire Girls, *Parents Magazine,* Parent Teachers' Association of Rudland, Vt., Boy Scouts, *Christian Herald,* Scarsdale Motion Picture Council, *Child Life Magazine, Open Road for Boys Magazine,* Young Men's Christian Association.

August 'Fortune' Has Article on Disney

The August issue of *Fortune* carries an article on "Walt Disney: Great Teacher." The article explains how Mr. Disney's motion pictures are being utilized in the United States war effort as important tools for education and propaganda.

Goodman to Warners

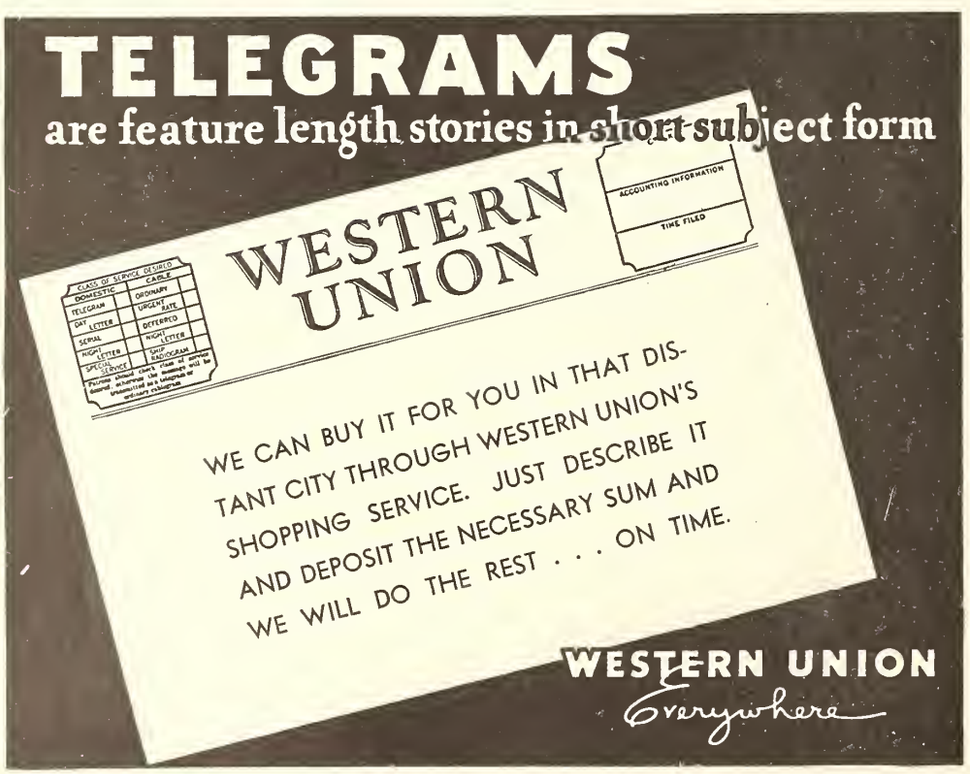
Ezra Goodman, former New York newspaperman, has joined Warner Bros. studio publicity department as a feature writer on special assignments.

Wounded in Action

Second Lieutenant Thomas F. Moore, Jr., 24 years old, former artist on the Superman cartoon staff, is reported wounded in action in the Pacific in the Navy's sixth casualty list.

Devlin Transferred

James Devlin, former Paramount salesman at Milwaukee, has been assigned to city sales for the company in Chicago, replacing Ben Elrod, who will cover the country territory.



IN THE COURTS

Raft Faces $236,603 Back Taxes Action

George Raft, film star, is facing a United States Government claim for $236,603 in back taxes, it was disclosed last week when U. S. Attorney Matthias F. Correa obtained an order from Justice Felix Benvenga of the New York supreme court permitting inspection by the Government of court records of a separation action brought against Raft in 1934. According to Mr. Correa's petition, he has been advised that the Government was making the claim against Mr. Raft and that the court suit contained information "essential to prosecuting the claim."

Arnold Rules on BMI Inducement

Any attempt by Broadcast Music, Inc., to induce a member of the American Society of Composers, Authors and Publishers to issue a gratuitous license for his song "by whatever means" would violate the express terms of the consent decree signed by ASCAP, Thurman Arnold, assistant United States Attorney General, has informed Milton Diamond, ASCAP attorney, it was disclosed this week when ASCAP made the letter public.

Pointing out that the decree permits an ASCAP member to issue a gratuitous license, Mr. Arnold wrote that such an arrangement must be made between the member and the user without aid or inducement of any third party.

Enjoins Stock Vote

The St. Louis circuit court this week issued a temporary injunction enjoining the Ambassador Investment Corporation and the St. Louis Amusement Company from voting 52 per cent majority stock at a stockholders' meeting this Thursday, and from increasing the board of directors of the amusement company from five to seven. Fanchon and Marco filed the petition for the injunction, naming Thomas F. Dysart and Clarence Turley among the defendants.

Pola Negri Judgment

Mrs. Alice C. B. Kingsbury, executrix of the estate of the late Col. Howard Thayer Kingsbury, filed a judgment for a loan of $5,000, said to have been borrowed in 1934, against Pola Negri, silent film star, this week in New York supreme court. Interests and costs raised the total to $7,277.

Warners Lose Tax Appeal

The Pennsylvania Supreme Court has upheld the Dauphin (Harrisburg) County Court in a judgment in the sum of $413.10 in favor of the Commonwealth of Pennsylvania against Warner Brothers Theatre, Inc., of Philadelphia, in a tax action. The company appealed the lower court decision.

Stromberg Signs Stanwyck

Hunt Stromberg has signed Barbara Stanwyck to a long term contract calling for a minimum of two pictures a year. Her first starring asssignmient for Mr. Stromberg will be in "G-String Murders," based on the book by Gypsy Rose Lee, to be released through United Artists.

Variety Club Raises $1,500

Approximately 200 members and guests of the Cincinnati Variety Club attended the annual frolic and dance at Summit Hills Country Club, this week. An estimated $1,500 was realized for the club's charity fund.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Talk of the Town

(Columbia)

Problem Comedy

Comedy is the thing that makes this picture sparkle through 118 minutes of excellent entertainment. It is a commodity in heavy demand by the box office customers these days.

George Stevens, producer-director, sets this equiangular triangle of Jean Arthur, Cary Grant and Ronald Colman in a problem story. But the question of whether Grant as Leopold Dilg, a mill town radical, should hang for arson and murder never seems quite as important as whether he or Colman will get the girl. The quick repartee, and the way Miss Arthur handles her men overshadows the picture's debates on the meaning of the law.

Dilg, hunted on a trumped-up murder and arson charge, persuades Nora Shelley, "the prettiest girl in town," to hide him in the house she has just rented to Michael Lightcap, bearded, austere law school dean. Colman, as the dean, plans to spend a quiet summer writing, in anticipation of a Supreme Court appointment.

His summer is less than quiet. He becomes involved with Dilg, first in argument, then as his attorney. Nora makes the dean realize that justice is not always in the letter of the law and he undertakes Dilg's defense. He also shaves his beard and undertakes an offensive to capture Nora.

Both men play hard to get, but Miss Arthur gets them both. Which one she keeps is not disclosed until the final moment. Stevens had difficulty deciding this himself and filmed two endings. But it is not important. The getting provides the engaging and laugh-crowded entertainment.

Sidney Buchman and Irwin Shaw contrived a sustained series of surprise situations for the screenplay. Stevens directs with the pace he set in "Woman of the Year." Not until the last scene is there a lag. Edgar Buchanan, Glenda Farrell and other supporting players do their work well.

It is a picture customers and showmen should welcome for its laughter and complete detachment from wartime problems.

Previewed on a midweek evening at Loew's 83rd St., New York. The crowded house responded with many laughs and applauded at the end. The guests in the reserved seats, reviewers and showmen, also followed the action with attention and laughter. Reviewer's Rating: Excellent.—JOHN STUART, JR.

Release date, August 20, 1942. Running time, 118 min. PCA No. 8071. General audience classification.
Leopold Dilg.....Cary Grant
Nora Shelley.....Jean Arthur
Michael Lightcap.....Ronald Colman
Sam Yates.....Edgar Buchanan
Regina Bush.....Glenda Farrell
Charles Dingle, Emma Dunn, Rex Ingram, Leonid Kingskey, Tom Tyler, Don Beddoe, George Watts, Clyde Fillmore and Frank M. Thomas.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Night for Crime

(Producers Releasing)

Exploitation Feature

In addition to the names of Glenda Farrell, Lyle Talbot and Lina Basquette to sell, this Lester Cutler production supplies showmen a variety of materials for featuring in exploitation.

It is a picture about Hollywood, written by a Hollywood columnist, Jimmy Starr, and includes himself and three other columnists, Edwin Schallert, Harry Crocker and Erskine Johnson, in the cast, portraying themselves in plain view of their readers. It returns Miss Farrell to the role of newspaper woman, this time a Hollywood newspaper woman, and it ensnares her in a series of distressing incidents which impede for a proper length of time her ultimately successful effort to unravel the mystery of a disappearing film star suspected of murder.

Although the Starr story, written by Arthur St. Claire and Sherman Lowe, does right by the murder mystery addicts, it is as an exploitation attraction affording showmen opportunity for specialized campaigning that the picture stands apart from others in its budgetary category. Direction by Alexis Thurn-Taxis is successful for the most part.

Previewed at Talisman Studio to a turnout of some 200 press and professional guests who indicated approval. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 78 min. PCA No. 8631. General audience classification.
Susan.....Glenda Farrell
Joe.....Lyle Talbot
Mona.....Lina Basquette
Donald Kirke, Ralph Sanford, Forrest Taylor, Lynn Starr, Ricki Vallin, Edna Harris, Marjorie Manners, Joseph M. DeVillard, Niels Bagge, Ruby Dandridge, Florence O'Brien, Bob Frazer, Jimmy Starr, Erskine Johnson, Edwin Schallert, Harry Crocker.

"Uncensored"

(Gainsborough - General Film)

Belgian War Drama

The field of war is still being widely explored by British film producers and this time the scene is Belgium under the Nazi yoke. The drama is woven around the underground movement and concerns itself with the revival of *La Libre Belgique*, the Free Belgian newspaper produced by patriots, and distributed under the noses of the Nazis. It is an exciting and inspiring theme, with the ultimate result making as much appeal on lines of melodramatic excitement as on patriotic fervor. The scene, too, is far enough from the shores of England not to be too sombre, and in Eric Portman, the Nazi submarine skipper of "49th Parallel," British audiences have at least one name which may draw them in. Although there is a discernible ennui with war subjects on this side of the Atlantic, this is not likely to be dismissed merely because it is a war subject.

The film is unduly long and there are sequences which do not seem to assist the narrative. Many of the Belgian patriots have a very BBC flavor, and some passages show more allegiance to dramatic tradition than to historical plausibility. Anthony Asquith's direction is sympathetic and sincere if at times a little self consciously "arty," and the picture has the general appearance of having been photographed under the Fuel Restriction Order.

Portman has the role of a Belgian soldier who revives the illicit sheet which came out regularly during the last war, and the picture tells of the secret band which made it possible, of the vain efforts of the German Army to suppress it, of the unspoken kinship of priest and publisher, sewage worker and cabaret artiste. There is a bit of romance, shootings and escapes, military pomposity, and some very poor quality music. Although the yarn is exciting at times there are flat patches which cutting might eliminate.

Portman is excellent as the cabaret artist by night and patriot by day, Frederick Culley nearly steals the picture as the aged editor playing a double game, Raymond Lovell reads his lines as the Nazi Commander with a burlesque flavor, and there are small parts very well handled.

Previewed in London. Reviewer's rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 100 min. General audience classification.

Down Rio Grande Way

(Columbia)

Western

Here is a western that has action a-plenty. It is a rare moment when the principals are not engaged in fist fights or gun play, especially the former. The story has to do with the entry of Texas into the Union and a side issue that develops in the "Bayou" country which almost results in Congress voting down the Texas annexation, or so the story would have us believe. At any rate the abortive insurrection is put down by one man, a Texas ranger.

The ranger is played by Charles Starrett.

Other principals are Russell Hayden, Britt Wood, who carries the comedy; Norman Willis and Davison Clark, the villainous element, and Rose Ann Stevens, the girl in the story.

Starrett arrives in the "Bayou" country with "orders" from Sam Houston to find the reason for and to stop the lawlessness in the territory, said lawlessness being a sore point in the final Congressional approval of Texas as a state. With the help of the ranchers and particularly a hot-headed young man, played by Russell Hayden, the ranger accomplishes his mission. The film was produced by Jack Fier and directed by William Berke.

Seen at the New York theatre, New York. The audience to all appearances enjoyed the picture. Reviewer's Rating: Good.—P. C. MOONEY, JR.

Release date, April 23, 1942. Running time, 57 min. PCA No. 8031. General audience classification.

Steve Martin.....Charles Starrett
"Lucky" Haines.....Russell Hayden
Britt Haines.....Britt Wood
Rose Ann Stevens, Norman Willis, Davison Clark, Edmond Cobb, Budd Buster, Joseph Eggenton, Paul Newlan, Betty Roadman.

Hello Annapolis

(Columbia)

Academy Drama

This Naval Academy drama, despite the release date has all the pre-Pearl Harbor Annapolis cliches in its plot structure. The story is about the rich boy who despises the Navy but who eventually winds up in Annapolis over love of a girl. He becomes an Academy problem and is generally detested by his classmates. A series of incidents convinces the boy of the error of his ways and he reforms. It is the sort of plot done time and again and in this particular instance unconvincingly.

The players are Tom Brown, the rich boy who finally makes good; Jean Parker, the girl he does it for; Larry Parks, a poor boy who befriends the rich one because he, too, is in love with the girl and Phil Brown, Joseph Cherhan, Thurston Hall, Ferris Taylor and Herbert Rawlinson. Charles Barton directed and Wallace MacDonald produced the picture.

Seen at the RKO Jefferson a rainy Monday. It is a large house and was at near capacity. The reaction was poor, the audience appearing to dislike the "old school tie" treatment. Reviewer's Rating: Mediocre.—P. C. M., JR.

Release date, April 23, 1942. Running time, 62 min. PCA No. 8229. General audience classification.

Bill Arden.....Tom Brown
Doris Henley.....Jean Parker
Paul Herbert.....Larry Parks
Phil Brown, Joseph Crehan, Thurston Hall, Ferris Taylor, Herbert Rawlinson, Mae Busch, Robert Stevens, Stanley Brown, William Blees, Georgia Caine.

Parachute Nurse

(Columbia)

Women in the War

Another slice of life in war, this time it is the aerial nurse whom Columbia depicts, in training, in trials and in romance. A crop of newcomers are here. They are pretty, earnest, and together with a natural script, they give realism to such an extent that in certain degree this feature approaches the category of a documentary.

Portrayed is a group whose patriotism makes them enlist as nurses who will, after training, descend by parachute to the aid of troops in remote areas. They are trained to drill, to make their beds, to be orderly, to make parachutes, and then to jump from airplanes. Marguerite Chapman is one whose ability is patent, but then is handicapped by the suicide of a girl of German descent, and by the jealousy of a member of the group, Louise Albritton. The latter ties a knot in Miss Chapman's test parachute ropes, and she develops a phobia against jumping.

However, on the eve of being transferred to a ground nurses' division, she is informed that William Wright, personable lieutenant, and their instructor—and her romance—has been trapped in inaccessible terrain, in a smashed plane. She is taken over that terrain, jumps, lands ready to give nursing aid, finds the wreck a "plant," and that Mr. Wright framed it so she could be made to jump from a plane.

The screenplay is by Rian James, from Elizabeth Meehan's story. Charles Barton directed. Wallace MacDonald produced.

Seen at the Central theatre, New York, on a weekday afternoon. A male, shirt-sleeved audience was audibly appreciative of numerous comedy moments. Reviewer's Rating: Good.—FLOYD STONE.

Release date, June 18, 1942. Running time, 63 min. PCA No. 8232. General audience classification.

Glenda White.....Marguerite Chapman
Lieutenant Woods.....William Wright
Dottie Morrison ..... Kay Harris
Lauretta M. Schimmoler, Louise Allbritton, Frank Sully, Diedra Vale, Evelyn Wahl, Shirley Patterson, Eileen O'Hearn, Roma Aldrich, Marjorie Reardon.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Riders of the West

(Monogram)

The Rough Riders

The Rough Riders—Buck Jones, Tim McCoy and Raymond Hatton—stumble over a script lacking momentum, dialogue sprinkled with anachronistic slang and direction which propels this Western melodrama aimlessly toward a foreshadowed finale. It's a letdown for the series.

The tale told this time is a revamping of the one about the plot to steal the land from the settlers, via the rustling and mortgaging route, and it is not an improvement upon the original. The three murders thrown in to give the narrative some power fail to overcome a fondness for conversation, shared by all the players, and a lack of animation. Scott R. Dunlap produced, Howard Bretherton directed and Jess Bowers wrote the screenplay.

Previewed in studio projection room. Reviewer's Rating: Mediocre.—W. R. W.

Release date, August 21, 1942. Running time, 60 min. PCA No. 8467. General audience classification.

Buck Roberts.....Buck Jones
Tim McCall.....Tim McCoy
Sandy Hopkins.....Raymond Hatton
Sarah Padden, Dennis Moore, Harry Woods, Christine McIntyre, Charles King, Milt Moranti.

Sons of the Pioneers

(Republic)

Western

There's a new twist to the standard western plot in "Sons of the Pioneres" with the introduction of microscopes and viruses, but the action which Roy Rogers fans have come to expect has been sacrified to the cause of science.

Both hero and villain know their way around a laboratory—Roy is an entomologist and Frank Bennett a chemist, specializing in cattle-poisoning—but shooting is left to "Gabby Hayes" and the Sons of the Pioneers. The latter are vigilantes for the ranchers whose cattle is suffering sudden and unaccountable disease diagnosed as "hoof-and-mouth." Roy Rogers, a grandson of the town's founding father, is called from the city to take the position of sheriff and round up the raiding bands. His seeming diffidence makes a poor impression on the townspeople and Louise Harper, who is urging them to fight the menace, but turns out to be a cloak for unsuspected investigation. After some experiments by flashlight, his supposed death in a bunk-house fire and a pitched gun battle behind rocks between opposing forces, he creeps up Indian fashion and captures the raiders without firing a shot.

The film was produced and directed by Joseph Kane

Previewed at the New York projection room before a restless audience. Reviewer's Rating: Mediocre.—E. A. CUNNINGHAM.

Release date, July 2, 1942. Running time, 61 min. General audience classification.

Roy .....Roy Rogers
Gabby.....George "Gabby" Hayes
Louise .....Maris Wrixon
Bennett .....Bradley Page
Bob Nolan. Pat Brady, Hugh Farr, Karl Farr, Tim Spender, Lloyd Perryman, Forrest Taylor.

Orders from Tokyo

(Almo)

War Melodrama

Made in France some time before the Nazi occupation and completely re-dubbed in English, "Orders from Tokyo" stars Danielle Darrieux and Anton Walbrook in a melodrama dealing with the Russo-Japanese war of 1904. Miss Darrieux plays the role of a half-Jap, half-Russian woman who marries a Russian naval officer and is accused of espionage because of the activities of her brother, who becomes a Japanese agent.

Refurbished with a prologue and an epilogue narrated by Knox Manning, the picture is an attempt to get attention from a war-conscious public. It points up the treachery of the Japs, their infiltration activities even then, and emphasizes the bravery of the Russians. Nicolas Parkas directed from a script to which Pierre Frondale, Henri Decoin, Nicolas Farkas, Arnold Ripp and Steve Passeur contributed.

Seen at the Hawaii theatre, Hollywood, where the audience was noticeably unimpressed. Reviewer's Rating: Mediocre.—V. K.

Release date, not set. Running time, 80 min. PCA No. 02220. General audience classification.

Danielle Darrieux, Anton Walbrook, Charles Vanel, Jean-Max, Jean Worms.

Priorities on Parade

(Paramount)

Swinging for Victory

Once you're over the initial improbability of a swing band booking a defense factory and signing up for the assembly line to practice in their free time, you'll find "Priorities on Parade" an entertaining little musical with some tuneful songs, clever dances and ingratiating performers.

The "Solid Seven" were down on their luck and had hoped to work in the plant at their own trade. They accepted other work, except for Ann Miller, who decided to sing for a neighborhood night-club, strictly from hunger. Johnnie Johnston, their leader, is apprenticed to a tough welder who turns out to be an attractive woman. His attempts to counteract their first impressions of each other, her rivalry with the songstress and the band's gradual awakening to the bigger job to be done make up the plot. The finale is an elaborate entertainment staged at the factory, providing opportunities for Ann Miller to dance, Betty Rhodes to sing and the band to "send."

Producer Sol. C. Siegel has wisely given the song and dance numbers prominence, while Albert Rogell has kept a light touch in the direction.

The audience at the Paramount Theatre in New York was largely of the younger generation who appreciated the swing fargon and laughed loud and often at the antics of Jerry Colonna and Vera Vague. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 79 min. PCA No. 8300. General audience classification.

Donna D'Arcy.....Ann Miller
Johnny Draper.....Johnnie Johnston
Lee Davis.....Betty Rhodes
Jerry Colonna, Vera Vague, Harry Barris, Eddie Quillan, Dave Willock, Nick Cochrane, Rod Cameron and the Debonaires.

(Review reprinted from last week's HERALD)

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies In Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 16,'41
3005	Men In Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3026	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 28,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks In Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
3014	Meet the Stewarts	May 28,'42
3043	Submarine Raider	June 4,'42
3006	They All Kissed the Bride	June 11,'42
3044	Parachute Nurse	June 18,'42
3206	Riders of the Northland	June 18,'42
....	Atlantic Convoy	July 2,'42
....	Flight Lieutenant	July 9,'42
....	Prairie Gunsmoke	July 16,'42
....	Enemy Agents Meet Ellery Queen	July 30,'42
....	Blondie for Victory	Aug. 6,'42
....	Bad Men of the Hills	Aug. 13,'42
....	Talk of the Town	Aug. 20,'42
....	Sabotage Squad	Aug. 27,'42
....	Overland to Deadwood	Not Set
....	Vengeance of the West	Not Set
....	My Sister Eileen	Not Set

▽

1942-43

....	Lucky Legs	Not Set
....	Cover Girls	Not Set
....	Lone Wolf in Scotland Yard	Not Set
....	Stand By All Networks	Not Set
....	The Trail's End	Not Set
....	The Spirit of Stanford	Not Set
....	Smith of Minnesota	Not Set
....	Law of the Badlands	Not Set
....	Boston Blackie Goes Hollywood	Not Set
....	You Were Never Lovelier	Not Set
....	The Desperadoes	Not Set
....	The Daring Young Man	Not Set
....	The Boogie Man Will Get You	Not Set
....	Shall I Tell 'Em?	Not Set
....	The Fighting Buckaroo	Not Set

MGM

Prod. No.	Title	Release Date
201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down In San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
208	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
228	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
245	Affairs of Martha	July '42
243	Jackass Mail	July '42
246	Pierre of the Plains	July '42
247	Calling Dr. Gillespie	July '42
244	Crossroads	July '42
260	Mrs. Miniver	Not Set

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1942-43

...	Apache Trail	Not Set
...	A Yank at Eton	Not Set
...	Tish	Not Set
...	Somewhere I'll Find You	Not Set
...	Seven Sweethearts	Not Set
...	Panama Hattie	Not Set
...	For Me and My Gal	Not Set
...	The War Against Mrs. Hadley	Not Set
...	Eyes In the Night	Not Set
...	Ox Train	Not Set
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	White Cargo	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
...	Man on America's Conscience	Not Set
...	Clear for Action	Not Set
...	Gambler's Choice	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlawe	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 28,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's In the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	Smart Alecks	Aug. 7,'42
....	Hillbilly Blitzkrieg	Aug. 14,'42
....	Riders of the West	Aug. 21,'42
....	Arizona Stage Coach	Sept. 4,'42
....	King of the Stallions	Sept. 11,'42
....	Police Bullets	Sept. 25,'42
....	Man and the Devil	Not Set

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1942-43

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	.....
4112	Sullivan's Travels	.....
4113	No Hands on the Clock	.....
4114	Mr. Bug Goes to Town	.....
4115	Pacific Blackout	.....

Block 4

4116	Torpedo Boat	.....
4117	The Remarkable Andrew	.....
4118	The Fleet's In	.....
4119	The Lady Has Plans	.....
4120	Fly by Night	.....

Block 5

4123	My Favorite Blonde	.....
4121	The Great Man's Lady	.....
4124	This Gun for Hire	.....
4122	True to the Army	.....
4125	Henry and Dizzy	.....

Block 6

....	Sweater Girl	.....
....	Beyond the Blue Horizon	.....
....	Dr. Broadway	.....
....	Take a Letter, Darling	.....
....	Night in New Orleans	.....
....	Undercover Man	.....

Block 7

....	Are Husbands Necessary?	.....
....	Tombstone	.....
....	I Live On Danger	.....

SPECIAL

4136	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	.....
....	Holiday Inn	.....

Block 1 (Westerns)

4150	Secrets of the Wasteland	.....
4151	Outlaws of the Desert	.....
4152	Riders of the Timberline	.....
4153	Stick to Your Guns	.....
4154	Twilight on the Trail	.....

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....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	The Major and the Minor	Not Set
....	Priorities on Parade	Not Set
....	Happy Go Lucky	Not Set
....	Border Patrol	Not Set
....	Redheads Are Dangerous	Not Set

Prod. No.	Title	Release Date
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Lost Canyon	Not Set
....	Leather Burners	Not Set
....	Star Spangled Rhythm	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 6,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
212	They Raid by Night	June 26,'42
254	Tumbleweed Trail	July 10,'42
204	Prisoner of Japan	July 22,'42
220	A Yank in Libya	July'31,'42
203	Jungle Siren	Aug. 14,'42
...	Baby Face Morgan	Not Set
...	A Night for Crime	Not Set
...	Law and Order	Not Set
...	Silent Men	Not Set
...	Tomorrow We Live	Not Set

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42

Block 4

216	Valley of the Sun	Feb. 8,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42

Block 5

221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 6,'42
224	Mayor of 44th St.	May 15,'42

Block 6

226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42

SPECIAL

293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set

Block 1 (Westerns)

281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42

Block 2 (Westerns)

284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set

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...	The Magnificent Ambersons	Not Set
...	Bombardier	Not Set
...	Journey Into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Highways By Night	Not Set
...	Bandit Ranger	Not Set
...	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set
...	Mexican Spitfire's Elephant	Not Set
...	Here We Go Again	Not Set
...	The Falcon's Brother	Not Set
...	Seven Days Leave	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Gangs of the City	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
157	Sons of the Pioneers	July 2,'42
104	Joan of Ozark	Aug. 1,'42
131	Call of the Canyon	Aug. 5,'42
...	Flying Tigers	Not Set
...	Bells of Capistrano	Not Set
...	Sunset Serenade	Not Set

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1942-43

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
...	The Old Homestead	Not Set
...	Chatterbox	Not Set
...	Ice-Capades Revue	Not Set
...	Shadows on the Sage	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41

Block 3

208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

Block 6

224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42

Block 7

226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42

Block 8

232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42

Block 9

237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42

Block 10

243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 6,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42

Block 11

248	It Happened in Flatbush	June 5,'42
249	The Magnificent Dope	June 12,'42
250	Thru Different Eyes	June 19,'42
251	Ten Gentlemen from West Point	June 26,'42

Block 12

252	The Postman Didn't Ring	July 3,'42
253	This Above All	July 24,'42
254	United We Stand	July 17,'42

Block 1 (Westerns)

209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10,'41

Block 2 (Westerns)

225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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1942-43

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
...	Thunder Birds	Not Set
...	Iceland	Not Set
...	Just Off Broadway	Not Set
...	Orchestra Wives	Not Set
...	Berlin Correspondent	Not Set
...	Careful, Soft Shoulder	Not Set
...	The Black Swan	Not Set
...	The Man in the Trunk	Not Set
...	Girl Trouble	Not Set
...	The Ox-Bow Incident	Not Set
...	Springtime in the Rockies	Not Set
...	Manila Calling	Not Set
...	China Girl	Not Set
...	That Other Woman	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Dr. Renault's Secret	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42
...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
..	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set
...	Taxi, Mister	Not Set
...	Prairie Chickens	Not Set
...	Fall In	Not Set
...	Nazty Nuisance	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
5018	Butch Minds the Baby	Mar. 20,'42
5026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6009	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
6019	Tough As They Come	June 5,'42
6011	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
6055	Top Sergeant	June 12,'42
6008	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
6010	Men of Texas	July 3,'42
6056	Danger in the Pacific	July 10,'42
6040	Drums of the Congo	July 17,'42
6049	Invisible Agent	July 31,'42
....	Pardon My Sarong	Aug. 7,'42
6057	Timber	Aug. 14,'42
6067	Boss of Hangtown Mesa	Aug. 21,'42
....	Eagle Squadron	Not Set

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1942-43

....	Destination Unknown	Not Set
....	The Great Impersonation	Not Set
....	Half Way to Shanghai	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set
....	Love and Kisses, Caroline	Not Set
....	Give Out Sisters	Not Set
....	Sherlock Holmes Saves London	Not Set
....	The Lone Star Trail	Not Set
....	The Mummy's Tomb	Not Set
....	Sherlock Holmes Fights Back	Not Set
....	Who Done It?	Not Set
....	Get Hep to Love	Not Set
....	Little Joe the Wrangler	Not Set
....	Off the Beaten Track	Not Set
....	Forever Yours	Not Set
....	Between Us Girls	Not Set
....	Arabian Nights	Not Set
....	Mug Town	Not Set
....	Raiders of San Joaquin	Not Set
....	House of Mystery	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 8,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot In Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
115	The Prime Minister	Jan. '42
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always In My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
134	Lady Gangster	June 8,'42
135	The Big Shot	June 13,'42
136	Wings for the Eagle	July 18,'42
137	Escape from Crime	July 25,'42
138	The Gay Sisters	Aug. 1,'42
139	Spy Ship	Aug. 15,'42

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1942-43

....	Yankee Doodle Dandy	Not Set
....	Desperate Journey	Not Set
....	The Constant Nymph	Not Set
....	Secret Enemies	Not Set
....	The Busses Roar	Not Set
....	Across the Pacific	Not Set
....	The Hard Way	Not Set
....	George Washington Slept Here	Not Set
....	Now, Voyager	Not Set
....	The Desert Song	Not Set
....	Air Force	Not Set
....	You Can't Escape Forever	Not Set
....	Casablanca	Not Set
....	Gentleman Jim	Not Set
....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Flying Fortress	Not Set
....	The Hidden Hand	Not Set
....	Arsenic and Old Lace	Not Set

Shorts: Synopses and Information

TULIPS SHALL GROW (Para.)

Madcap Models (UI-5)

A Screwball Army, led by a goose-stepping general, invades the peace of Jan and Janette, Dutch sweethearts. But Jan's prayers in the village church are answered and the storm subsides, with the two dancing again in the tulips under V-shaped clouds.

Release date, June 26, 1942 *7½ minutes*

VENDETTA (MGM)

Passing Parade (K-386)

Carlo Pozzo di Borgo was a childhood friend of Napoleon in Corsica. Both had sworn to work for the freedom of the island, but the little Corporal forgot and made Corsica part of France. Di Borgo swore a vendetta against him and finally helped persuade Europe to take the offensive which led to his defeat.

Release date, July 18, 1942 10 *minutes*

THE BOWLING ALLEY CAT (MGM)

Technicolor Cartoon (W-351)

Tom comes upon Jerry in a bowling alley, but finds the smooth surfaces working against him. The cat starts throwing bowling balls only to catch his hand in one. The mouse escapes untouched, while Tom knocks himself off the alley.

Release date, July 18, 1942 9 *minutes*

WOMEN AT THE PLOUGH (Univ.)

Stranger Than Fiction (6383)

Two women, aged 60 and 70, operate their own farm in Ohio. A St. Louis man shows his collection of model boats ranging in size from 2 inches to 5 feet. An Ardmore, Pa., man catches and bands wild birds. These are the highlights of the unusual subject.

Release date, July 20, 1942 9 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Section, starting on page 814.

HOLLYWOOD STARLETS (RKO)

Picture People No. 12 (24,412)

This short traces the early career of starlet Jane Randolph. She is shown taking dramatic lessons, posing for stills and meeting stars for purposes of publicity. James Craig, Lyle Talbot, Lucille Ball, Tim Holt and George Sanders are seen in the film.

Release date, July 17, 1942 9 *minutes*

PIGEON PATROL (Univ.)

Color Cartune (6253)

Homer, a drawling country pigeon, tries to join the patrol forces to win attention from his girl friend but is rejected as flat-chested. Coming home he jumps into an aerial combat between a carrier pigeon and a slant-eyed buzzard, and gets the message through.

Release date, August 3, 1942 7 *minutes*

RANGE RHYTHM (RKO)

Ray Whitley (23,504)

Ray Whitley is made heir to his uncle's ranch on the condition that he live there for thirty days without playing music. Jim Redick, who will benefit if the condition is not fulfilled, tries to trick Ray into playing, but Ray proves the will a forgery.

Release date, July 17, 1942 18 *minutes*

FOR THE COMMON DEFENSE (MGM)

Two Reel special (A-304)

This subject shows the cooperation of the police agencies of North and South America in the capture of a Nazi spy ring. The locale is Chile, Colombia and the United States.

Release date, June 20, 1942 20 *minutes*

MERRY MADCAPS (Univ.)

Musical (6232)

Nat Brandwynne and his orchestra are featured in this musical short, aided by Jerrie Kruger, the Swinghearts, the Three Aces, Fields and Fingerle, Grace Costello and Mark Plant in song and dance numbers.

Release date, July 15, 1942 15 *minutes*

INFORMATION PLEASE (RKO)

John Gunther (24,209)

The noted foreign correspondent and author is guest expert in a quiz session which starts off with animals and proceeds through music and poetry to an illustrated question about famous journeys in history.

Release date, July 17, 1942 11 *minutes*

BATS IN THE BELFRY (MGM)

Technicolor Cartoon (W-350)

Three jitterbugging bats of assorted sizes reside in a belfry. At the witching hour of twelve they go into their rug-cutting routine with a conga line and a three-stooge act.

Release date, July 4, 1942 9 *minutes*

DOIN' THEIR BIT (MGM)

Our Gang (C-398)

Our Gang decide to set up their own USO unit for the entertainment of soldiers stationed in their town. Gathering in the neighborhood children they put on a show featuring Army life.

Release date, July 18, 1942 11 *minutes*

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM		
	(Two Reels)		
	1941-42		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	385
	RAYMOND GRAM SWING—HISTORICAL REELS		
	(8 Minutes)		
	1941-42		
3981	Broken Treatlee	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3428	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	566
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	..
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	..
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	..
4422	Carry Harry (Langdon)	9-3-42	..
4401	Even As IOU (Stooges)	9-18-42	..

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR RHAPSODIES		
	(7 Minutes)		
	1941-42		
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3508	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	..
	PHANTASIES CARTOONS		
	(Average 9 Min.)		
	1941-42		
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	..
	1942-43		
4701	The Gullible Canary	9-18-42	..
	FABLES		
	(8 Minutes)		
	1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	..
	CINESCOPES		
	(Average 9 Min.)		
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 6)		
	(10 Minutes)		
	1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	568
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Sweetheart Songs)	3.27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	1942-43		
	(Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	..

Prod. No.	Title	Rel. Date	P.D. Page
	QUIZ REELS		
	(Average 10 Min.)		
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625
	1942-43		
	(Series 3)		
4601	Kitchen Quiz No. 1	8-21-42	..
	PANORAMICS		
	(10 Minutes)		
	1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	..
	TOURS		
	(10 Minutes)		
	1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	..
	SCREEN SNAPSHOTS (Series 21)		
	(10 Minutes)		
	1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	1942-43		
	(Series 22)		
4851	No. 1	8-7-42	..
	WORLD OF SPORTS		
	(10 Minutes)		
	1941-42		
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	852
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-7-42	..
	1942-43		
4801	Trotting Kings	9-11-42	..
	KATE SMITH		
	1942-43		
4751	America Sings With Kate Smith	8-14-42	..
	FAMOUS BANDS		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS		
	(20 Minutes)		
	1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
A-304	For the Common Defense	6-20-42	613
	SPECIAL SUBJECT		
	(21 Minutes)		
	1941-42		
X-310	War Clouds in the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
	1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	852
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-384	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-368	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self-Defense	7-25-42	..
	PASSING PARADE		
	(10 Minutes)		
	1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Women in the House	5-9-42	704
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813

Prod. No.	Title	Rel. Date	P.D. Page

MINIATURES
(10 Minutes)
1941-42

M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Searing Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700

OUR GANG COMEDIES
(Average 11 Min.)
1941-42

C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813

TECHNICOLOR CARTOONS
(9 Minutes)
1941-42

W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-348	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813

PARAMOUNT

SPECIAL COLOR CARTOON
(Two Reels)
1941-42

FFI-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)
1941-42

LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-12-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	825
LI-5	No. 5	6-26-42	754
LI-6	No. 6	8-21-42	..

BENCHLEY COMEDIES
(10 Minutes)
1941-42

SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	602
SI-4	Keeping in Shape	6-12-42	754
SI-5	The Man's Angle	8-14-42	..

FASCINATING JOURNEYS (Color)
(10 Minutes)
1941-42

MI-1	Road to India	10-24-41	377

SUPERMAN COLOR CARTOONS
(8 Minutes)
1941-42

WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	488
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	625
WI-6	Superman in the Magnetic Telescope	4-24-42	653
WI-7	Superman in Electric Earthquake	6-5-42	754
WI-8	Superman in Volcano	7-10-42	..
WI-9	Superman in Terror on the Midway	8-28-42	..

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)
1941-42

ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	6-19-42	754
ZI-5	No. 5	8-14-42	..

HEADLINERS
(10 Minutes)
1941-42

AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	578
AI-4	Hands of Victory	5-22-42	653
AI-5	Nightmare of a Goon	5-1-42	653

MADCAP MODELS (Color)
(9 Minutes)
1941-42

UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
UI-4	Mr. Strauss Takes a Walk	5-8-42	653
UI-5	Tulips Shall Grow	6-26-42	813

POPEYE THE SAILOR
(7 Minutes)
1941-42

EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Stren'th	3-13-42	625
EI-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	652
EI-8	Olive Oyl and Water Don't Mix	5-8-42	729
EI-9	Many Tanks	6-5-42	755
EI-10	Baby Wants a Battleship	7-3-42	..
EI-11	You're a Sap, Mr. Jap	8-7-42	..

POPULAR SCIENCE (Color)
(10 Minutes)
1941-42

JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	625
JI-5	No. 5	6-12-42	755

SPEAKING OF ANIMALS
(8 Minutes)
1941-42

YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-29-42	729
YI-5	At the Dog Show	8-28-42	..

SPORTLIGHTS
(9 Minutes)
1941-42

RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-41	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-26-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	653
RI-10	Hero Worship	5-15-42	729
RI-11	Parachute Athletes	6-19-42	754
RI-12	Let 'Em Go Alive	7-17-42	..

QUIZ KIDS
(11 Minutes)
1941-42

QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	652
QI-5	No. 5	5-22-42	729

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-18-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India In Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

SPECIAL
(22 Minutes)
1941-42

.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Plute Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	..
24,107	Donald's Gold Mine	7-24-42	..

INFORMATION PLEASE
(Average 11 Min.)
1941-42

24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813

SPORTSCOPE
(Average 9 Min.)
1941-42

24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	..

PICTURE PEOPLE
(10 Minutes)
1941-42

24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813

EDGAR KENNEDY
(Average 18 Min.)
1941-42

23,401	Westward He-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Feurth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729

LEON ERROL
(Average 19 Min.)
1941-42

23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	767

RAY WHITLEY
(Average 15 Min.)
1941-42

23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653
23,504	Range Rhythm	7-17-42	813

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	486
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	767

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1941-42

2105	Secret of the Fjord	2-13-42	566

MAGIC CARPET
(9 Minutes)
1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755

SPORTS REVIEWS
(8 Minutes)
1941-42

2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	729

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (Color)		
	(7 Minutes)		
	1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Oays	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose In Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Oogs	6-12-42	755
	TERRYTOONS (Black & White)		
	(7 Minutes)		
	1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-28-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose In Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose In Tire Trouble	7-24-42	767
	THE WORLD TODAY		
	(9 Minutes)		
	1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754

UNITED ARTISTS

	SPECIAL		
	(16 Minutes)		
	1941-42		
....	A Letter from Home	11-28-41	420
	WORLD IN ACTION		
	(TWO REELS)		
	1941-42		
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699
....	Inside Fighting Russia		784

UNIVERSAL

	TWO REEL SPECIALS		
	1941-42		
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612
	COLOR CARTUNE		
	(Average 7 Min.)		
	1941-42		
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6248	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	STRANGER THAN FICTION		
	(9 Minutes)		
	1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Oumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6283	Women at the Plough	7-20-42	813
	VARIETY VIEWS		
	(9 Minutes)		
	1941-42		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports In the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	..
	MUSICALS		
	(Average 16 Min.)		
	1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Ooin' the Town	11-26-41	385
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	..

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Min.)		
	1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Under Those Wings	7-25-42	..
	BROADWAY BREVITIES		
	(20 Minutes)		
	1941-42		
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	HOLLYWOOD NOVELTIES		
	(10 Minutes)		
	1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653
	THE SPORTS PARADE		
	(10 Minutes)		
	1941-42		
7400	Hatteras Honkers	6-13-42	755
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Oogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	..
7410	Argentine Horses	8-8-42	..
	MELODY MASTERS BANOS		
	(10 Minutes)		
	1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Oon Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-8-42	..
	LOONEY TUNES CARTOONS		
	(7 Minutes)		
	1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who In the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-8-42	754
7612	Gopher Goofy	6-20-42	755
7613	Wacky Blackout	7-4-42	..
7614	The Oucktator	8-1-42	..
7615	Eatin' on the Cuff	8-15-42	...
7616	The Impatient Patient	8-29-42	..
	MERRIE MELOOIES CARTOONS (Color)		
	(7 Minutes)		
	1941-42		
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.O.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Oog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Oraft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Oouble Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-4-42	..
7723	Foney Fables	7-18-42	..
7724	The Squawkin' Hawk	8-1-42	..
7725	Fresh Hare	8-15-42	..
7726	Fox Pop	8-29-42	..

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OFFICIAL U. S. VICTORY FILMS		
(Oistributed by Various Major Exchanges)		
Bomber		509
Pots to Planes		509
Food for Freedom		509
Red Cross Trailer		509
Women in Oefense		509
Safeguarding Military Information		509
Tanks		509
Any Bonds Today		509
Ring of Steel		587
Fighting Fire Bombs		587
Lake Carrier		715
United China Relief		
Winning Your Wings		674
Keep 'Em Rolling		674
Mr. Gardenia Jones		674
Your Air Raid Warden		770
Vigilance		771
U. S. TREASURY OEPT.		
(Released Through National Screen)		
The New Spirit		529
MISCELLANEOUS		
Oefense of Moscow (Artkino)		518
Hidden Hunger (Film Center)		518
Kaltenborn Edits the News (Newsreel Oistributors)		497
Listen to Britain (British MOI)		554
Movie Quiz No. 1 (R. U. McIntosh)		375
Your Ringside Seat with Tex McCrary (Newsreel Oistributors)		497
Soviet Women (Artkino)		612

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SERIALS

COLUMBIA

	1941-42		
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code	9-18-42	..

REPUBLIC

	1941-42		
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Oick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)		..

UNIVERSAL

	1941-42		
6781-95	Riders of Oeath Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Oon Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 814-816.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 811-813.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	..	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	July '42	66m	May 23,'42	p673	p613	p756
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will go Go	20th-Fox	302	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	1942-43	...	.....	....	p796	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	.	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	.	.....	....	p701	....
Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Not Set	65m	July 25,'42	p793	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	.	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p795
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Berlin Correspondent	20th-Fox	....	Dana Andrews-Virginia Gilmore	1942-43	...	.....	..	p797	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May. 9,'42	p646	p527	p795
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	.....	....	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	.	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	...	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	1942-43	...	.....	....	p794	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	6018	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	...	.....	....	p800	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	July '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	.....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Ker	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	p809	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	p794	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	1942-43	...	.....	....	p797	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	...	.....	....	p796	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....

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Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA.	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	138	Barbara Stanwyck-George Bent	Aug. 1,'42	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p795
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	p795
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	...	.....	....	p797	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	1942-43	...	.....	....	p796	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	p810	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	p795
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	...	.....	....	p715	....
Hillbilly Blitzkrieg	Mono.	...	Edgar Kennedy-Bud Duncan	Aug. 14,'42	...	.....	....	p794	....
Hi! Neighbor (1942-43)	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	p794	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	1942-43	...	.....	....	p797	....
Iceland	20th-Fox	....	Sonja Henie-John Payne	1942-43	...	.....	....	p797	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	...	.....	....	p797	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	...	p795
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p795
Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	...	.....	....	....	....
Isle of Missing Men (formerly Isle of Fury)	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	...	.....	....	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421

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I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	p795
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Ozark	Rep.	104	July Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	p793	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	p796	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	...	.....	....	....	....
Just Off Broadway	20th-Fox	....	Lloyd Nolan-Marjorie Weaver	1942-43	...	.....	....	p797	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	...	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	p800	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	
Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	p795
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	...
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	p795
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Love & Kisses, Caroline	Univ.	....	Robert Cummings-Diana Barrymore	Not Set	...	.....	....	p772	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	1942-43	...	.....	....	p797	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	p800	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June . .'42	86m	May 30,'42	p687	p648	p756
Major Barbara (British)	UA	.	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p795
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	p795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	...
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	p809	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	..	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Off the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	1942-43	...	.....	....	p794	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night (1942-43) (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
Orchestra Wives	20th-Fox	....	George Montgomery-Ann Rutherford	1942-43	...	.....	....	p797	....
Orders from Tokyo	Almo	.....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	p810	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	.	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Sept. 25,'42	...	.....	.		....
Ox Train	MGM	....	James Craig-Dean Jagger	1942-43	...	.....	....	p796	....

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PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p795
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	p793	p396	....
Panther's Claw, The	Prod.	217	Sidney Backmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kely	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	p810	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	p800	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	p781	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	79m	July 31,'42	p810	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	1942-43	...	.....	....	p796	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	p795
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p795
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	p795
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p795
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	p810	p800	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p795
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	...	.....	....	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p795
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p686	....	p795
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	...	.....	....	p726	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	1942-43	...	.....	....	p797	....
Sombrero Kid, The (1942-43)	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	...	.....	....	p796	....
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	...	.....	....	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p795
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	p810	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	.. .
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	1942-43	. .	.....	....	p796	...
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stand By, All Networks	Col.	....	John Beal-Florence Rice	1942-43	...	.....	....	p797	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	....	....	p677	p795
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p795
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	p701	....
Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	p809	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p795
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British)	(RKO)	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	...	.....	....	p800	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p795
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	1942-43	...	.....	.. .	p796	....

Total	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Advance Synopsis	Service Data
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	.....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	p793	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	..	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	p795
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	p809	....	....
Undercover Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	p795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	...	.....	....	p772	....
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	1942-43	...	.....	....	p797	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	p795
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	p795
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	...	.....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	1942-43	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	...	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	p795
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	1942-43	...	.....	....	p796	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	p795
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 811.

STIMULATING

THE general excellence of the three Eastman negative films, their special abilities, wide latitude, and exceptional uniformity encourage directors and cameramen to try out new lightings, to strive for original effects—relying on the films' high quality to make the most of every scene.
Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

THE BUMSTEADS KEEP AMERICA LAUGHING . . . TO KEEP AMERICA WINNING . . . AND SHOWMEN CHEERING!

. . . The timeliest of all the "Blondies" brings first aid to happiness . . . from filmdom's first family of fun!



BLONDIE for VICTORY

RELEASED AUGUST 6th

COLUMBIA PICTURES



REMINDER:

Don't neglect to send in monthly reports on July War Bond and Stamp sales. Give your account number. Mail to War Activities Committee, 1501 Broadway, New York City.

Based upon the comic strip created by CHIC YOU

with PENNY SINGLETON ★ ARTHUR LAKE ★ LARRY SIMM

STUART ERWIN · JONATHAN HALE · DANNY MUMI

Screen play by Karen DeWolf and Connie Lee · Produced by ROBERT SP

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

"War Against Mrs. Hadley"
"Danger in the Pacific"
"The Silver Bullet"
"The Big Street"
"Pardon My Sarong"
"Invisible Agent"
"Hillbilly Blitzkrieg"
"Highways by Night"
"Sabotage Squad"
"Journey Into Fear"
"Tales of Manhattan"
"Somewhere I'll Find You"
"Mexican Spitfire's Elephant"

War Halts Building of Fifty Drive-ins

Majors Hold Back on Block Offerings

Film Delivery Restrictions are Eased

Raw Stock Cut to Reach 24 Per cent

Theatres Mobilized for Salvage Drive

Industry Sets Up Bond Drive Machinery

Small Canadian Houses Hit Hard by War

U. S. Opens Court Fight on Petrillo

War Industries Increase Use of Films

VOL. 148, NO. 6

AUGUST 8, 1942

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10th week at Radio City Music Hall "MRS. MINIVER"

"Oh Minnie you've got competition!"



M.G.M.'s "RANDOM HARVEST"

THERE'S A NEW MOON IN THE MOVIE SKY!

Telegram from Hollywood Preview:
"After 'Mrs. Miniver' it is difficult to imagine a greater Greer Garson, but in 'Random Harvest' there is a Garson not seen before, a new personality who breathes romantic excitement into James Hilton's flesh and blood heroine. Teamed with superb Ronald Colman in a picture that has already started the Hollywood grapevine saying 'It's another Miniver.' Sidney Franklin, Miniver's producer, has truly done it again. Mervyn LeRoy has achieved his most heart-stirring direction. 'Random Harvest' is the new moon in the movie sky and it's a harvest moon!"



"The War
tivities C
mittee at
Broadway,
'Please sen
your July r
with your
count Num
Thanks!"

from Metro-GOLDMINE-Mayer

he Gay Sisters"

AS REACHED ITS EXCLAMATION POINT!*

*that point in a picture's box-office history when all that can be said after looking at holdover dates, new records, and sock business in all spots is

WOW!

BARA STANWYCK
GEORGE BRENT
ALDINE FITZGERALD
in
E GAY SISTERS"
with DONALD CRISP
OLEMAN • GENE LOCKHART
Simms • Donald Woods
and introducing
GIG YOUNG
ted by IRVING RAPPER
en Play by Lenore Coffee
Upon the Novel by Stephen
reet • Music by Max Steiner

"Gay Sisters"
IS FROM
Warner Bros.

ITS BEEN MIGHTY HOT THIS




SUMMER...
"WINGS FOR THE EAGLE"
WAY OVER "JUKE GIRL" EVERY TIME UT!
"THE GAY SISTERS"
FIRST DATES TOP "IN THIS OUR LIFE"!
AND MIGHTY HOT ALL YEAR
WITH WARNERS!

Never! Anywhere! Anything like it!



First the big Premiere at Grauman's Chinese! Now the record-breaking simultaneous engagements at five leading Los Angeles theatres. No wonder it's the talk of the trade!

★ CHARLES BOYER
★ RITA HAYWORTH
★ GINGER ROGERS
★ HENRY FONDA
★ CHARLES LAUGHTON
★ EDWARD G. ROBINSON
★ PAUL ROBESON
★ ETHEL WATERS
★ 'ROCHESTER'

TALES OF MANHATTAN

with

★ THOMAS MITCHELL
★ CESAR ROMERO
★ ROLAND YOUNG
★ GEORGE SANDERS
★ EUGENE PALLETTE
★ GAIL PATRICK
★ ELSA LANCHESTER
★ JAMES GLEASON
★ and the HALL JOHNSON CHOIR

Directed by **JULIEN DUVIVIER**

Produced by
BORIS MORROS *and* **S. P. EAGLE**

Written and adopted for the screen by: Ben Hecht, Ferenc Molnor, Donold Ogden Stewort, Samuel Hoffenstein, Alan Campbell, Lodislos Fodor, L. Vodnoi, L. Gorog, Lomor Trotti, Henry Blonkfort
Originol Music by Sol Koplon • "Glory Doy" by Leo Robin and Ralph Roinger

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148. No. 6 — August 8, 1942

THE BIG JOB

WITH preparations of impressive promise and the typical zeal of militant showmanship, the motion picture industry from New York to Hollywood moves toward spectacular effort for the September billion dollar War Bond and Stamp campaign.

This time our showmen are selling a show now going on—with the curtain up on all the fronts around the world. Our public already has its admissions, but it is asked to buy a share in writing the last act and happy ending.

Foremost, inevitably, it is the concern of the showmen of the motion picture to do a job for the nation. But in doing that they are doing, too, a job for the institution of the motion picture and its repute as an instrument of service.

In this drive, too, it may well be remembered that the people are not being asked to give but to invest in security for their country and for themselves and the American way of life—the happiest way the world has ever seen. For more than a generation the motion picture has been part of it.

IT is relevant to record that a news letter from the Public Relations Committee of the Motion Picture Industry just issued records that a total of $1,243,000 has gone to the United Service Organizations through the facilities of the industry; that an additional $2,000,079 was collected in screen theatres for Army and Navy Relief, with many theatres yet to be heard from; that for the twelve months ending the last of June the 33,000 persons employed in the studios of Los Angeles County contributed $1,782,572 to war and related causes.

The motion picture and its people long have been exceedingly aware of the war, and responsive. The task now is to communicate that awareness and responsiveness to the whole people. The showmen of the motion picture know how.

△ △ △

BRASS SECTION

ONE must view with mingled emotions of admiration and dismay the belligerent antics of that militant trumpet player from Chicago, Mr. James C. Petrillo, in his functioning as president of the American Federation of Musicians. As the dictator of a labour union, dictating to consumers, he has achieved mark. As a musician he seems to be practising an art in the spirit of a trade, thereby moving his issues against recordings for public phonographs and radio station record libraries into the realm of sheer commerce and determination by duress. He seizes opportunity in a period of ascendant favour to labour, in a land beset with war politics, and that is generalship, if he wins.

Mr. Petrillo's public relations job in this controversy is especially inadequate. All that a reader of his press can find is his demand which amounts to "Gimme, because I want". That is not entirely satisfactory to a public which is hearing just now so much about what it cannot have, and the many who may not even elect what they shall do.

In the broad sweep of experience, endeavours of the handcraftsman, if that is what a piccolo player is, against the development of the machine and the advance of technology have not been successful. Once, in its fashion, the stage held out against the screen.

When Jimmy-the-Trumpeter decides to try to say who may go on the air with sweet noises, and when and how, he is taking in a lot of territory. Also, if he gets away with it, we shall know something about this country we did not want to believe.

△ △ △

ARNOLD MARCHES ON

IN the realm of the motion picture, which depends so much on technology and the endlessly developing processes of invention, there should be an especial interest in Mr. Thurman Arnold's current movement to have government take over a closer control of patents and traffic in patents.

It is reported that the Assistant Attorney General would ask for the Department of Justice the power to void a patent "found to have been used illegally to limit the supply of any article in interstate commerce".

The vital word there is "illegally". It used to be considered legal, and an encouragement to industry, for a man or a company to invent and develop something and sell it as was thought most profitable. It was his because he made it. He could use it, sell it, swap it, throw it away or hide it in the attic. American technology and our whole mechanical civilization grew up under that notion.

Now it appears Mr. Arnold would have all patent assignments and licenses filed with the Attorney General. So, by another step, another and vital phase of industry, and the applied sciences, would be delivered to the continuing surveillance of lawyers, along with trade practises and finance. It is a progression toward applying to the machinery the same devices of state control now taking over the distributors and the products, in many fields.

△ △ △

SIPPING coffee and dunking doughnuts with the late Mr. Samuel L. Rothapfel at the dawn end of a busy night, your editor heard him remark across the cups: "There'll come a time when it will be possible to put up a circuit of about twenty or thirty key city theatres and support a line of top rank production from them alone." That was ever and ever so many years ago when the Rialto and Rivoli dominated Broadway. As this is written, "Mrs. Miniver" goes into the tenth week at the colossal Music Hall, downstairs, and will have taken more than a million dollars at the box office. That is, remember, one picture playing a single engagement. Roxy was a dreamer, of course. He made some of his dreams come true. Others will be coming true long after him.

—Terry Ramsaye

THIS WEEK IN THE NEWS

'Entertainment First'

FIRST job of motion pictures in war as in peace is to entertain, three prominent Hollywood figures told radio listeners Sunday night in a CBS Pacific network forum.

Donald Gledhill, executive secretary of the Academy of Motion Picture Arts and Sciences; Dalton Trumbo and Mary C. McCall, Jr., film writers, were emphatic in their declarations that the screen's entertainment mission takes precedence over information, propaganda or other functions.

"But in making entertainment pictures it is possible to portray the world of 1942, the world in which we live, so that there will be an understanding while there is entertainment," Dr. Raymond McKelvey of Occidental College, the interlocutor, summed up.

Miss McCall called for honesty in entertainment. Honest pictures, she said, "are those that don't misrepresent races, that don't cater to race prejudice, that are free of all jingoistic nationalism, that don't glorify rascality, that don't set getting ahead at any cost as a goal." Mr. Trumbo added that the terms "entertainment and ideals are not mutually exclusive" and urged the screen to portray the objectives and present facts of the war candidly.

"Entertainment does not need to be limited to trivial entertainment," Mr. Gledhill commented. "It can be surcharged with emotion and inspiration; it can be just as worthy as anything else we might imagine."

Pictures produced during 1942 cannot avoid locales or references related to the war, was the forum's opinion. "You cannot think nowadays of a picture in which you saw a young man without wondering what his draft status is . . . you cannot show pictures as if there were no war existing," the Academy executive added.

Free U. S. Feature

"AMERICA AT WAR," the screen "white paper" prepared by the Office of Emergency Management film unit, will be released to all theatres without charge under the auspices of the War Activities Committee. Two versions of the compilation of news and documentary footage made by Samuel Spewack, scenarist on leave from Hollywood, will be distributed through national exchanges in September.

A seven-reel, feature length version will be offered to theatres that play double bills. A four-reel edition will be played by single feature houses. The WAC was to meet Thursday to decide on a release date and mechanics of distribution.

The OEM unit is now part of the Office of War Information's bureau of motion pictures, headed by Lowell Mellett and Arch Mercey. They are preparing a program of brief, factual reels on the war effort. Longer, dramatized screen reports will be left to Hollywood, Mr. Mellett has indicated. This ruling left unfinished several OEM pictures, including "Night Shift," with music by Marc Blitzstein and direction by private Garson Kanin, and "Fellow Americans," written by Wallace Russell.

MGM has announced it will sell its first Victory short, "Mr. Blabbermouth," at regular rentals, all profits to go to the Red Cross. Paramount is selling the first four of its subjects at $1 per day per reel.

Accompaniment

JAMES CAESAR PETRILLO's order to his American Federation of Musicians halting the making of records, and barring students and non-union musicians from the radio (see page 30) has brought him a storm of publicity. But the editorial comment is not calculated to make any press agent envious.

"Mr. Petrillo's high handed actions are indefensible from the economic viewpoint," the New York *Times* wrote. "But we see it as the perfectly logical outcome of some of the economic and labor notions and policies that have dominated the Administration."

"Petrillo's arrogant order reeks with restraint of trade," the New York *Herald-Tribune* observed. But the courts, it continued, may have trouble reconciling the Attorney General's injunction suit with the supreme court's Hutcheson decision "that virtually nothing a trade union might do in pursuit of a labor dispute could be considered a violation of the Sherman anti-trust law."

"Since when, it is asked, isn't there room for amateurs in the broadcasting field?" the Helena (Mont.) *Independent*, asks.

"More than one American will be wondering whether our happiness, convenience and ultimately, even our safety, should be at the mercy of conflicting groups whose rule is the rule of economic force."—Raymond Moley, in the *Wall Street Journal*.

Out of Vichy

"GET OUT!", all American film companies were ordered Monday by the Vichy French Government. The companies must cease business there by December 31st.

"Business" there had consisted of rental of old films, since no new American film had been imported since the Germans took over. However, these old pictures had done good business, and some money had been remitted.

The American companies have offices in Lyon, Marseilles, Toulouse, Algiers.

Carl E. Milliken on Wednesday said the MPPDA had "given the text of the cable to the State Department and asked them to inquire." What that department—concerned mightily for myriad reasons with maintaining relations with Vichy France—would do was a matter of much speculation.

The French regime has been piling up many straws. Monday's action, possibly, might be the last.

Deny Fox Appeal

WILLIAM FOX's appeal for a new trial in the Government's conspiracy case against him, Morgan Kaufman, Scranton attorney, and J. Warren Davis, former circuit court judge, was denied Tuesday in Philadelphia by the circuit court of appeals.

Mr. Fox pleaded guilty and was Government witness in the case, which involved alleged bribery to influence litigation in his 1936 bankruptcy. However, after two jury disagreements, the case against Mr. Kaufman and Judge Davis was dropped.

Mr. Fox was sentenced this spring to one year and a day, and fined $10,000. His final recourse would be appeal to the United States supreme court. His plea brought his sentence, despite a subsequent demand he be given a trial, and his contention the jury disagreements entitled him to acquittal.

PRODUCERS agree to reduction in use of raw stock Page 12
WAR blocks construction of 50 drive-in theatres Page 13
DISTRIBUTORS marking time on new season selling Page 15
NEW ENGLAND independents fight consent decree revision Page 16
INDUSTRY speeds plans for billion-dollar bond drive Page 23
THEATRES mobilizing to promote salvage campaign Page 26
ASKING screen to aid with Latin American program Page 28
PETRILLO haled into court on anti-trust charge Page 30
SMALL Canadian theatres face loss of patronage Page 34
BBC target of sharp criticism in England Page 35

SERVICE DEPARTMENTS

Asides and Interludes Page 32
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What the Picture Did for Me Page 50
PRODUCT DIGEST, including Reviews and Release Chart Page 65

Welles Dept.

WEDNESDAY afternoon the newspapers and press associations in New York were having rather a time trying to confirm a report that RKO Radio Pictures Corporation, or some agent thereof, had been taking advertising space in South American newspapers to disclaim responsibility for the current South American operations of Mr. Orson Welles. In New York the report had seen print in Danton Walker's column in the *Daily News,* and it had appeared in the West. Ned Depinet, president, and Phil Reisman, foreign manager, said they knew nothing of the matter, and the New York office of the Motion Picture Division of the Office of Inter-American Affairs, while expressing no marked surprise, professed no knowledge. Mr. Welles, himself, as might have been expected, could not be reached for a statement, which he doubtless would have made if reached. On Monday, Mr. Welles was reported to be in Santiago, Chile, "still en route" to the U. S. Hollywood reported Mr. Welles was due back August 15th. In Hollywood there was no evidence of any change in the somewhat confused, and perhaps fractured, relations between Mr. Welles and the RKO studio. An RKO official of high status observed, over-all, that "Mr. Welles is a man of great ability, but is at times perhaps slightly difficult." (to be continued)

"Gay Sisters"

"THE GAY SISTERS," Warner Bros. picture, gives evidence that it may develop into what is known in industry parlance as a "sleeper." The picture opened at the State theatre, Cumberland, Md., last Saturday in one of its first engagements and grossed more than "This Above All" which did one of the biggest grosses the house has had.

While the picture was sold as an "A" production, it did not give promise previously of shattering any records.

F. K. O'Kelly, manager of the State, which is a Schine-operated house seating over 2,000, says that the picture had a great appeal to his feminine patrons and that they were largely responsible for the big gross. Mr. O'Kelly's engagement, day and date with that of the Earle theatre in Washington, Warners' own key house in the capital, is the first to be reported. The Earle, too, reported a big business on the picture, although it was originally scheduled for only two weeks, an ordinary run at the Earle.

RKO goes to Boston

RKO was to get new blood this week. A $3,000,000 transfusion was reported arranged through the First National International Company, Boston. The deal has been negotiated. It awaited signatures on Wednesday. It is reported the money is loaned for three years, at four and one-half per cent, with provisions for a sinking fund to secure payment. Certain RKO theatres are collateral, it was said.

RKO now has short term loans outstanding totaling approximately $1,000,000. Part, or all, of this may be repaid from the new money. The picture company's new film budget, submitted by Charles Koerner, production head, is estimated at $11,000,000. This is $1,500,000 under the budget originally planned.

Meanwhile, Wall Street circles this week reported that Floyd Odlum, Atlas Corporation chief, might be chairman of the RKO executive committee and board member. N. Peter Rathvon, newly elected RKO president, was the committee chairman before his election.

Don't Shove

NEWSREEL editors are unhappy enough at the sparse material which they are getting from the fighting fronts and through the Army and Navy censors. When their cameramen are pushed about Washington by officious guards they feel it is too much. This week they appealed to Elmer Davis, head of the Office of War Information asking (1) that Government press agents and guards be instructed to respect their credentials. Most of their camera staffs have been investigated in triplicate by the FBI, Army and Navy. (2) They again asked Mr. Davis how about some war footage.

Last week Marine guards at the Navy Department in Washington grabbed J. T. Baltzell of RKO Pathe and Hugo C. Johnson of Paramount as they took pictures of Admiral William Leahy leaving his car. The Admiral previously had given his approval on the telephone. The cameramen were detained in the provost marshal's office until rescued by a Navy press officer.

PICTURES ADVERTISED THIS WEEK

"Mrs. Miniver," MGM, 2nd cover
"Random Harvest," MGM, 2nd cover
"The Gay Sisters," Warners, Pages 3, 4, 5
"The Big Shot," Warners, Pages 4, 5
"Sergeant York," Warners, Pages 4, 5
"Wings for the Eagle," Warners, Pages 4, 5
"Tales of Manhattan," 20th-Fox, Page 6
"Are Husbands Necessary," Paramount, Pages 19 *to* 22
"The Talk of the Town," Columbia, Pages 25, 27, 29, 31, 33
"Crossroads," MGM, Pages 39, 40
"Pardon My Sarong," Universal, Pages 42, 43
"Joan of Ozark," Republic, Pages 46, 47

Third Thaw

WELL thawed, $5,000,000 was received from Great Britain last week by American major film companies. It was the third payment from frozen revenues in the monetary agreement with Britain, whereby the distributors here were to draw $20,000,000, in four installments.

The final payment will be late in October. The agreement expires November 1st. Last week's payment covered the three months ended August 1st.

The companies received another $18,000,000 during the spring. It represented 50 per cent of their monies frozen at the beginning of this year's pact. With accumulations since then, the eight distributors are estimated to have an additional $50,000,000 still frozen in Great Britain.

In London, shortly, negotiations for a new contract will begin. There have been preliminary talks in Washington.

Busy Buskins

LEGITIMATE theatres, like the films, in New York are experiencing a summer boom, the best in 10 years.

Eighteen are open, and are crowded. Last year, only 12 were open, and not crowded. Some "hits" are "This Is the Army," "Sons O' Fun," "Arsenic and Old Lace," "My Sister Eileen," "Junior Miss," "By Jupiter," "Star and Garter" and "Life With Father." Hollywood has bought the first five.

Russia on Broadway

RUSSIA has arrived in the "big-time," as a motion picture producer. For the first time, a Russian picture is to play on Broadway—in a first run house.

It is "Moscow Strikes Back," from Artkino, the Soviet film agency. It will follow "Eagle Squadron" at Harry Brandt's Globe theatre, 46th Street and Broadway, on August 15th.

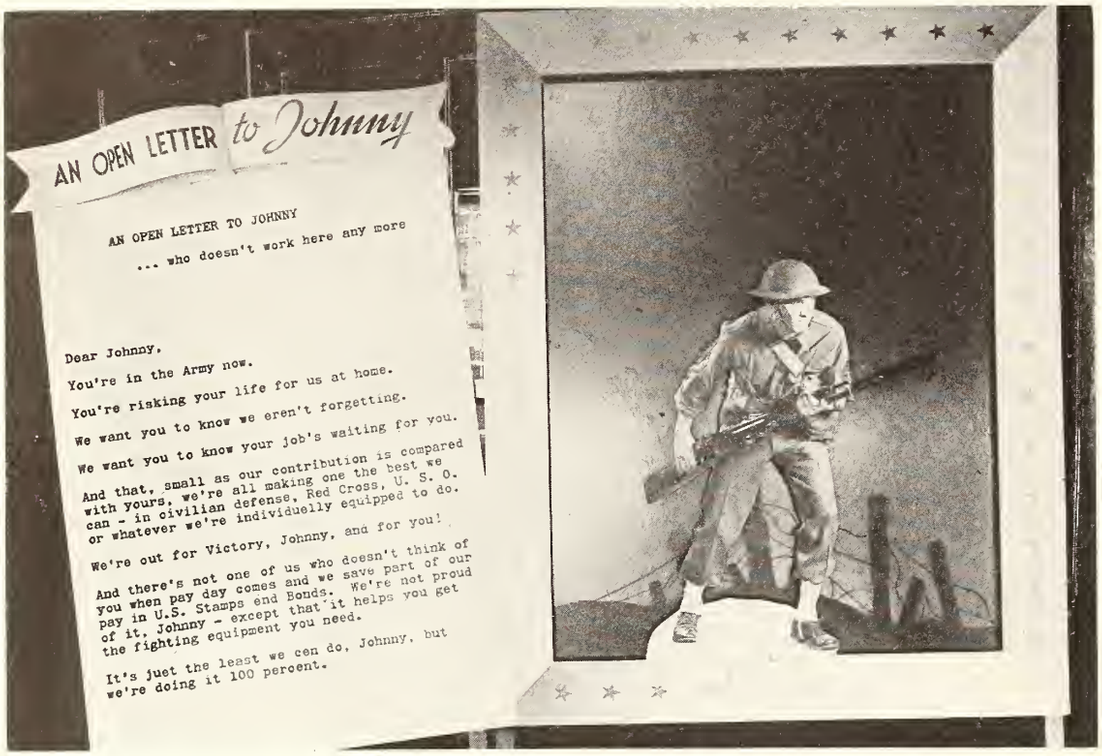
However, the picture, for its glamour showing, has been glossed by the hand of Hollywood. There, a commentary, spoken by Edward G. Robinson, written by Elliot Paul and Albert Maltz was added. A score was arranged by Dimitri Tiomkin; editing and montage were contributed by Slavko Vorkapich. Some scenes have been inserted, showing Moscow in peace, for contrast.

Douse 'Em

LIEUTENANT General John L. DeWitt, commanding the western defenses of the United States, on Wednesday ordered a drastic dimout of the west coast from Mexico to Canada. A partial dimout of certain coastal areas has been in effect for some time. The new order affects all advertising signs, theatre marquees and outdoor lighting of all kinds including night shooting by studio crews on location.

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THIS WEEK the Camera observes:



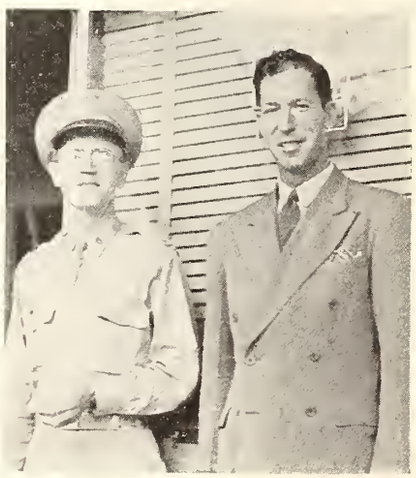
PRESENTING, with good taste, the attitude of his theatre, and incidently of the industry as a whole, toward the immense war work program now in progress, R. Lee Kline, manger of the Warner Orpheum in Philadelphia, a Quigley Awards Plaque winner for the second quarter of 1942, arranged this display in the lobby.

TRADE SCREENING. At the showing of Columbia's "The Talk of the Town" in Detroit, below, are Harold Smilay, treasurer of the Associated Theatres circuit; Rube Jackter, assistant general sales manager of Columbia; and Alex Schreiber, president of Associated Theatres. The screening was one of the nationwide series being conducted by Columbia.





AT the Washington screening of "Talk of the Town": Fred Kogod, head of the K & B circuit; Gertrude Merriam, associate editor of the Managers' Round Table; and Frank Boucher, general manager of the K & B circuit.



CAPTAIN Glen D. Thompson, of the Thompson circuit, and Harry Smith, right, of Harry's theatre, Cement, Oklahoma, after Columbia's Oklahoma City trade screening.



By Acme

BLESSING one of the ten new automobiles which will be sent to Greece to be used by the Red Cross for distribution of food and medical supplies, the Right Reverend Spyron Athenagoras, primate of the Greek Orthodox Church, is attended by Nicholas Lely, left, Greek consul general in New York; Spyros Skouras, president of Twentieth Century-Fox and head of the Greek Relief Association; and William G. Helis, New Orleans oil magnate and donor of the cars.

PAUL SHORT, below, coordinator of motion picture theatres and executive assistant to C. J. Dunphy, chief of the amusement section of the WPB, last week received his commission as a lieutenant senior grade in the Navy. He will report for active duty September 1st.

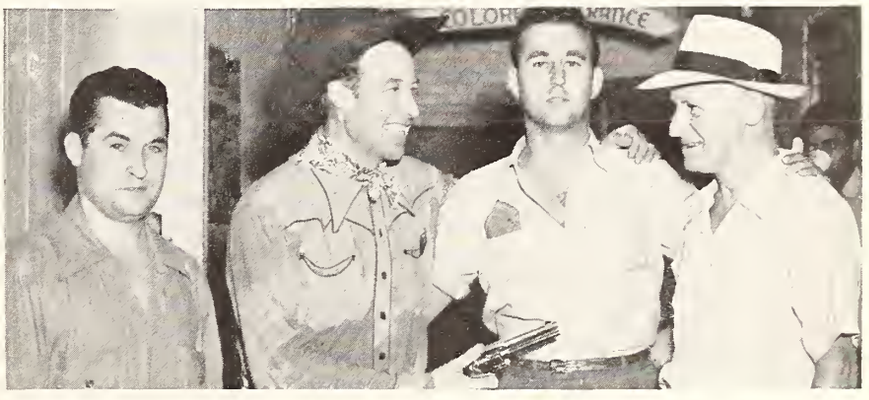


By Staff Photographer

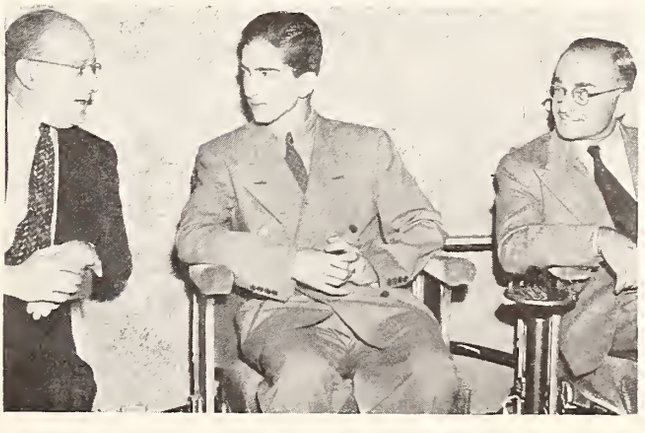


By Staff Photographer

THE NEW MANAGEMENT of the Roxy theatre in New York is headed by A. J. Balaban, seated above. He will be assisted by Jack Partington, left, associate general manager, and by Irving Lesser, right, managing director.



"WILD BILL" ELLIOTT, Columbia western star, at a personal appearance, threatens his host, S. S. Stevenson, Sr., operator of theatres in Henderson and Rock Hill, S.C. Between the star and the theatre owner is S. S. Stevenson, Jr., and Henry Stallings, manager of the Stevenson in Henderson, is at the left.



KING PETER of Jugoslavia, center right, at a Warner home office screening of "Desperate Journey" and "Divide and Conquer", is flanked by Joseph Bernhard, vice-president and general manager, and Sam Schneider, financial executive.



By Staff Photographer

LOUIS F. GUIMOND, eastern area director of the Red Cross Hospital Motion Picture Service, operated by that organization's Military and Naval Welfare Service.

PRODUCERS AGREE ON 10-24% REDUCTION IN RAW STOCK

ODT exempts Film Carriers from Stringent Rules on Loads, Routes, Pooling

A voluntary rationing formula to reduce the consumption of raw film stock by all producers by amounts ranging from 10 to 24 per cent of past consumption has been agreed upon by the conservation committee of the Motion Picture Producers and Distributors of America, Inc.

Exhibitor worries over film supply were eased partially on Monday when the Office of Defense Transportation exempted over-the-road common carrier film trucks from its most stringent load, route and pooling orders.

The film allotments, calculated on pre-war consumption, are expected to save at least 20 per cent of 1941 film footage when added to other economies now in effect. The formula is based on the total needs of each company.

It has been submitted to the War Production Board at Washington.

The slashes were represented as the maximum raw stock reduction which each of the companies could make and still maintain present quality and service to exhibitors.

Proposals to end double features as a conservation measure meanwhile were reported again under discussion. At least two companies are known to be in determined opposition to such a plan and several others were said to have joined them in the opinion that it would not save an amount of film proportionate to possible losses.

Hopper Takes Plan To Washington

Harold B. Hopper, chief of the Motion Picture Section of the War Production Board attended the meetings at the Hays office and took the plan back to Washington. It was reported that he would submit it to Donald Nelson, Chairman of the War Production Board, with a recommendation for approval. It was not known whether the voluntary plan would be implemented by giving it the status of an official WPB ration order.

The cuts are based on consumption of film during 1941 and bracketed according to the total footage used by each company.

United Artists, Monogram and Producers Releasing Corporation, with past annual consumption between 20 and 50 million feet pledged 10 per cent cuts. Other reductions according to the formula are:

Republic, 50 to 70 million feet, 12½ per cent.

Columbia, Universal and RKO Radio, 70 to 100 million feet, 17½ per cent saving.

Warner Brothers, 100 to 125 million feet, 20 per cent.

Paramount and Twentieth Century-Fox, 125 to 150 million feet, 22½ per cent.

MGM, above 150 million feet, 24 per per cent cut.

GET TO MOVIES ON SHANK'S MARE

The Under-Secretary of War, Robert Patterson, this week called on the American public to get there on foot. "Eliminate all unessential driving," including, "night trips to the movies," he urged in a statement warning that the rubber shortage is critical. The public in most instances can reach recreational facilities, including theatres, on foot, he said. Asserting automobile mileage must be cut 40 per cent, he said, "Unessential driving on Sundays, holidays, vacations and night trips to the movies has got to be a thing of the past for some time."

The reductions are expected to save approximately 200,000,000 feet.

The schedule was the industry's answer to a Government warning that at least 20 per cent of last year's consumption of film must be eliminated. In the event that the industry was unable to agree on a voluntary plan WPB officials were said to have worked out a ration order limiting the number of features which each company could make and setting ceilings on picture length and number of prints.

If the Government disregards the committee plan to set its own limits on film footage it is expected to include a maximum of 150,000 feet of negative per picture and a maximum of 275 prints for each picture. It would allow 36 features a year to Paramount, MGM, RKO, Warners and Twentieth Century-Fox. Columbia and Universal, with larger western and serial schedules, could make 50 features. United Artists would be limited to 24, it was said.

Home office officials were hopeful, however, that the voluntary plan would be accepted. It would become effective September 1st and probably be implemented by a WPB directive.

Cuts to be Applied to Features or Shorts

The voluntary formula permits companies to apply their percentage reductions as they see fit, either to short subjects, features or both. The plan does not mention foreign print requirements. It is understood that the Government has expressed its anxiety to maintain the fullest possible circulation of U. S. films overseas and has promised priority assistance if necessary.

Newsreels also are not included in the limitation orders as the Office of War Information and other U. S. agencies have urged their increasing employment as a medium of information and propaganda. All the newsreels, however, are participating in plans to economize on both negative and print consumption.

The demands of the armed services, and other U. S. agencies for raw stock were reported to be keeping both the Du Pont and Eastman factories at maximum output. It was indicated that it would be impossible to meet increasing Government orders while still supplying the industry with the 1,800,000,000 feet of positive and the 100,000,000 feet of negative stock which it consumed in 1941.

Trucking Regulations Waived by ODT

Trucking regulations which were to become effective on over-the-road film carriers on Saturday were waived by an Office of Defense Transportation order Monday. Long haul delivery services will be permitted to maintain existing schedules to a large degree as a result of the ruling.

The amended order exempted the carriers from hauling none but capacity loads and from registering with joint information offices or checking with other carriers before making an empty or partially loaded run. They also may operate over circuitous routes to serve all customers.

Film delivery trucks were first exempted in general ODT orders, but later the exception was dropped from over-the-road regulations. They were required to carry full loads outbound and 75 per cent loads on return. These had been eased to require a "considerable" load on return.

Although the new order grants an exception from these regulations the film carriers must observe 40-mile speed rules and general regulations to eliminate excess mileage.

"Over-the-road" carriers are defined as those making hauls of 25 miles or more from exchanges. Most film trucks are in this class. Local deliveries are still limited to one call a day, no callbacks, and a 25 per cent saving in prior mileage.

Meanwhile in all exchange centers, theatre men, carriers and distributor representatives were reported continuing their efforts to eliminate excess mileage and to simplify schedules. Sunday deliveries, and in some instances Monday calls, are being eliminated in several cities.

The Cincinnati Office of Defense Transportation is formulating plans for the immediate enrollment of every truck driver in the Greater Cincinnati area, as members of the Truck Drivers Conservation Corps, pledged to give their trucks every possible care and attention.

No More Zinc For Cameras

The War Production Board has banned the use of zinc in cameras, projectors and other photographic machinery in an order affecting more than 100 manufactured commodities. It is effective on September 1st. Until then manufacturers may use only 50 per cent of the average weight of zinc used during the same period in 1941.

Motion picture and still cameras, projection machinery, sound equipment, developing machines, enlargers, printers and other motion picture equipment are affected.

WAR BLOCKS CONSTRUCTION OF 50 DRIVE-IN THEATRES

Business at 70 Units holds Level of 1941, Despite Travel Restrictions

Drive-in theatres, lusty modern revival of the old outdoor shows which were achieving an important place in the exhibition field when the war clouds broke, are maintaining the level they reached last year. There are fewer cars, by far, on the road but there are just as many customers parked on the ramps of the 70 open air theatres scattered across the country, conserving gas and rubber, incidently, while they watch the show.

Expansion of the field, however, is at a complete standstill for the duration. At the close of a remarkably good season last year, during which the success of the theatres had brought important circuit operators into the field, construction plans were laid for approximately 50 new operations, some of them on a vast scale. Priorities and the war blocked all but the six or seven of these which were nearly completed when the Government banned all new construction.

The drive-in theatres have become an eslished branch of exhibition and indications now are that construction in the field will boom as soon as materials are available. Willis Warren Smith, head of Park-In Theatres, Inc., owners of the patent on technical features of drive-in theatres, said this week that three major circuit operators who now run 14 of the theatres were preparing plans for a number of others.

It has been pointed out that when the ban on materials is lifted the auto theatres, because of their ease of construction and comparatively low cost, will offer a means of rapid expansion of operations in likely territories.

Shut-downs in New England Reported

Present business, meanwhile, is holding a remarkably high level even though the effects of tire and gasoline rationing have been felt in some situations. In general, the theatres in war industry areas where the workers continue to use their cars report business as good or better than last year. New England appears to have been affected more than any other territory and the only shutdowns reported this year are from that area.

In the south and on the west coast, where year-round operation is possible, the records of the Park-In corporation on royalty payments show a slight decrease early in the spring followed by a high level of receipts as the fear of immediate bombing attacks wore off.

Locations near Army training camps were reported to be doing very well, one location in the south showing a $250 weekly gain over last year.

Among the new units opened this year were one near Rochester; another between Hamilton, O., and Cleveland; one covering 14 acres outside of Lexington, Ky.; the ninth unit of the Midwest Drive-In Theatres, Inc., near Kansas City, Mo., and two in the south operated by E. V. Richards.

Business at the Drive-In theatre, western Pennsylvania's only outdoor theatre, is up about 10 per cent over last year to date, according to Norbert Stern, owner. The July 4th gross was a record, Mr. Stern said.

DRIVE-INS POPULAR WITH LATE SHIFTS

Because thousands of workers in war industry areas drive to their jobs and because most of the factories are working on a continuous shift basis, many drive-in theatres find late shows profitable. Two units near Detroit, only slightly affected by the gas and tire shortages, start shows at 11:45 P.M. on Fridays and Saturdays for these workers. The Drive-In theatre at Montgomery, Ohio, near Cincinnati, runs a complete extra show at 1:15 A.M. every Sunday for employees of the 87 Cincinnati industries engaged in war work. The extra show is billed as the "Victory Workers' Show."

Business Up 10% In Pittsburgh

Located about eight miles from downtown Pittsburgh, on Route 88, near South Park, the Drive-In would be showing even greater gains, Mr. Stern believes, except that tire shortages have confined potential trade to city theatres. This area is not subject to gasoline rationing yet. Increased payrolls in the several hundred war production industrial plants in the Pittsburgh district have influenced the boxoffice rise. Downtown and theatre houses likewise report slight gains.

George Stern, the owner's nephew, is manager of the Drive-In. Owner of a loan firm, a chemicals plant, realty, and other properties, Mr. Stern contemplated building outdoor theatres in other Pennsylvania and Ohio cities, until war conditions and priorities on construction materials changed his mind.

Gas rationing has cut into the Drive-In theatre business in the Florida territory from Monday through Thursday. Business picks up slightly Friday night and on Saturday and Sunday nights there are lineups each week.

War Time has hurt the business of the Drive-In theatres more than the gas rationing. Prior to Daylight Saving Time it was possible to squeeze in three shows nightly unless the feature ran unusually long. Now it is practically impossible to put on the first show much before 9 P. M. in any of the Florida Drive-In theatres. The last complete show starts at 11 P.M. and closes around 1 A. M.

Saturday and Sunday nights the Drive-In theatres play to capacity and long lines of cars waiting for the second show on both nights are common sights. Good showmanship has been displayed by the Drive-In theatre in Jacksonville in plugging heavily unusually good pictures with extra newspaper and other advertising. One example is "Ball of Fire," which was held for four days and then brought back again for another three-day run for good business.

There is only one Drive-In theatre in the Jacksonville field. This is operated by George Wilby and associates, who also have Drive-In theatres in Orlando, Savannah and Atlanta. The Florida State Theatres operate two Drive-In theatres, one in Tampa and one in St. Petersburg.

Not Affected In Charlotte

The Drive-In theatre in the suburbs of Charlotte, on Wilkinson Boulevard, has not been adversely affected by war and gas and tire rationing, according to employes who say that attendance runs around 350 per show. Two shows per night are given, at 8:55 and 10:30.

There are four principal drive-in theatres in the Carolinas-Charlotte, Greensboro, Durham, and Columbia, S. C. A survey made over a month ago showed that during the first weeks of the gas rationing there was a falling off of 18 per cent in attendance. According to recent information, this has been cancelled out and business now is at the level of pre-rationing days.

Good Crowds at Birmingham Drive-In

Although worried over curtailed driving, the only two drive-in theatres in the Birmingham area continue to operate to good crowds. One of these is Auto-Movies No. 1 between Birmingham and Bessemer and the other No. 2 at Montgomery, both operated by Auto-Movies Amusement Co. of Bessemer. Each can take care of 75 to 100 cars. Lewis C. Worthington of Bessemer is the proprietor.

Automatic counters show highway traffic in Alabama is off 10 to 15 per cent, but Birmingham and Montgomery are centers of immense war activity and hence the drive-ins have not yet felt the impact of the rubber rationing program. That they will be up against it in 12 months is conceded by the management.

The Pacific Northwest's only drive-in theatre, the Motor-In, on the Pacific Highway between Seattle and Tacoma, is only three months old, but business is reported very satisfactory. Close proximity of the theatre to both cities, as well as suburban defense industries, results in practically full attendance at the two nightly shows, beginning at 9:30 and 11:30 P. M. Attendance is made up very noticeably of war industry workers, however, rather than the regular citizenry of the two cities. The theatre is operated by J. H. Johnson.

So far rationing and the war have had lit-

(Continued on following page)

DRIVE-INS MAINTAIN PACE

(Continued from preceding page)
tle if any effect on the drive-in theatres in Texas. Gas is not scarce there as in the north and east, and the majority of the public attending the outdoor theatres still own good tires. Only about 10 per cent of the people in this state have had to discontinue their private transportation on account of rubber.

Warmer weather than usual in San Antonio has brought an influx of patrons to the Drive-In operated by J. B. Underwood and Claude Ezell.

The new open-air theatre in Corpus Christi and the older one are owned and operated by Sam Newman. These stay open all year as does one in Austin, operated by John Joseph. There are two in Dallas which only operate in the summer, as the climate is colder than in San Antonio.

No Effect Seen In Cincinnati

A check of the four drive-in theatres in operation in the Cincinnati exchange territory shows that business has not been appreciably affected by the war. While a certain percentage of car owners have curtailed or eliminated driving, their number is comparatively small and, from outward appearances at least, the majority of motorists are continuing to use their cars for the present.

At the two drive-in theatres which were in operation last summer, business on accasion is somewhat in excess of the 1941 curve. These are the Drive-In, at Montgomery, Ohio, adjacent to Cincinnati, operated by the New England Drive-In Theatre Co., where "in-car" speakers recently were installed, and where 1:15 A. M. Saturday night shows were inaugurated a few weeks ago for the benefit of late shift workers in war production plants, and the Riverside Auto Theatre at Dublin, a suburb of Columbus, Ohio, owned by local interests.

Two new open-air theatres have been opened this year, the initial construction having started before priorities on the Drive-In at Dayton, Ohio, owned by Herbert Ochs, of Cleveland, and associates, and the Outdoor Theatre, located approximately midway between Cincinnati and Hamilton, on the much-traveled Dixie Highway, this one being owned by Mrs. L. Winig and others of Cincinnati. Both situations report attendance at a satisfactory level, with no apparent lessening as restrictive conditions develop.

Business Off Slightly In Chicago Area

Chicago has only one drive-in theatre, located in the Morton Grove-Skokie suburban section northwest of the city limits. So far the war and tire situation have had no material effect on the boxoffice. Business to date, compared with that of last year, has been off slightly, but the management attributes this entirely to several days of inclement weather at the beginning of the season.

Operators of the theatre have observed two changes in their patronage this year. There are less cars admitted this season, but each has an average of five persons, against two in a car last summer. Last year, autos were driven from all sections of the city, even from the far south and southwest sides and beyond. Patrons this season do not come from such distant points and are mostly from areas nearby, patronage that did not come last year.

The theatre was opened last June and is owned by the Illinois Drive-In Theatre, Inc., headed by N. S. Barger, who operates the Rialto Theatre, a combination burlesque-movie house in the Loop. Originally it had a car capacity of 1,100, which was increased to 1,500 shortly after the opening. This year it was opened on May 1.

Operator Abandons Construction on Two

The B. A. Lucas Theatre Corporation planned to build two drive-in theatres this year, but the projects were abandoned because of lack of building material and essential equipment. Land had already been purchased and graded. These were to be located on the Dunes Highway, between Gary and Michigan City, Indiana, and on the Southwest Highway in the southwest section of Chicago.

The only two drive-ins in the New Haven territory, the Milford Drive-In operated by E. M. Loew's and Larry Lasky, and the Agawam, operated by Eddie Carroll, have not been as hard hit as expected, it is reported. Although gas rationing has cut down travel, many defense workers in the area have no worry about gas, tires, or auto priorities, and have been using their cars more than ever. Also these defense workers have more money to spend on amusements. The Milford Drive-In has a capacity of 550 cars and an individual speaker system. Agawam is smaller.

The only drive-in theatre in the Milwaukee area, located just west of the city and now in its third year of operation, reports a drop in business over previous seasons, but continues to attract fair sized audiences despite tire rationing and daylight saving time. Following the opening of the Milwaukee Drive-In, reports were prevalent that at least two more such theatres would open in this area. These plans have failed to matrialize, however.

The war and rationing have cut deeply into the drive-in theatre business in Indianapolis. The city has only two drive-ins, both of which were in operation last year and are still going this year. They are the Drive-In, managed by Charles Zack, and the Out Door, managed by Joe Million.

Mid-week business has been hit rather heavily, according to Mr. Zack, but the week-end trade has held up well. Mr. Zack said he believed the business situation now prevailing would continue without much change during the summer.

There were no drive-in casualties in that city. The two which were in operation last year opened their gates again this summer.

ROADSIDE STANDS ABANDON FILMS

Free showings of old-time two-reel motion pictures at drive-in restaurants near Sacramento, Cal., have been abandoned because the managements found that the customers enjoyed the films so much they sat through several showings and crowded the parking area.

Two Drive-Ins on Florida Gulf Coast

On the Gulf Coast of Florida there are two elaborate drive-in theatres. One is at Tampa and the other at St. Petersburg. Both of these houses are owned and operated by Florida State Theatres, Inc.. Business at both of these theatres was very satisfactory until the car and the tire rationing went into effect. Then business dropped off some in both spots. When the first gas rationing went into effect the business at the St. Petersburg houses dwindled to such an extent that the company was forced to hang out the "Closed for the duration" sign. The Tampa Drive-In, in a more thickly settled section than the St. Petersburg house so the customers do not need as much gas to drive in, has "done a little better than we expected," said J. L. Cartwright, district manager of Florida State Theatres.

Tire and automobile rationing have had an adverse effect on the only drive-in theatre in the St. Louis territory, but what has hurt it more is the necessity of starting each performance at 9 o'clock each night because of the war time schedules.

The theatre, situated about 12 miles west of the city limits, owned by the Mid-West Drive-In Theatre Corporation, and managed by Arnold Berger, has had only one good crowd since it opened in May—the night of July 4. Like all other houses in the area, it played to capacity crowd that night. Last year, Mr. Berger said each week was marked by two capacity crowds on at least two nights.

Sharp Decline in Troy-Albany Areas

Business has fallen off 10 per cent as compared to last year, said Mr. Berger, adding that he expected it to fall to 35 per cent by September. The manager said it was likely he would be forced to close his house shortly after Labor Day instead of operating until November, as he has in the past two years.

Business in the Albany territory for the drive-in theatres has slumped sharply since July 22, when the new gas rationing went into effect. Previously this summer, business was off approximately 40 per cent during week-days, with weekends from 10 per cent to 25 per cent off from last year.

A survey of drive-in theatres in the Albany-Troy-Schenectady area showed that both weekend and midweek business were more than 50 per cent off grade. Operators indicated that defense workers seeking night recreation were their principal patron source, with non-industrial communities suffering greatly.

DISTRIBUTORS MARKING TIME ON 1942-43 SELLING PLANS

Five Decree Signers have 102 Films Ready; await Decision on UMPI Plan

With at least 102 features "in the can" and awaiting release or near the final production stages, the sales departments of the five consenting distributors are still marking time on their 1942-43 selling. The product inventory of MGM, Paramount, RKO, Warners and Twentieth Century-Fox is at an all time high with an investment of approximately $115,-034,123 in product for the new season, which starts September 1st.

But, all are waiting to see what's what on the United Motion Picture Industry selling plan, now pending before the Department of Justice.

If the plan is approved by the Department of Justice anti-trust division and is made a formal amendment to the Consent Decree, the companies stand committeed in the United Motion Picture Industry unity conferences to sell in blocks of 13. They are pledged to tradeshow five pictures in each block and to identify the balance. They have promised cancellation privileges in new contracts, based on the average rentals paid last year.

But none has as yet sent salesmen into the field with contracts for autumn delivery on this basis. Most are busy cleaning up sales on the 1941-42 schedule and several have their representatives in the field working on deals for special pictures.

In this group are MGM with "Mrs. Miniver," Warners with "Yankee Doodle Dandy," and Paramount with "Holiday Inn."

Twentieth Century-Fox, which started its new season on August 1st, is now selling one block of five pictures and has trade shown a second block for September release.

MGM and RKO Have Set Trade Shows

MGM and RKO also have announced trade showings of next year's pictures, and plan to show at least five this month to exhibitors in their exchange centers. This will make it possible either to include the five in the block-of-13 or to sell them as a block of five or less. If the five are included in the larger block, as specified under the UMPI plan, product could be listed and identified from stock on hand and sales begun almost at once.

Warners has listed 10 pictures for release early next season. Paramount has made no announcement nor given an unofficial indication of its plans. Reportedly they have been changed several times within the last month.

All is contingent on what happens to the unity selling plan within the next week or 10 days.

If it is aprpoved by the court or the Department of Justice the consenting distributors will start selling the blocks-of-13 immediately, accoridng to present indications. If no action is forthcoming within a few days, spokesmen for most of the companies indicated that they could not afford to delay longer.

Probably, it was said, they will sell in blocks of five or less as they did last year under the Consent Decree, if no action on the unity plan develops this week.

Can Defer Selling Only to August 15th

The consenting distributors are known to look favorably on continuing to sell under this formula. At conferences with the exhibitor members of UMPI last spring, and to Government representatives, they have asserted that they were willing to sell in blocks-of-13 only as a concession to theatre operators, made in the spirit of the unity movement.

August 15th has been set as the last possible date to which they can defer new season selling by four of the consenting distributors. Twentieth Century-Fox already is at work, on a contingent basis, with blocks of five.

The pictures which RKO will have tradeshown by that date include: "The Big Street," "Journey Into Fear," "They Flew Alone," "Mexican Spitfire's Elephant" and "Highways by Night."

Spy Trial Delays Government Action

MGM is expected to have shown "The War Against Mrs. Hadley," "Apache Trail," "A Yank at Eton," "Tish," "Somewhere I'll Find You," "Seven Sweethearts" and "Panama Hattie." It was unofficially indicated that MGM will have cancellation clauses in its contract in either event.

A decision from the Department of Justice approving or disapproving the blocks-of-13 formula meanwhile was understood to have been delayed by the preoccupation of the Attorney General, Francis Biddle, with the trial of the eight Nazi spies. Thurman Arnold, his assistant in charge of the anti-trust division, indicated last week in New York that the department would take no action on the plan until he had conferred with Mr. Biddle.

With the trial at an end on Monday it was hoped by industry attorneys and exhibitor leaders that the Attorney General would be able to give the matter his early attention, ending the industry confusion as to how pictures are to be sold.

Able to Sell As Desired After September 1st

Technically the distributors, by the terms of the escape clause in the Consent Decree, are free to sell pictures after September 1st as they wish. The section permits them to return to blocks of 50, or to sell singly if prefer, inasmuch as a Consent Decree was not reached by June 1st with Columbia, United Artists and Universal, the "little three" defendants in the original U. S. anti-trust suit.

The sales managere of the Big Five, however, and other officials, have expressed their belief at various times recently that they are "morally bound" to the agreement with exhibitors reached in the unity conferences. Exhibitor leaders also have asserted that they feel the distributors are obligated to sell in the groups of 13 as agreed. They also insist that cancellation clauses should be a part of the new contracts.

Opposition to the new selling plan is still being heard from several quarters, however. This week Nathan Yamins, president of the Independent Exhibitors, Inc., New England group which dissented from the unity meetings, asked the Department of Justice to continue blocks-of-five selling for another year. See page 16. The Society of Independent Motion Picture Producers and other groups also are said to have filed protests with Robert Wright, head of the Justice Department's motion picture unit.

Letters and telegrams to the Department of Justice, Mr. Biddle, Mr. Arnold, Mr. Wright and other U. S. officials also are reported to have arrived "in substantial number" within the last few weeks from exhibitors urging that the unity plan be made "official."

Warner Chicago Meet Discusses Product

A product discussion confined to an outline of new pictures and terms, with details about blocks and release dates in abeyance until the UMPI situation is clarified, opened the first session of the Warner regional sales meeting at Chicago on July 30th.

Ben Kalmenson, general sales manager, said there was no indication as to when official decision will be forthcoming on the UMPI selling plan. Meanwhile the company reserved decision on its product plans.

Paul S. Wilson, branch manager of Twentieth Century-Fox in Atlanta, will represent distributors on the Georgia Tax Committee of the United Motion Picture Industry. He succeeds Jack Price, former Paramount manager in Atlanta, who has been transferred to New Orleans. Oscar Lam is chairman of the George committee, which also includes Willis Davis of the Lucas and Jenkins circuit.

UA, Bogeaus to Produce Story of Sister Kenny

Arrangements have been concluded by Benedict E. Bogeaus, president of General Service Studios, and United Artists Corporation for the production of a feature based on the life of Sister Elizabeth Kenny, Australian nurse who is famous for her 30-year fight to acquaint the medical world with her methods of treating infantile paralysis.

Rosalind Russell will play the lead in the picture, which will be produced by Mr. Bogeaus and distributed by United Artists. Mary McCarthy has been assigned to the script.

Miss Bergman Tested for Role

Ingrid Bergman was tested Monday for the role of "Maria" in Paramount's forthcoming feature, "For Whom the Bell Tolls." Zorina had been chosen, but it was reported scenes in which she appeared were unsatisfactory.

NEW ENGLAND EXHIBITORS FIGHT DECREE REVISIONS

Yamins fears Return of Block Booking, in Letter to Department of Justice

Numerous objections to the proposed amendments to the Federal consent decree were handed the Department of Justice this week by the Independent Exhibitors, Inc., of New England, a former affiliate of the Allied States Association—and one which broke with it in disagreement over the decree.

The objections, from this representative group of independent theatre owners, led by Nathan Yamins of Fall River, Mass., followed those made previously to the Department, and to the public, by the Society of Independent Motion Picture Producers, and by individual producers.

The main thesis is that the amendments bring back block booking, chief concern of the Government's anti-trust suit against the eight distributors in New York—which resulted in the decree.

The communication from the Yamins group remarked of the proposed amendments providing in substance that the distributors may sell in groups not to exceed 13 pictures, five of which must be trade-shown, that, "in the first place, it obviously increases block booking from five to 13, an increase of 160 per cent—and is therefore a step backwards."

The New England unit added that "this restores and increases the inequality of competition between the exhibitor and distributor, because the block is so large that the exhibitor cannot afford to pass it up, whether or not the pictures shown are attractive to him. There are too few pictures made, to make it safe for an exhibitor to pass up a block of as many as 13.

Claims Blind Buying Is Restored

"It also restores blind buying to the industry. The argument that eight of the pictures are 'identified' is ridiculous when the provision as to identification is examined. It is so elastic that a picture 'based on the Bible' would be sufficient identification. As a practical matter, it must be admitted that there is no identification, and that these eight pictures are as 'blind as a bat'."

Independent Exhibitors also charged that distributors "strangely" refused to identify pictures so that exhibitors might determine their suitability—"when they have now over one hundred pictures which could be trade shown."

The letter to the Department, over the signature of Mr. Yamins, chairman of the exhibitor organization's executive committee, praised the decree, thus:

"The decere absolutely eliminated the evils of blind-buying by requiring a trade showing of motion pictures, and to this extent is a great accomplishment and of great benefit, not only to independent exhibitors, but to public groups as well. It compromised block booking by requiring that pictures be sold in blocks not to exceed five after trade showing, which, in my opinion, is a reasonable compromise although the Government is placed in the position of sanctioning block booking to a certain extent. There are other matters in the decree which are not pertinent to the discussion and, therefore, for the sake of brevity are disregarded."

Mr. Yamins assailed the "cancellation" allowed in the proposed changes saying:

"To offset the objections to block booking and blind-buying there is offered a privilege of cancellation. It is submitted that this "privilege" is inadequate. In the first place, only the exhibitor paying less than $200 per picture has any cancellation privilege, and the exhibitor who pays more than $200, as well as the public who attend his theatres, receives absolutely no protection. In the second place, it is submitted that experience has indicated, and it is admitted by the representative of one of the consenting companies, that the value of the pictures that may be cancelled is always added to the face of the contract so that the distributor loses nothing and the exhibitor who cancels loses the pictures cancelled but pays for them. I further want to point out that the cancellation privilege, for whatever it is worth, is not as liberal as what was offered by the distributors in trade conferences in 1939."

Mr. Yamins' letter said further:

"The proposed amendments, nor the decree itself, do not include the exhibitor's contract that the exhibitor must sign in order to get pictures to keep his theatres open. The terms and provisions and clauses of any contract are left solely in the hands of the distributor, and the exhibitor cannot change a single provision; he must sign on the dotted line if he wants the pictures. It would be possible, if the amendments are approved, for any distributor to change any clause he desires that may benefit him although it may injure the exhibitor, and thereby create even greater inequality in competition between the exhibitor and distributor.

"One major company, though not one of the consenting companies, has so changed the clause defining the meaning of the word 'release' of a picture that it has actually refused to deliver to exhibitors a picture contracted for in an entire block unless the exhibitor agrees to increase the cost of admission during the run of the picture. The effect of this is that established availability and clearance is destroyed if the exhibitor thinks that his patrons are paying enough for admission to his theatre.

"If this non-consenting company can write the terms of the contract as it pleases, and since there is nothing in the Consent Decree nor in the proposed amendments that prohibits this, an approval of the proposed amendments would be construed as governmental blessing for distributors to write the terms of exhibitors' contracts to benefit themselves even though it may be detrimental to the exhibitors' interests.

"I submit on behalf of the Independent Exhibitors of New England that for the above considerations the Department of Justice should not consent to the proposed amendments. The industry is now enjoying prosperity in spite of the Consent Decree. One comany has already sold a block-of-five after the trade showings to be delivered at the end of the current selling season, and other companies are about to do the same thing. It is said that the new plan is for one year.

"It would be far better to continue with the present plan for another year—at least the United States Government would not be a party to a retrogressive step in the motion picture industry that is fraught with so much danger and is objectionable to a substantial group of independent exhibitors and the public groups as well."

Allied sees Significance in St. Paul Theatre Decision

Allied States Association saw great significance in a recent decision in St. Paul Federal appeals court, in the suit by the White Bear Theatre Corporation against the State Theatre Corporation—both operators of theatres at White Bear Lake, Minnesota.

Allied's bulletin said: "The importance of the decision lies in the ruling that one exhibitor may maintain an action under the Sherman Law against another exhibitor, for monopolizing the product on a particular run in a competitive area—without alleging or proving a conspiracy between the offending exhibitor and the distributors, and without even joining the distributors as defendants."

Allied added: "The decision also indicates that eventually the exhibitors who are the victims of local film monopolies enjoyed by the circuits or other preferred competitors will seek effective remedies in the courts instead of invoking the milk-and-water remedies provided by the Consent Decree."

The White Bear theatre suit had charged the State theatre with monopolizing all product, in endeavor to follow its threat to put the plaintiff theatre, new, "out of business inside a year". A St. Paul Federal court found for the defendant. The appeals court reversed this finding. There may be a new trial.

Abram F. Myers, Allied general counsel—whose initials are on the Allied bulletin—believes the appeals court decision should "spell the end of local monopolies based on hoggishness and built by unfair and abnormal means".

Operators Meet

The New England Projectionists Association met at Hartford, Conn., Wednesday night. Presiding was William McDaniel of the Capitol theatre, Lynn, Mass.

IMPORTANT

PARAMOUNT PICTURES, INC.

ANNOUNCE THE TRADE SHOWING OF

"WAKE ISLAND"

(Fourteen Days That Will Live Forever in America's Heart)

BRANCH	CITY	PLACE OF SCREENING	DAY & DATE	TIME
ALBANY	ALBANY, N. Y.	FOX Proj. Room 1052 Broadway	Thurs. Aug. 13th	2:00 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St. N.W.	Wed. Aug. 12th	2:30 P.M.
BOSTON	BOSTON. MASS.	PARAMOUNT EX. 58 Berkeley St.	Wed. Aug. 12th	2:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin St.	Wed. Aug. 12th	2:00 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	Wed. Aug. 12th	2:00 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	Wed. Aug. 12th	2:30 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	Wed. Aug. 12th	2:00 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	Wed. Aug. 12th	2:00 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	Wed. Aug. 12th	2:00 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	Wed. Aug. 12th	1:15 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	Wed. Aug. 12th	2:00 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	Wed. Aug. 12th	2:30 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	Wed. Aug. 12th	2:00 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	Wed. Aug. 12th	2:30 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR THEA. Ambassador Hotel	Wed. Aug. 12th	2:30 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second St.	Wed. Aug. 12th	3:00 P.M.
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	Wed. Aug. 12th	2:00 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	PARAMOUNT EX. 1201 Currie Ave.	Wed. Aug. 12th	2:30 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX. 82 State St.	Wed. Aug. 12th	2:00 P.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	Wed. Aug. 12th	2:00 P.M.
NEW YORK	NEW YORK, N. Y.	NORMANDIE THEA. 51 East 53rd St.	Wed. Aug. 12th	10:30 A.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	Wed. Aug. 12th	2:00 P.M.
OMAHA	OMAHA, NEBR.	20TH CENTURY-FOX Projection Room 1502 Davenport St.	Wed. Aug. 12th	3:30 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 249 N. 12th St.	Wed. Aug. 12th	2:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	Wed. Aug. 12th	2:00 P.M.
PORTLAND	PORTLAND, ORE.	STAR PREVIEW RM. 925 N.W. 19th Ave.	Wed. Aug. 12th	2:00 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	Wed. Aug. 12th	2:30 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	Wed. Aug. 12th	2:00 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	Wed. Aug. 12th	2:00 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	Wed. Aug. 12th	2:00 P.M.
WASHINGTON	WASHINGTON, D. C.	PARAMOUNT EX. 306 H St. N.W.	Wed. Aug. 12th	2:30 P.M.

Only One Case in Arbitration for Week

The docket of the motion picture arbitration tribunals administered by the American Arbitration Association dropped to a new low of inactivity this week. Only one case was filed.

Action on another case, a dismissal in the Cincinnati tribunal, was reported this week to the administrative office of the AAA in New York.

Stanley Matthews, arbitrator, dismissed the specific run action filed in May by the Alpine-Belle Theatre Company, operators of the Alpine theatre at Belle, W. Va. The case, the tribunal's seventh, named the five consenting distributors, Warners, MGM, Paramount, RKO and the "Little Three," Universal, United Artists and Columbia. The Black Diamond Theatre Company was listed as an interested party.

Mr. Matthews dismissed the action on the motion of distributor defendants after the complainant by his own admission conceded that the complaint did not meet the provisions of Section X of the consent decree. He had filed the case on the grounds that he had been deprived of first run in Belle when the Black Diamond Company started erecting a new theatre. It was under construction at the time of filing of the action.

During July only four new cases were filed in AAA motion picture tribunals. Two were clearance demands in Philadelphia, attacking the margins enjoyed by Wilmington theatres.

A specific run action was filed at Oklahoma City and Indianapolis received one new clearance case.

No new cases were filed at New York, heretofore the busiest of the 31 tribunals. Charles Wall, manager of the local office there, also disclosed that no hearings have been scheduled for August. He attributed the lack of action on the 13 cases still pending to the fact that attorneys and parties are on vacation.

An inclination by exhibitors to delay starting arbitration actions until they see what changes in the decree might be recommended by United Motion Picture Industry committees, and what effect the new selling season will have on their competitive status was said also to be responsible for the relative quiet on the arbitration front.

Tuesday, Chicago's 19th case and the first complaint in the tribunal since early June, was filed by the Madlin theatre, 800-seat house at 1910 Madison Street, on Chicago's West Side. A clearance action, it named the five consenting distributors an dasked reduction of the 14 days held by the Essaness circuit's American theatre.

Condon Becomes Booker

Donald Condon has resigned as assistant district manager for the United States Army Motion Picture Service, to accept the position of booker for the Evergreen State Theatres, Seattle, succeeding Jack Rosenberg, who recently enlisted in the U. S. Coast Guard.

Trans-Lux USO Drive

The USO collection in New York theatres of the Trans-Lux circuit, during one week netted $3,195, according to Norman Elson, general manager.

Phillipson Resigns

Percy Phillipson has resigned as managing director of Automaticket, Ltd., London. He continues as director.

New Sales Promotions At 20th Century-Fox

The new sales management at Twentieth Century Fox, under Tom Connors, now vice-president in charge of distribution, made further personnel changes this week.

The promotions are: Harry G. Ballance, Southern district manager, to Southern division manager with headquarters in Atlanta; Paul Wilson, Atlanta branch manager, to manager of a new Southeastern district; F. Dodson, Florida sales manager, to Atlanta branch manager; H. R. Beiersdorf, Dallas manager, to newly created post of Great Lakes district manager, to Dallas manager; C. P. Peppiatt, appointed New Orleans branch manager.

Also, E. X. Callahan, formerly Boston manager, to New England district manager, succeeding Tom Bailey, resigned; Moe Grassgreen, Albany manager, to Boston manager; Harry Alexander, Boston sales manager, to Albany branch manager; J. M. Connolly, Masachusetts salesman, to Boston territory sales manager; Frank Drew, formerly with MGM and U. A., added to Boston sales staff; Clair Hilgers, appointed Oklahoma City branch manager, succeeding Charles Clark, resigned. Art Abeles, formerly with Warner Bros., appointed special home office representative.

Vaudeville Performers' Union Holds First National Meeting

The first national meeting of national representatives and locals' executive secretaries of the American Guild of Variety Artists, was held at the Netherland-Plaza Hotel, Cincinnati, Saturday and Sunday.

Among resolutions passed was one requiring a uniform national scale for all traveling vaudeville units.

Presiding was Walter Greaza, national administrative chairman, whose term expires August 25th. It was reported the parent actors' union, the Associated Actors and Artistes of America, from whom Mr. Greaza was "loaned" until the variety performers' union obtains financial stability, be asked to extend Mr. Greaza's appointment several months.

Western Electric to Receive "E" Award

The new combined Army-Navy "E" for "exceptional performance" will be given Western Electric the last week of this month. The award will coincide with the 25th anniversary of the first demonstration by company engineers of two-way radio telephone between airplane and ground.

Under Secretary of War Robert P. Patterson, in announcing the award, commended WE's Hawthorne, Kearny and Point Breeze plants for "making an outstanding contribution to victory."

In acknowledging Mr. Patterson's letter, C. G. Stoll, Western Electric president, commented that "the company's sales to the Government during July of this year practically equalled those for the entire year of 1941."

Dennis J. Reardon Dies

Dennis J. Reardon, owner of the Globe theatre, Holyoke, Mass., died there Sunday. He had been ill a short time. For more than 60 years Mr. Reardon was prominent in civic affairs.

Former Manager Killed

Kennie Faye, former manager of the Warner Rialto, Hartford, Conn., was killed Sunday at Fort Benning, Ga., when a gun he was cleaning went off. Mr. Fay was a sergeant. He had been inducted in September.

Dugan Resigns

Larry Dugan, publicity manager at the Daly theatre, Hartford, Conn., has resigned.

Atlas Confident of RKO Future

The semi-annual report of Atlas Corporation, large stockholder of RKO, among other corporations, issued Tuesday, disclosed an asset value for the common stock of $11.01 per share after deducting for all outstanding preferred at $50.25 per share, its par value plus accrued dividends. Total assets at June 30, 1942, were $45,911,358.50.

A dividend of 25 cents per share on the common stock and the regular quarterly dividend on the preferred stock amounting to 75 cents pershare were declared for payment on September 1, 1942.

Floyd B. Odlum, president, in his letter to stockholders, praised executives and public officials alike for the war production results to date.

Mr. Odlum stated that the two major holdings of Atlas Corporation were in Ogden Corporation and Radio-Keith-Orpheum Corporation. The report showed an ownership of 44 per cent of the voting stock of Radio-Keith-Orpheum Corporation, carried at $6,216,978.

As to Radio-Keith-Orpheum, Mr. Odlum wrote:

"RKO has three major divisions, i. e., theatre operations, picture productions and picture distribution. The record of the production division has not been good during recent months. Steps have been taken which it is believed will correct this. The other two divisions have done well. Your management is optimistic as to the future of the motion picture industry due to its recognized essential nature during the war period and because it represents one natural and desirable outlet for pent-up spending power of the people."

Atlas earnings from interest and dividends of $684,501.36 were reported for the six-month period, leaving an excess from dividends and interest over expenses of $245,495.78.

Chicago Operators Union in Spotlight

The affairs of the Chicago Motion Picture Operators Union were in the spotlight again following the announcement that a committee headed by Smith King, operator of the Granada theatre, is working toward the amendment of the by-laws and constitution of Local 110.

Taking this fact and the recent trips of Peter Shayne, president of the union, and John Smith, business manager, to New York, where they were reported to have been questioned by United States Attorney Matthias Correa, the Chicago *Tribune* last week in a front-page story said that members of the union were seeking to crush an alleged permit racket indulged of the local.

In part the *Tribune* story said, 'For the first time in 25 years the rank and file of the Chicago Motion Picture Operators Union, one of the richest and most powerful of the city's labor organizations, is to have a chance to vote for new by-laws. The new rules, as proposed, would end a permit racket that has poured $200,000 a year into the pockets of gangsters lurking in the background of the union and would make mandatory regular financial reports to the membership."

Changes in Buffalo

Carl Spavento has succeeded C. S. Williams as manager of the Twentieth Century, Buffalo. Nelson Blosat has resigned as manager of the Varsity theatre. Charles McKernan has replaced Fred Ziemer at the Niagara theatre.



YES!
YES!
YES!

Trade and newspaper critics . . . exhibitors . . . and most important of all, **AUDIENCES...** are saying *YES — YES — YES!* to Paramount's "ARE HUSBANDS NECESSARY."

WHY...

IT GIVES 'EM LAFFS!

"Are Husbands Necessary" gives audiences the kind of entertainment the trade papers were talking about when they said these things:

"Dizzy comedy; humor and real warmth are injected into the production; Miss Field is top-notch, beautiful and well worth watching; Ray Milland's fans will be pleased as Punch!"
—Film Daily

"Giddy, lightly diverting yarn; frothy diversion aimed at keeping the paying customers chuckling; serves up enough nonsense and gaiety to rate itself as light, hot-weather theatre fare; first rate production, played and directed to create escapist entertainment!"
—Daily Variety

"Comedy quotient of this is high enough to send any audience away with a light heart; represents a potentially good grosser both in first runs and down the line. Well staged, good production values, snappy direction!"
—Boxoffice

"Good all-around domestic comedy with an especially attractive performance by Betty Field . . . action always on the light side . . . pleasing and broadly amusing!"
—Showmen's Trade Review









Sell WAR STAMPS & BONDS AT YOUR THEATRE!









IT GIVES 'EM FUN!

"Are Husbands Necessary" is the perfect summer entertainment the trade papers were talking about when they said:

"Many bright moments; diverting lightweight entertainment!"

"Packs enough entertainment to do very well by itself at the boxoffice and with audiences; both stars turn in well-gauged farce performances; support is excellent!" —*Boxoffice Digest*

"Laughs are scattered plentifully throughout this wacky domestic comedy; Director Norman Taurog keeps the film at a lively pace; will satisfy as summer fare." —*Film Bulletin*

"Conceived solely for laughs; giddy and light fare...for the benefit of those who are shopping for laughs." —*Independent*

"Highly entertaining; fits right into the pattern of light comedy Paramount promised exhibitors this season! Chuckle every minute or two and laughs aplenty!" —*M. P. Herald*

THE QUESTION OF THE YEAR

Paramount Pictures

"ARE HUSBANDS NECESSARY?"

A Paramount Picture starring

RAY MILLAND · BETTY FIELD

with Patricia Morison · Eugene Pallette · Phillip Terry
Leif Erickson · Richard Haydn · Charles Dingle · Cecil Kellaway

Directed by NORMAN TAUROG · Screen Play by Tess Slesinger and Frank Davis

No Question about it—
...it's the answer to those
SUMMER BOXOFFICE
BLUES!

Paramount Pictures

PRINTED IN U S

INDUSTRY SPEEDS PLANS FOR BILLION DOLLAR BOND SALES

Hollywood Victory Committee organizes Itineraries of Star Tours of 300 Cities

Plans for the industry's "billion-dollar" War Bond drive in September got under way at full speed this week. The campaign, which is sponsored by the War Activities Committee with the cooperation of the Treasury Department, has as its general title "Salute to Our Heroes Month."

In Los Angeles, the Hollywood Victory Committee is organizing itineraries of the stars who will appear at huge rallies planned for 300 cities throughout the nation. Monday, at a meeting of the Association of Motion Picture Producers, its directors voted a plan to place curtain speeches plugging the sale of War Bonds and Stamps on the endings of at least three important pictures of each company. Studios named advance publicity men for the bond selling tour, which is under the direction of S. Charles Einfeld, vice-president in charge of advertising of Warner Bros. Oscar A. Doob is national publicity director of the campaign.

National and regional exhibitor organizations in addition to individual theatremen are organizing at top speed for greater effort in behalf of the campaign. To help the exhibitors spurt wartime securities' sales, War Activities Committee prepared and sent out to 15,000 theatres over the week-end a campaign book called "Showmen at War." The book also is going to state chairmen, state administrators, film editors, Washington officials and others.

Film theatres throughout the country are scheduled to make a four-minute halt at 9 P. M. September 1st, to salute the nation's heroes with the opening of the drive. War Activities Committee estimates that a maximum of 11,000,000 people may be in theatre audiences to participate. They will be asked to rise and give three cheers for America's fighting forces, and with radio pick-ups, the salutes will be carried to many camps and by shortwave to distant fronts.

Advance Men Meet In Hollywood

On Tuesday, in Hollywood, studio publicity men who will act as advance agents for the "Stars Over America" rallies, met with Carlton Duffus of the Division of Motion Pictures and Special Events, War Savings Staff of the Treasury Department, to discuss itineraries. Publicity men chosen were: Mervin Houser, Paramount; Connie Krebs, RKO; Gene Murphy, Universal; Dick Hyland, Warner Bros.; Robert Doman, Twentieth-Fox; John Del Valle, Columbia. MGM's representative was to be announced shortly.

A gala premiere of the September campaign is being planned for Hollywood, it was reported, and another large demonstration in New York will close the drive, according to present plans. Kenneth Thomson of the Hollywood Victory Committee is expected to arrive in New York next Monday, August 9th, to discuss the star tours with WAC leaders. A "strategy committee" was to meet in New York on Monday to plan for nationwide events. Where cities are not slated for a visit of film personalities, the demonstrations would be in the form of "hero rallies," "War Mothers' rallies" and other special events, it was said.

Twelve fan magazines and two others will devote free advertising for the drive in their September issues, through arrangements of the Eastern Public Relations Committee of the industry, it was announced. At a meeting of the latter group in New York last week, at which S. Barret McCormick presided, almost the entire session was devoted to the September drive. Oscar A. Doob, Perry Lieber, chairman of the committee's western division, George Bown, also a member of the western group, and Glendon Allvine, executive secretary of the Committee, were present.

Meanwhile, national and regional exhibitor groups are polling their state affiliates and members on whether they prefer to have the parent associations act for them as issuing agents for War Bonds on a group basis or to be certified individually as agents for the September campaign. The polls are being conducted among regional organizations affiliated with the Motion Picture Theatre Owners Association by Edward L. Kuykendall, president, and among Allied States Association units by M. A. Rosenberg, president. Robert H. Poole of the Pacific Coast Conference of Independent Theatre Owners is canvassing members of that organization. Max Cohen, president of Allied of New York, an MPTOA unit, and Harry Brandt, president of Independent Theatre Owners Association, New York, have expressed preferences for individual certification of theatres.



S. Charles Einfeld, vice-president in charge of advertising for Warner Bros., was appointed field director of the 300 nationwide rallies to be held in connection with the industry's September billion-dollar War Bond drive, it was announced last Friday by the War Activities Committee.

Mr. Einfeld will have a staff of leading publicity men from each studio, home office and field publicity departments who will act as advance agents for the Hollywood stars and accompany them on the seven different tours routed for the rallies. The Hollywood Victory Committee is now recruiting prominent players for the September tours.

3,000 Theatres Are Bond Agents

More than 3,000 theatres already have been listed with the Treasury Department, grouped according to Federal Reserve districts, and it is expected that the total will exceed 5,000 by the start of the campaign on September 1st.

Harry Goldberg, Warner Theatres' advertising director, has accepted a special assignment to take charge of all screen promotion work. Ernest Emerling, acting advertising and publicity head of Loew's Theatres, was named by Oscar Doob to prepare a special broadside for use of theatres. Silas F. Seadler, advertising director for MGM, was named to handle display advertisements in trade papers, magazines and newspapers.

George Skouras, whose 66 theatres in New York were the first to become official War Bond issuing agents, said last week, at a meeting of the city's committee on arrangements for the September drive, that he believed a number of his theatres had shown an upsurge in box office returns traceable to the Skouras circuit's method of selling bonds for immediate delivery.

Skouras Cites "Public Service"

"Any exhibitor who feels that the trouble and effort he puts into War Bond and Stamp selling is a burden, is overlooking something," he said. "Theatres are making it easy for the little people, the workers, to invest their money in War Bonds and Stamps. We are 'bond banks' that are open at night and on Sundays and holidays. These people find it very inconvenient to leave their work and go to banks or post offices to buy War Bonds or Stamps. We fill their need. They appreciate it. We are doing a genuine public service that is reflecting goodwill upon us. Any exhibitor who doesn't go all-out in this drive isn't a good showman—or a good American," he said.

Large rallies have been promised by A. H. Blank, Iowa chairman, if stars are sent to Des Moines, Davenport, Cedar Rapids, Waterloo, Burlington, Moline, Fort Dodge, Mason City, Ames, Iowa City, Clinton, Marshalltown and Dubuque.

See July Bond Sales Better than June

First reports of July sales of War Bonds and Stamps sold at theatres received at the War Activities Committee headquarters, forecast a much higher return for this month than for June. Last month, sales totaled $18,000,000, according to WAC. July figures thus far are: 790 theatres sold $865,968 in bonds and stamps.

Theatres reporting included:

Virginia, Portsmouth, Va., sold $34,647 in bonds and stamps; Park, Reading, Pa., $15,000; Centre, Salt Lake City, $15,451; Capitol, New London, Conn., $25,000; Corona, Corona, L. I., $10,640; Ogden, in the Bronx, $5,735 in stamps, $5,175 in bonds; Virginia, Somerset, Kentucky, had a $51,522 sale; Allyn, Hartford, Conn., reports a $12,000 sale; George Mefford, manager of the M. & P. Olympia Theatre at Chelsea, Mass., reported a sale of $139,425.70 in bonds and stamps during July.

Coast "Dandy" Bond Debut

The west coast premiere of "Yankee Doodle Dandy," August 12th at the Hollywood theatre, will be sponsored by the Treasury Department in the same manner as the Broadway opening which brought $5,750,000 in War Bond sales, it was announced last week by Warner Bros. Designated by Treasury officials as a "Build Ships" premiere, the Hollywood opening aims to raise at least $5,000,000, enough to build three Liberty ships, it was said.

Scale of admissions for the debut will be the same as the New York opening—from $25 to $25,000 in War Bonds. With the Hollywood theatre seating 2,764, it was estimated that the sales probably would exceed the $5,000,000 quota.

Henry Ginsberg of the Motion Picture Committee for Hollywood, and Fred Beetson, representing the Association of Motion Picture Producers, are among those on the premiere committee.

'Holiday Inn' Nets $15,000 for Navy Relief

More than $15,000 was raised for the Navy Relief Society, when Paramount's Irving Berlin musical, "Holiday Inn" made its debut at the Paramount theatre, New York, on Tuesday night, at a "sell-out" premiere performance. On Monday all but 200 of the 3,600 seats had been sold and the rest were sold before curtain time. Military and Government officials, stage, screen and radio personalities attended the opening, at which Admiral Lemar Richard Leahy, U.S.N., Retired, and Mrs. Leahy were guests of honor. Mayor LaGuardia, representing New York officials, also was present.

A special stage show was presented for the premiere, in which Broadway and Hollywood stars contributed their services in addition to purchasing blocks of tickets. Admissions were scaled from $1.10 to $5.50. Paramount also arranged to put on a half-hour radio show over 86 stations of the Blue Network, starting at 9 P.M. The coast-to-coast program offered new hit tunes of the film, which co-stars Bing Crosby and Fred Astaire.

Those scheduled to appear in the stage show

Those who appeared in the stage show included Connie Boswell, Irving Berlin, Jan Peerce, Benny Goodman, Phil Harris, Phil Spitalny, Skinny Ennis and their bands, and Betty Hutton and Majorie Reynolds, who has the leading feminine role in "Holiday Inn." Miss Hutton and Miss Reynolds sold tickets on Monday and Tuesday in the Paramount theatre lobby. They also took turns selling bonds and stamps from a booth in front of the theatre.

Among the industry leaders and others who were expected to attend the premiere were: Stanton Griffis, Y. Frank Freeman, Adolf Zukor, Barney Balaban, Spyros Skouras, Jules Stein, Jack Cohn, Leonard Goldenson, Edward Alperson, John Hertz, Jr., Joseph Bernhard, Ben Kalmenson, Neil Agnew, Walter B. Cokell, Maurice Bergman, Oscar Morgan, Deems Taylor and Alfred McCoskor.

Stars join Camp Tour for USO

Screen-radio comedians George Burns and Gracie Allen head a USO-Camp Show company which this week toured six Army and Navy posts in the New York area. They appeared at Ft. Hamilton on Tuesday and ended their tour on Friday at Ft. Monmouth, N. J.

Bing Crosby is touring camps in Western States this week, accompanied by Phil Silvers and Rags Ragland.

Constance Bennett is on tour in the south and Carole Landis is completing a southern tour for USO this week. Bob Burns, radio-screen comedian, will be on the road for USO in the midwest and east this week and next.

Kate Smith, radio singer, this week completed her first Columbia short, "America Sings with Kate Smith," the net proceeds of which will go to USO. This was her first screen appearance in 10 years. The subjects, in addition to general theatre release, will be printed in 16 mm for Army and Navy posts overseas.

Seidelman in London On Newsreel Mission

Joseph Seidelman, Universal's foreign sales manager, was in London this week, on Universal business, and also on a mission for the United Newsreel being distributed abroad by American newsreel companies.

He is chairman of the foreign sales managers' subcommittee of the film industry's War Activities Committee.

Hold Party for Harman

Milwaukee's theatre row gave a farewell party July 31 at the Schroeder Hotel for Milton H. Harman, theatre executive, who has resigned from the Fox Wisconsin Amusement Corp. to join the White Tower System of restaurants at Stamford, Conn. Mr. Harman started in the theatre business in 1920 as doorman at the Savoy.

Ambassador Reopens

The Ambassador, downtown first run house operated by Fanchon & Marco in St. Louis, reopened last week after a two-month shutdown, at advanced prices. The attraction was "Eagle Squadron," and the theatre, which customarily had a scale of 30, 40 and 50 cents, went to 40, 50 and 60 cents for the week.

Moneyhun Is Salesman

Frank Moneyhun, former assistant to A. M. Botsford in the advertising and publicity department at Twentieth Century-Fox, is now a salesman for the company in Indianapolis.

Shooting starts on 'Commandos' Film in Canada

by PAT DONOVAN
in Montreal

Filming of a feature, "The Commandos Come at Dawn" began in Victoria, B. C., recently when Paul Muni, one of the stars, arrived at the Empress Hotel to join the rest of the Hollywood production unit. Sir Cedric Hardwicke, Merle Oberon and Maureen O'Sullivan, whose husband, Lieut. Com. John Farrow, R. C. N., will direct the film, have been mentioned in connection with other roles in the film.

"The Commandos Come at Dawn" is a script adapted from the war story by C. S. Forester, and is being produced by Columbia Pictures, with the cooperation of the Canadian War Office. Units of the Canadian Navy, the Air Force and the Commando forces of the Canadian Army are taking part in the film which, when released, will be the representation of a Commando raid on a Nazi-occupied Norwegian port.

Gordon Wiles, production designer for Columbia explained that the decison to make the film in Vancouver Island, B. C., was prompted by the marked resemblance of the island coastline to that of Norway. The Empress Hotel at Victoria was the headquarters for the 250 in the film party.

Stage Relief Fund Received $340,000

A total of $340,000 was received from 182 benefit performances in legitimate theatres during the last 10 years for the Stage Relief Fund, it was reported by that organization in New York on Monday. The past season was termed the most successful financially for the Fund, according to a report issued by the executive committee.

Ten benefit performances were given solely for the Fund and a special performance of the Experimental Theatre's "Yours, A. Lincoln," was staged for both the Actors' Fund and Stage Relief. The average gross was $2,366, estimated as an all-time high.

OSS Takes Office in New York Laboratory

The Office of Strategic Services has taken part of the facilities of the Producers Laboratory, 1600 Broadway, New York.

It is collecting and collating film, still and motion picture, showing foreign terrains. Its prepared films then are distributed to the proper agencies.

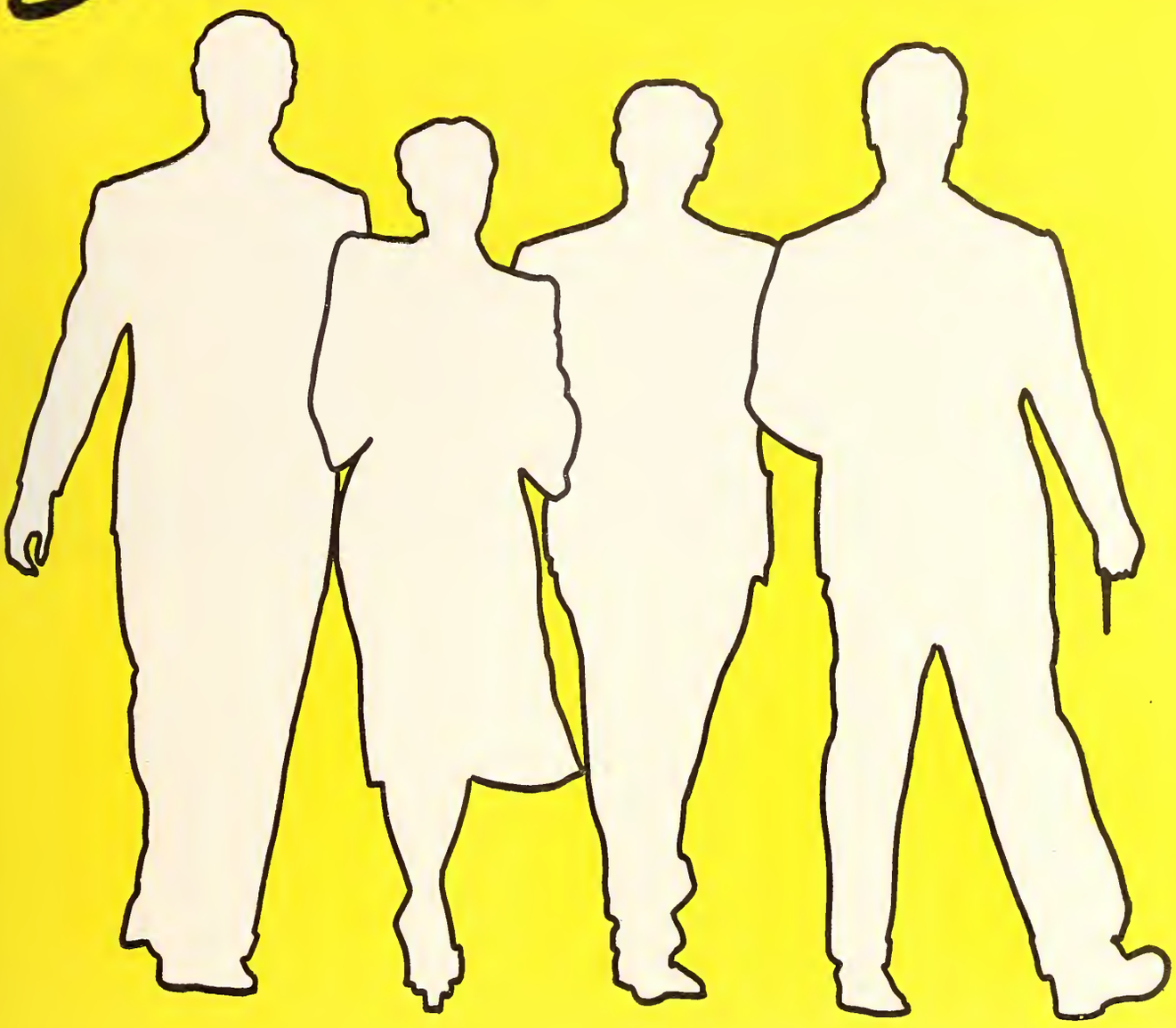
Urges Massachusetts Fairs

Earl S. Carpenter, secretary of the Massachusetts State College Extension Service, has requested the revival this autumn of the old-time Yankee fair in towns throughout the state, with the proceeds to go to war relief agencies. Government officials have requested that fairs not be held because of the transportation problem.

Scholarship Offered

The J. H. Cooper Foundation, owner of the Lincoln, Nebraska and Stuart theatres in Lincoln, Neb., has established a $500 scholarship at the University of Nebraska. The award is in memory of the late Sidney R. Kent and will be given to an outstanding student of medicine for research.

Something to TALK about!



THEY WILL BE

The Talk of the Town

AVAILABLE FOR
LABOR DAY BOOKINGS

A COLUMBIA PICTURE

U. S. THEATRES MOBILIZING TO PROMOTE SALVAGE DRIVE

Follows Request of WPB; Greenthal granted Leave to serve as Consultant

The motion picture theatres of the nation this week swung into action as focal points in their communities for the collection of scrap materials of all kinds, following the request of the War Production Board in Washington that the theatres assume local leadership in the nationwide campaign for the collection of materials useful in the war effort.

The country's theatres previously had given considerable assistance in local drives for the collection of scrap rubber, aluminum and other metals, paper and the like.

At the same time, it was disclosed on Monday in New York that Monroe Greenthal, director of advertising and publicity for United Artists, was granted an indefinite leave of absence to serve as consultant to the WPB in the national salvage campaign. He reported in Washington Tuesday. Industry leaders and his asociates at United Artists were to tender him a dinner Friday night at Toots Shor's Restaurant, New York.

Mr. Greenthal's duties were described roughly as informational. Working through the Office of War Information, he will explain phases of the campaign to the public. He also will aid the WPB in expanding and improving the drive. It is a full time position.

Swinging into line, theatres in many sections are conducting "scrap matinees," with specified amounts of scrap as the price of admission.

Omaha Theatres Hold "Scrap Matinee"

Seventeen Omaha theatres were to hold a "scrap matinee" Friday, with salvageable rubber and metal the admission.

All Wilkes-Barre, Pa., theatres are cooperating. Many are running trailers and are using posters.

The Rialto, Plymouth, Pa., ran a "rubber matinee." At special shows, three other houses in the Wilkes-Barre area collected several tons of aluminum.

Seattle theatres have cooperated fully. Much of the work has been without suggestion, and at individual theatre owner's expense.

Monday, Philadelphia houses will hold special matinees. Three pounds of scrap will admit a person. Heading the theatres committee are Sidney Samuelson, business manager of Allied of Eastern Pennsylvania, Southern New Jersey and Delaware, and Lewen Pizor, president of the United Motion Picture Theatre Owners, Pennsylvania exhibitor organization.

Many houses in Connecticut have held "rubber shows." Fifty-two of the E. M. Loew circuit held a special matinee.

More than one ton of rubber scrap was collected by Warners' Stanley, Camden, N. J., managed by Joseph Murdock.

One thousand children brought 4,000 pounds of scrap rubber to the Warner, Wilmington, Del., managed by Lewis Black.

Charles Moyer, manager of the Warner State, Hanover, Pa., reported collecting a ton and a half of rubber from 1,500 children attending a special matinee.

The circuit's Majestic, Gettysburg, Pa., managed by Sidney Poppay, held a rubber collection show sponsored by the Boy Scouts.

Such shows are now being held in the Des Moines territory, among others. Circuits, like the Central States Theatres, and independent exhibitors are cooperating.

Roy Lepowitz, owner of the Iowa theatre, Madrid, Ia., has been accepting rubber in the equivalent of two cents per pound, towards purchase of tickets at any time.

M. A. Fauver, operator of the Broadway, theatre, Brooklyn, Ia., admitted without charge persons bringing old automobile tires.

From Chicago, it was reported that while the Balaban and Katz circuit is organized for the salvage campaign, the city's exhibitors are not yet effectively coordinated, although most theatres ran a trailer urging public cooperation with the drive. Some theatres held "rubber matinees," and the Balaban and Katz circuit collected 2,428 pounds, and 20 tons of scrap metal from theatre audiences.

Theatres also are aiding the scrap phonograph record drive. Warners' Earle, Philadelphia, last week arranged a Dorsey Victory Dinner, in conjunction with the appearance on its stage of Tommy Dorsey and orchestra. Invitations were sent to every person turning in 200 scrap records. The Bartlestein circuit, Chicago, recently admitted each child who brought six old or broken records.



By Staff Photographer

MONROE W. GREENTHAL



By Staff Photographer

DAVID E. WESHNER

Monroe W. Greenthal, director of advertising and publicity for United Artists, has been granted a leave of absence to take a post with the War Production Board at Washington as consultant on the salvage and conservation campaign. David E. Weshner, director of exploitation at UA, succeeds Mr. Greenthal. Mr. Weshner joined United Artists a year and a half ago. He previously was associated with Warner Bros. for 13 years in various executive theatre posts and was national director of advertising and publicity for Warner Bros. Theatres.

Theatres Not Hit by New York Blackout

New York's 25-minute "surprise" black out Friday, July 31st, beginning at 9:50 P. M., did not affect box offices. The public was well informed, special theatre announcements advising that the "raid" was only a test, were found unnecessary. At the hour of the blackout, most of the theatre ticket sales already had been completed for the evening.

Erie County, including Buffalo, this week awaited a "surprise" blackout.

Chicago is to have a blackout next Wednesday.

In that city, the Army this week took over the Eighth Street theatre. The men now in training at the Stevens and other hotels in that city will use it. The Army took over the hotels last week as training centers.

Milwaukee underwent a blackout last week, with Chicago Office of Civilian Defense officials watching. Theatres reported varying effects. Some said their receipts dropped as much as 20 per cent. Theatres advertised: "Put out your lights and go to the movies."

Something to CHEER about!



at the peak of his exciting career

CARY GRANT IS ONE OF FOUR PEOPLE

WHO WILL BE

The Talk of the Town

AVAILABLE FOR
LABOR DAY BOOKINGS

A COLUMBIA PICTURE

ASKING SCREEN TO AID WITH LATIN AMERICAN PROGRAM

U.S. to use Distributors' Facilities for Improved Coverage of Hemisphere

Latin American theatres and the U. S. industry's distribution system in South America are being recruited by the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs.

Greater participation in the Coordinator's project for the cultural interchange of films is being sought from the organized industry as a further aid to hemisphere solidarity. The Government, convinced that the screen is one of the most effective weapons against Axis propaganda in South America, wants to use to the fullest possible extent the medium which for many years has supplied over 85 per cent of South America's film entertainment. There are approximately 5,400 theatres in South America.

Foreign managers of the major distributors met recently with Francis Alstock, director of the film work of the U. S. agency headed by Nelson Rockefeller, to discuss means of closer cooperation in South America between the Government and the commercial industry. A subcommittee of foreign managers was appointed last week to act as liaison for the industry with the Coordinator's office.

Serving on it are Phil Reisman of RKO, Walter Gould, United Artists, and Laudy W. Lawrence of Twentieth Century-Fox. Mr. Reisman also is the advisory director of the Coordinator's non-theatrical film distribution system.

Two-Way Cooperation Is Basis of Plan

The project under discussion envisions two-way cooperation. The U. S. agency would assist Hollywood in maintaining an uninterrupted supply of commercial product to South America, interceding for it to obtain shipping facilities, film stock and production priorities from other government agencies. The Rockefeller office has undertaken this function in behalf of many other industries.

In turn the Coordinator would seek increasing cooperation from producers and a theatrical screen outlet in South America for at least some of its ideological short subjects. These are now being prepared from scripts written for the Coordinator by leading film writers. They would be produced by Hollywood studios, in some instances with Government money.

The project would be entirely supplemental to the non-theatrical program which the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs has been working on for over a year. Under the latter program pictures on health, education, U. S. scenery, industry, agriculture and a few "ideological" subjects related to the war and United States military power have been sent southward.

These have been distributed entirely through non-theatrical channels. However, in many cities, representatives of U. S. film companies have served on local committees and otherwise assisted in arranging the exhibition of these pictures. The cultural attaches at American diplomatic and consular missions are in charge of this phase of distribution.

The new project calls for direct circulation of pictures, with entertainment value, through American film company exchanges in South America.

The Coordinator's production staff, headed by Kenneth Macgowan and Philip Dunne, now has about 25 scripts by Hollywood writers in work. Titles were reported in MOTION PICTURE HERALD on July 18th. On such subjects as "Army Nurse," "If Hitler Should Die," "Italy Is Sorry," "Nazi Biographies," and "Nazis and Catholic Youth" they point out directly the Axis threat to the American nations.

Distribution Details Not Yet Completed

These would be offered to the Hollywood studios for inclusion, without cost, in their own production plans. If accepted the stories would be distributed in the customary commercial manner. Non-theatrical circulation in 16 mm by the Coordinator would be delayed until they have played theatres in South America. In other instances the pictures may be produced directly by Mr. Alstock's division, under contracts with major studios.

Details of how these pictures are to be distributed have not been worked out. Possibly they will be sold to Latin American theatres as part of established short subject programs. They also may be offered at nominal cost, or a plan may be arranged for free distribution along lines similar to the Victory shorts shown in U. S. theatres under the auspices of the War Activities Committee.

Sound tracks in Spanish and Portuguese would be made for all of the pictures, as in the case of the 16 mm non-theatrical pictures which the Government is now shipping.

The second, and most immediately important object of the closer liaison between the Rockefeller office and foreign managers is to insure speedy distribution of U. S. films in South America. The Coordinator's film division said that there are a number of pictures on forthcoming release schedules which it is anxious to see on South American screens as quickly as possible. It is said they bear important evidence of the United States' determination to fight for hemisphere solidarity and to resist totalitarian aggression. Also, and equally important, they show what the people of this country are doing to win the war.

The Coordinator's office was reluctant to single out any pictures by title, but reminded that its west coast representatives, through the Motion Picture Society of the Americas, and through the Production Code Administration Latin American advisor, had advised producers on the inter-American aspects of a number of forthcoming pictures.

Some Films Set in Latin America

Typical of the pictures planned for next season, which are considered of special interest to Latin American audiences are those about the U. S. military services, the civilian war effort and national morale, and those which depict the shape of Axis agression. A number of pictures also have Latin American settings and several, including Orson Welles' "It's All True" and Walt Disney's "Saludos" include material made in South America under the Coordinator's auspices.

The Government reportedly has ruled that the overseas distribution of U. S. films must be expedited as much as possible, and the companies assured of the means of maintaining and increasing their export footage.

The Coordinator's staff will assist the industry, through the New York foreign managers' committee of the Motion Picture Producers and Distributors of America and through the Hollywood Motion Picture Society for the Americas. It will pass along requests for shipping space, special film allotments, or special production needs, with official recommendation, to the War Production Board, Board of Economic Warfare, Maritime Commission, State Department and other Government agencies concerned with film export.

It also is expected to arrange the speediest possible censorship clearance, here and abroad, on films for South America.

The Coordinator's office in no way will conflict or compete with the theatrical film business in South America, a spokesman said. He declared the arrangement should be of substantial benefit to the industry here and to South America's 5,400 theatres, now and after the war.

SOUTH AMERICA IS IMPORTANT MARKET

Foreign departments of the distributors say that with the virtually complete loss of Continental European markets the South American theatres have become one of the most substantial outlets for U. S. product. They estimate that the Latin American trade accounts for approximately 14 per cent of all foreign revenue. According to the last official estimate of the number of theatres in South America, prepared in 1940 by Nathan Golden, chief of the Film Section of the Bureau of Foreign and Domestic Commerce, there are 5,400 theatres in South America. Distributors, however, estimate that the correct total is now nearer the 6,000 mark. Argentina, Mexico and Brazil are each said to have more than 1,200 theatres in operation.

Something to RAVE about!



CARY GRANT and JEAN ARTHUR

ARE TWO OUT OF FOUR

WHO WILL BE

The Talk of the Town

AVAILABLE FOR
LABOR DAY BOOKINGS

A COLUMBIA PICTURE

PETRILLO HALED TO COURT TO ANSWER TRUST CHARGE

Action in Chicago Alleges Conspiracy to Restrain Trade in Recording Ban

James Caesar Petrillo's American Federation of Musicians was called into court Monday by the United States Department of Justice. On that day in Chicago Federal court the Department filed its injunction suit against the Federation.

The Government charged that the union's July 16th demand that the National Broadcasting Company cancel the broadcasts of high school orchestras from the National Music Camp at Interlochen, Mich., and its order of July 28th for a boycott of all southern California stations of the Don Lee Broadcasting System as a move to force Station KFRC, San Francisco, to hire a larger and more expensive orchestra were part of a conspiracy to restrain trade and commerce, of which its ban on phonograph records and transcriptions was but one factor. The boycott was rescinded Tuesday.

Named in the complaint were the AFM and Mr. Petrillo, C. L. Bagley, Los Angeles, vice-president; Fred W. Birnbach, Newark, secretary; Harry E. Brenton, Boston, financial secretary-treasurer, and Chauncey A. Weaver, Des Moines; J. W. Parks, Dallas; Oscar F. Hild, Cincinnati; A. Rex Riccardi, Philadelphia, and Walter M. Murdoch, Ontario, members of the executive committee.

Government Charges Are Listed

The Government charges that the defendants are engaged in a "wrongful and unlawful combination and conspiracy in restraint of . . . trade and commerce in phonograph records, electrical transcriptions and radio broadcasting," in violation of the Sherman Anti-Trust Act, and that "for the purpose of restraining and destroying all interstate commerce in phonograph records and electrical transcriptions; of procuring, monopolizing and controlling all performances of musical entertainment; of eliminating competition entirely between socalled 'transcribed' or 'canned' music and music produced through live musicians, the defendants have arranged and agreed among themselves to do the following things:

"(a) to prevent the manufacture and sale of all phonograph records and electrical transcriptions;

"(b) to eliminate from the market all manufacturers, distributors, jobbers and retailers of phonograph records and electrical transcriptions;

"(c) to prevent radio broadcasting stations from broadcasting musical compositions recorded on phonograph records and electrical transcriptions;

"(d) to prevent the use of phonograph records in socalled 'juke boxes' located in hotels, restaurants and dance halls;

"(e) to prevent the use of phonograph records in the home;

"(f) to prevent the sale of phonograph records to radio, broadcasting stations and 'juke box' operators by requiring manufacturers to boycott all distributors, jobbers and retailers who sell such records to radio broadcasting stations and 'juke box' operators;

"(g) to eliminate all musical performances over the radio except those performed by members of the American Federation of Musicians; and

"(h) to require radio broadcasting stations to hire unnecessary 'stand-by' musicians, members of the AFM, whose services are neither necessary nor desired, by requiring radio networks to boycott affiliated stations which refuse to meet defendants' demands for the hiring of 'stand-by' musicians."

This conspiracy, the court was told, has been effectuated by the refusal to renew licenses of record companies for employment of union members in making musical recordings, the demand on NBC for cancelation of the high school broadcasts, and the California boycott.

Says Working Conditions Are Not Involved

The complaint further charged that the conspiracy "does not involve or grow out of any dispute concerning terms or conditions of employment, and is not intended to be, and is not, in aid of collective bargaining, higher wages, shorter hours or better working conditions of labor, including members of the AFM and its affiliated locals, or in aid of any other legitimate or normal object of a labor union, but was formed and has been and is being carried out for the purpose of eliminating entirely from the market the manufacture, sale and use of musical compositions mechanically recorded on phonograph records and electrical transcriptions."

The Government charged further that the conspiracy has the effect of "unlawfully destroying all manufacture and sale in interstate commerce of phonograph records and electrical transcriptions; of eliminating all competition between music produced by mechanical means and music produced by live musicians; and of depriving the public of an inexpensive means of entertainment over the air, in restaurants, hotels and dance halls, and in the home."

Earlier Hints of Action by U. S.

The department asked that the defendants be enjoined from entering into any agreement, conspiracy, contract or combination to carry out any of the offenses charged.

The AFM ban on manufacture of recordings by its members became effective 12:01 A.M. Saturday. It was regarded in New York musical and union circles as the spark which touched off the Government suit. Broadcasters and record manufacturers earlier had hinted a Department of Justice action was forthcoming. Previously, James L. Fly, chairman of the Federal Communication Commission, had ordered an investigation, mainly to determine whether the FCC had the power to act. Elmer Davis, director of the Office of War Information, had written an open letter to Mr. Petrillo, in the cause of patriotism, asserting that smaller stations, dependent upon electrical transcriptions, would be forced to close by the AFM ban, and that these closings would hurt the national morale by preventing the widest possible dissemination of important war information.

Discuss Settlement of Warner Strike

Settlement of the strike by Warner home office clerical employees, in New York, was broached at a conference Tuesday morning among the company's executives and those of the American Federation of Labor's office employees' union, Local 23,169.

The meeting was called by Mrs. Elinore Herrick, regional director of the National Labor Relations Board. Wednesday, the union continued the picketing of the home office and the exchange, which began Wednesday night, July 29th. Members of the IATSE's Exchange Workers' Union, Local B-51, stayed out of the exchange. Members of the teamsters' international, also AFL, refused to cross picket lines. The Sign Pictorial and Display Painters' Union, Local 230, threatened to refuse work for Warners. Shipments of scenery to the company's Strand theatre on Broadway were halted.

The strike was called after authorization by union members, because, they said, the company reneged on an agreement for a two-year contract.

Columbia Pictures Signs Contract

Warners, in a public statement, outlined terms of the contract which it said it was willing to sign, and stating that "in acceding to the demands, we believe we have gone the limit permitted by sound business judgment." To its employees, it said the union "from the beginning" asked "us to discriminate against employees who are not members. . . . The company has refused such requests, and will continue to refuse them."

In New York, Columbia Pictures on Friday, July 31st, signed a closed shop contract with Local 109, CIO Screen Office and Professional Employees Guild. It was similar to that signed earlier in the week by RKO, Loew's and Twentieth Century-Fox.

Home office employees of the RKO circuit this week were given 10 per cent salary increases, retroactive to May 29th, similar to that for the employes of RKO Radio Pictures, under the Local 109 contract signed last week.

The campaign by the IATSE to enlist exchange clerical workers in the international's "B" exchange unions was reflected last week in the claim by Sam Laminskey, president of the Chicago local, that 80 per cent of the clerical employees of the city's Paramount, RKO, Warner and Columbia exchanges have signed for IATSE jurisdiction.

Something to YELL about!



CARY GRANT ★ JEAN ARTHUR
AND
RONALD COLMAN
are THREE great stars

WHO ARE SURE TO BE

The Talk of the Town

A COLUMBIA PICTURE

AVAILABLE FOR
LABOR DAY BOOKINGS

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

MOVIE STARS PARADE, a "fan" magazine, presents to the American Public this week what is purported to be "a little test" by Hollywood's Gene Tierney, as to whether the "dear readers" have sex appeal—"I certainly don't pose as an authority on sex appeal; frankly, the subject somewhat embarrasses me."

Anyway, Miss Tierney, "when the editor of Movie Stars Parade asked me just how a girl knows whether she's got it and how she would begin to acquire it," made up this little test as her answer:

1. Are you completely feminine?
2. Candidly, now, do you make the most of your figure?
3. Are you making the most of your face?
4. Is your hair well groomed?
5. Is your posture good?
6. Do you move and walk gracefully?
7. Are you physically and mentally fit?
8. Are you friendly?
9. Do you act intelligent?
10. Have you a reputation for sex 'appeal'?

Eighty percent "yes" to the answers, advised Gene and MOVIE STARS PARADE, "means you have no trouble holding your own. Seventy passes. If you're below seventy, better check up on yourself."

▽

An important event in the life of Alvin C. York, of New Germany, Nova Scotia, has come and gone. The famous Alvin C. York, of Tennessee, distinguished himself in old Germany, as a soldier, whereas his namesake has his habitat in New Germany, a small town in Nova Scotia, where he operates the York Theatre, seating 230 and catering to a farming countryside.

Exhibitor York had been yearning for a chance to play Sergeant York ever since the production was mooted by Warners, at Hollywood. After about two years of waiting, the picture finally arrived at New Germany, and was given a two-day showing at the York, with the local Alvin C. York and his son, Alvin C. York Jr., on the scene. It was one of the biggest days in the lives of the New Germany Yorks.

▽

Future editions of the official Navy song, "Anchors Aweigh," published by Robbins Music Corporation, of New York's 'Tin Pan Alley', will not contain that line, 'Sail, Navy, down the field, and Sink the Army, Sink the Army Grey.' Although referring, of course, to a football 'sinking', the Army at War just doesn't like the inference.

▽

There's a priority order on pigeons, too. And it nearly wrecked the stage appearance of Rosita (stripper) Royce at the Gayety Theatre, in Montreal, last week.

Rosita started across the Canadian border with the handful of white pigeons which she uses to 'drape' her in her 'Dance of the Doves.' She was stopped by border officers, until one of her entourage negotiated an okay by telephone, from the War Department at Washington, to release the birds for Rosita, the Gayety Theatre, Montreal and international unanimity.

▽

Broadway columnist Leonard Lyons observed, on Tuesday, that the White House ('bridge') Club, a few blocks north of Times Square, had been 'Closed for Alterations.' The White House Club, on Monday, was the scene of that double murder of Broadway gamblers Greene and Wolenski.

Alterations?

At this time, when plans for a second front are foremost in the nation's headlines, and in those of the Allies, it is encouraging to hear of the work being done in one of the conquered countries that will be a base for a landing in Europe.

On a recent broadcast over New York radio station WOR, an unnamed person most active in that Belgium's underground, gave several interesting sidelights to the work being done there.

He told of a recent order for seven million shells for German guns to be filled by captured Belgian factories. When they were unpacked in Germany, they were found to be one one-thousandth of an inch too large—and unusable.

Tanks for German use are manufactured by slave labor in Belgium, but in each one there is a concealed weakness. Maybe it is just a loose bolt or a part that should have been soldered more solidly. In any case there is a flaw that will cause each machine to break down.

On the speaker's word, there is not a gun type, a tank design or a German training center within the boundary of Belgium that has not been photographed and sent to the proper authorities in England through the immense underground system.

▽

With Louisville authorities unable to figure out ways and means for soldiers on week-end leave of absence from Ft. Knox, 30 miles away, to find lodging at a reasonable cost in Louisville, causing them to sleep on lawns, park benches, doorways, and elsewhere, a veteran of World War I, E. J. Fritsch, of Louisville, has publicly suggested that theater owners throw their theaters open to service men, at say, 11:30 on Saturday nights, when their show-day is over, and permit service men to occupy their comfortable cushioned theater chairs at ten cents a head. If Louisville-citizen Fritsch knew exhibitors he'd know they wouldn't charge a nickel.

▽

Congress, the press and the nation have been asking for word, and more word about what's what in the Aleutians. Unexpectedly, they got a little more than an inkling, on Monday, when Hollywood's Colonel Darryl Francis Zanuck suddenly bobbed up at Seattle.

Fighting men as tough as Britain's famed Commandos are waging the war's most difficult campaign against the Japanese in the Aleutian Islands, Colonel Zanuck said after his return from the scene of operations.

"There's a hell of a war up there," Colonel Zanuck added. "Two wars really—one against the Japs and the other against the weather."

Colonel Zanuck, chief of the Army Signal Corps photographic section, asserted that American soldiers and sailors in the Aleutians have "the most difficult job of any men in the armed forces.

"I'd rather fly to Berlin nightly than to Kiska once," said the Colonel, who observed English Commando operations in June. "To bomb Kiska they must fly farther than from London to Berlin in weather that has no equal in the world.

"People think our men are sitting around up there. But they are flying in weather that fogs their wing tips from view and live in a land barren of trees, where there is not one civilian. Anyone who hasn't seen the country has no idea of the hardships."

Colonel Zanuck said the British Commandos are the best fighting men in the world, but Americans in the Aleutian theatre, he reported, are their equal. Despite hardships, he said, morale is high and the Americans are "itching for a fight."

Inside Tip, fresh from Evelyn Gerstein (publicity) Associates, at Rockefeller Center, New York:

> Nine thousand Nazi spies, under orders to Dr. Karl E. Haushofer, President of the German Academy in Munich and master planner of Nazi world conquest, collaborated on the script of "Hitler's Plan", latest issue of The World In Action, opening at the New York Capitol Theatre on Thursday, August 6.
>
> On the findings of their espionage, 73-year-old geography professor Haushofer, least publicized and rarely photographed member of the Nazi hierarchy, based his so-called new science, Geopolitics, or the Military Control of Space, exposed and analyzed for the first time on the screen in "Hitler's Plan".
>
> "Hitler's Plan" shows how the Nazis, following the geopolitician's scheme, intend to conquer the world for Germany, not by fleets or seapower but by armies operating on land, to make the first world empire of two continents, Eurasia, with Africa and the Americas. The film concentrates on the current German drive, southwest and southeast across the Mediterranean towards the heart of Africa and Asia, for military control of the entire Old World seacoast.
>
> The film also shows how the United Nations are upsetting the geography professor's new charts of empire in the Mediterranean, in the Near East and in Africa, where U. S. service troops and assemblymen from Detroit production lines are now rushing to beat the zero hour.

"Hitler's Plan," like other issues of "The World in Action," is produced by the National Film Board of Canada and distributed in the United States by United Artists.

▽

Headline, in the New York Journal:

HOLLYWOOD TO HAVE A GOLDEN WEDDING!!!

Referring to the 50th wedding observance, last Monday, of Ben Webster, 80, and Hollywood's own Dame May Whitty, 75.

▽

At 9 o'clock on the night of September 1, show business will come to a dead stop—for four minutes.

In those four minutes, the entire motion picture industry is to be called to stage a salute to the war heroes of the nation in camps in the U. S. and the fighting forces abroad.

And with the industry will join millions of moviegoers seated in theatres on that Tuesday night of September 1—opening day of the billion-dollar war bond and stamp drive in which the movie industry is to be the spearhead.

If every seat is filled that night, 11,000,000 *moviegoers will be in the celebration! They will be asked to rise and vociferously cheer America's forces. In many localities the four-minute ceremonies in theatres will be picked up by radio—and the moviegoers' cheers should well up into a mighty roar that short-wave will carry to the men abroad.*

▽

Note to theatre owners outside the area—and don't crowd: 40,359,345 persons, or 30.7 per cent of the 131,669,275 population of these United States, live within a 350-mile radius of New York City. And more than half of the wealth of the nation also is 'crowded' within the same area. So says the Commerce and Industry Association of New York, Inc.

Something to SHOUT about!



CARY GRANT ★ JEAN ARTHUR

AND

RONALD COLMAN

IN

A **GEORGE STEVENS**

PRODUCTION

ARE

The Talk of the Town

with

EDGAR BUCHANAN

SCREEN PLAY BY IRWIN SHAW AND SIDNEY BUCHMAN

A COLUMBIA PICTURE

AVAILABLE FOR
LABOR DAY BOOKINGS

SMALL CANADIAN THEATRES FACING PATRONAGE LOSS

Houses in Some Localities are run without Profit by Board of Trade or Legion

by ED BAKER
in Winnipeg

Film salesmen traveling in one of the largest territories on the North American Continent, stretching over three Canadian provinces from Fort William, Ont. to North Battleford, Sask., report "small town" exhibitors are finding it increasingly difficult to keep open. With every available young man of military age drafted and young girls leaving for larger cities either to enlist in the women's auxiliary services or to take up well-paid positions, theatre patrons in small towns have decreased sharply.

However, in small towns spread throughout this territory, where individual exhibitors cannot continue operation with a deficit, theatres have been taken over either by the local Board of Trade or the Canadian Legion in conjunction with the owner and now operate on a non-profit basis. Such local organizations are operating solely for community entertainment and bolstering of civilian morale and escape the 20 per cent Federal amusement tax.

Since the winter of 1940 distributors' statistics in this territory show that 54 theatres have closed and never reopened, and in the last two years 31 theatres in small towns have been taken over by local Canadian Legion or Board of Trade groups and operated on a non-profit basis. Ten of these theatres have been taken over since the first of the year.

Towns like Rose Valley, Elm Creek, Semans, White Fox, Arcola, Milestone, Maryfield, Kipling and Herbert, in Saskatchewan, and Kenton in Manitoba, to name a few, are all operated on a non-profit basis by local organizations. Most of these theatres operate only nine months a year, beginning April 1.

Although business in the small town is adverse, theatres in larger cities or centers near airfields or military training camps have shown large increases over previous years. Exhibitors in small towns say they are hopeful, however, that business will show an improvement around harvest time when many soldiers may be released by the Government for gathering the Autumn crop.

Film salesmen traveling in this territory also report that the scarcity of licensed operators is providing a distressing situation for some exhibitors.

Speculation Over Trade Board Policy

by W. M. GLADISH
in Toronto

Rumors galore have been flying around regarding the policy to be followed for the new season by the Wartime Prices and Trade Board but there is every indication that the talk has no foundation in fact. Officially, the Board has stabilized theatre admission prices and has made a number of rulings covering individual cases with respect to film runs and operation adjustments.

Orders-in-Council have been passed by the Federal Government providing for almost unlimited power over the exhibition of films and rental contracts but actually little has happened except the freezing of admission prices and the issuing of the somewhat segregated rulings. At the same time, it is true that many feelers have been thrown out by Board officials with regard to intended restrictions on giveaways, Sunday midnight shows, the stabilization of film outlets (sometimes called the freezing of runs and priorities), consumption of electricity and the number of performances in a theatre. The reaction, which is probably what the board administrators sought, has been tremendous—particularly, it is said, from the independent theatre group.

New Order Awaited On Restrictions

Apart from the Wartime Prices and Trade Board, there have been orders from other Government bureaus, however, which have restricted building construction or alterations beyond certain minimum costs, oil heating units for fuel conservation and the installation of air-conditioning systems. It is true that the Board has put into effect an order which prevents the reopening of any theatre which was dark on January 31st except by special permission but this move was in cooperation with the Controller of construction and really a part of a general step affecting all classes of buildings.

Now that the Board has obtained the reaction on many proposals the situation is shaping up for the passing of a comprehensive Order-in-Council which will affect all theatres and the film exchanges. This may come before the new season gets under way, according to word in well-informed circles. How widespread this "new order" would be can only be left to conjecture for the present. Distributors and circuit officials say they do not know what will happen. They should know, if any one does, because they have direct representation on the Advisory Council which discusses matters with R. G. McMullen, Administrator of Theatres and Films. At the moment, only one thing appears conclusive, and that is that Mr. McMullen has gathered all possible data, plus opinions and suggestions.

What the independent exhibitor bloc has done has been to go direct to Donald Gordon, chairman of the Wartime Prices and Trade Board at Ottawa, with their grievances. The members of the Canadian House of Commons also have been approached individually with the complaint that the film distributors are trying to put the unaffiliated theatres out of business in their dealings with the Board administrators and

"What will the Wartime Prices and Trade Board order the distributors and theatres to do?" a distributor representative was asked.

"I do not know and no distributor knows," was his reply.

In seeking information, Mr. McMullen was reported to have asked the Advisory Council to study the possibility of a film shortage and to bring in recommendations to meet such a situation so that no particular group would suffer. What the Administrator told this writer was: "If there is to be a shortage of product, then all must share alike."

DISTRIBUTORS DENY THEATRE PRESSURE

Canadian distributors last week denied charges placed before the House of Commons by independent exhibitors that the companies were "forcing small theatres out of business" by alleged unfair practices.

The distributors met in Toronto to discuss the charges and a spokesman described the charges as "nonsense," saying that no exhibitor would be forced to close as a result of distributor practices.

Council Overrules Protests on Carnival

by VICTOR SERVICE
in St. John, N. B.

A flood of objections failed to dislodge the City Council of Moncton, N. B., from a stand favoring a traveling carnival show for which the Council had granted a week's license. The Board of Trade had protested formally against all carnivals, and there had been individual protests. However, the Council refused to reconsider its position and allowed the Lynch Shows, based at Halifax, N. S., to show. Film exhibitors from various centers have been protesting against this carnival specifically, chiefly because of competition with local theatres which pay taxes all year.

For the first time in the Atlantic provinces, and probably in Canada, police at Halifax, N. S., have painted queue lines on the sidewalks leading to theatre box offices. This action followed complaints of store owners adjoining the theatres that the lines of people waiting to buy tickets had been interfering with their business by blocking entrances to the stores. The queue lines have been developing nearly every night at practically all the theatres, because of the record demand for picture entertainment by civilians and service men. The introduction of rigid wartime traffic control included a ban on parking on streets used by the local tramways, and this has congested traffic and put parking space at a premium on other streets. Halifax had been a mecca for car owners for theatre going for years.

BBC WAR POLICY TARGET OF SHARP BRITISH CRITICISM

Parliament, Press attack Propaganda Programs, Entertainment for Army

by AUBREY FLANAGAN
in London

Critical artillery in press and Parliament is thundering these days against the wartime operations of the British Broadcasting Corporation, the state-directed monopolist of the country's ether, which currently operates under the paternal aegis of the Ministry of Information. It has fired its guns on two counts, on the BBC's role as a propagandist—and the allegedly inefficient way in which it performs that role—and on the count of its provision of entertainment to the forces, British, American and otherwise, who depend greatly on it for recreation and diversion today.

Despite the wholesale manner in which attacks were launched on the Corporation, or more strictly on the ministry's direction of it, in Parliament recently and in the press, where political flagwaggers have not hesitated to flourish a standard or two, there has been no appreciable change in the propaganda operations or flavor of the corporation. In the field of entertainment, the only concrete contribution to the controversy has been the corporation's considered *fiat* that British dance bands who use the air must cut out anaemic crooners and slushily sentimental torch singers. They must no longer, for that matter, borrow from the classics!

BBC Propaganda Is Scored in Parliament

During a recent parliamentary debate members of all parties, and from all points of the parliamentary compass, laid about the Minister of Information for the political and propaganda delinquencies of the BBC. It is the Minsiter's Department which is currently responsible for British broadcasting, under the authority of the House of Commons. The BBC, of course, always has been a public corporation, with a strictly state authority, its revenues derived from the millions of 10-shilling wireless licenses under which British listeners hold their radio sets.

In 1940 the Minister of Information took over and financing has been by a state grant in aid. The total granted for the current year is £10,000,000, an increase over the previous period of £3,100,000. The corporation, none the less, still preserves some financial autonomy. Increased expenditure has been necessitated by the expansion of the overseas services, the strengthening of the actual broadcasting resources, and the creation of machinery to permit broadcasting to be carried on at alternative centers in the event of emergency.

The activities of the BBC already have been comprehensively 'covered in MOTION PICTURE HERALD. There is little to add to the picture painted in the issue of February 7th, last. Despite these wide scale activities, despite the fact that the broadcasts in foreign languages have leapt from the pre-war figure of nine languages to 43, and the total hours devoted to these have increased from 43 to 275, British parliamentarians are dissatisfied, critical and unrestrained in venting these reactions.

SEE LITTLE CHANCE OF QUOTA SUSPENSION

Despite increasing industry agitation, among British exhibitors particularly, for a revision or adjustment of the quota, informed trade circles in London believe there is little likelihood the quota provisions will be suspended or abandoned.

The war decrease in British production has led to the plea for quota adjustment. Producer representatives met with the Board of Trade this week for a discussion of the need for protecting the studios from the manpower demands of the armed services.

Absence of Planning, An Alleged Fault

In particular there has been criticism of the quality of the broadcasting to Germany and of the character and nature of programs relayed to North America, which for reasons best known to the BBC come under the heading of the Empire Service. Absence of planning is one of the faults alleged. "Young and inexperienced officials, who, because they are sittting inside BBC buildings all day doing other things, cannot possibly have the necessary contact with Government departments and the necessary knowledge of what is going on," is a charge leveled at BBC. (The European News Service is under the direct control of the Government.)

These political considerations, however, are perhaps of less relevance to MOTION PICTURE HERALD readers than the considerations of entertainment and recreation, of which observers in the House of Commons, in the press and in the services—not least in the U. S. forces here—have been profoundly critical and openly contemptuous. American soldiers, sailors and airmen here have had to face the comparison—or contrast—between the broadcasting technique and pabulum of the two sides of the Atlantic.

No American visitant, but a sober English publicist, Vernon Bartlett, has been moved publicly to lament the "sentimental, sloppy muck that goes out hour after hour on the Forces Program," to deplore that "we are not using this very good opportunity of educating our peoples so that they will be really worthy of democracy and able to make the machinery of democracy work in all circumstances." Other critics have dubbed the Forces Program as "stodgy" and "trivial."

The critics thus tend towards a division into two lines of thought. The vast majority, found in the press and among both the services and the listening public, to whom the somewhat lighter forces program is easier listening, want more entertainment and better. The more academically minded want a note of uplift to be struck resoundingly and with regular rhythm.

Little Time Devoted to Dance Music

A statistical analysis of the Forces Program shows that on a typical week just over half the time was occupied by news, talks, lectures, plays, religious addresses, feature programs, and so forth. Only 6.5 per cent of the time was devoted to dance music—one of the favorite subjects with the Forces—and 5.7 per cent to serious music. Light music accounted for 7.4 per cent of the time, and vaudeville for 30.3 per cent.

The bias would clearly seem to be on the sober side—despite the general preferences. It is the BBC claim that although the initial demand—just after Dunkirk—was exclusively for entertainment, "the emphasis has changed." Who changed the emphasis, the BBC or the Forces, is not stated.

It is true that the various services and sections of the services have special programs devoted to them. Among these are "Ack Ack—Beer Beer," for the Anti-Aircraft and Balloon Barrage units, a Merchant Navy, and a Royal Navy program, and one for the women in the forces. It does not follow of necessity that they all meet with the full approval of those for whom they are designed. Keen and bitter critics are to be found in all these groups. Obviously the BBC faces a difficult task in satisfying all tastes and catering to all needs. With the thought in their minds that the majority of the listening is communal, and for short periods, the smart young men—and the sober old ones—of Broadcasting House have kept their serious items short, and widely spaced.

Bracken Not Held Responsible

None the less, the BBC braggadocio, in an official apologia, that in one week recently the Forces program included three orchestral concerts, two choral programs, two instrumental recitals, and seven gramaphone programs of classical music, while it may seek to answer Mr. Bartlett, is not necessarily going to placate Able Seaman Bill Brown or Private Joe Dokes of the U. S. Army.

Although the Government, of course, actually is responsible for all activities of the BBC and Brendan Bracken is ready to take the responsibility, the Ministry does not interfere in all the ramifications of the broadcasting machine. Mr. Bracken probably can not be held personally responsible for this onslaught on the crooners, on Tchaikowsky and Chopin in swing and—who knows—on Boogie Woogie.

Warners holds Three Meetings; PRC in Dallas

Warners this week and last completed three regional sales meetings, in Chicago, Memphis and Pittsburgh.

Effective operation is foreseen because of the speed and efficiency of the company's sales staff, Joseph Bernhard, general manager, told the Chicago meeting at the Blackstone Hotel on Friday, July 31st. Other speakers at this meeting of the mid-west group were: Benjamin Kalmenson, general sales manager; James E. Coston, circuit zone manager; Mort Blumenstock, Roy Haines, Arthur Sachson, Norman Moray, and I. Howard Levinson. Others were present from the home office. These speakers were also at the other two meetings.

In Pittsburgh on Tuesday, July 27th, Moe Silver, circuit zone manager, was a chief speaker, pointing out the role of theatres as morale builders. The Memphis meeting, for the southern division, Monday and Tuesday, brought the same lineup of speakers except Mr. Haines, who was called back to New York, and Mr. Bernhard, who proceeded to the coast from Chicago.

It was announced at the meeting that Ralph McCoy, Atlanta, southern district manager, led the company's nine districts, in the recent annual sales drive. Wolfe Cohen's Canadian district was second.

PRC Meets in Dallas Regional

Home office executives, franchise holders and branch managers met in Producers Releasing Corporation's third annual regional sales meeting for the southern territory, at the Adolphus Hotel, Dallas, Saturday, Sunday and Monday. Arthur Greenblatt, general sales manager, presided. A fourth meeting will be held at the St. Francis Hotel, San Francisco, Sunday to Tuesday.

The exchanges and personnel participating in the Dallas meeting were: Dallas, Jack K. Adams, Sr., Jack H. Adams, Jr., Paul Meyers, L. F. Turner, Robert Adams; Atlanta, Ike Katz, David Katz, Randolph Elliott, W. H. Rudisill; Charlotte, Ed Heller, Harry Rogers, Harry Katz; New Orleans, Philip Sliman, Fred Goodrow; Little Rock, B. F. Busby, Fred Lawrence; Oklahoma City, E. B. Walker, Harry McKenna.

RKO Announces Errol, Kennedy Shorts Series

Two series of short subjects, to be made at the Hollywood studios, were announced by RKO Radio late last week at the closing session of the annual sales convention, at the Hotel Waldorf-Astoria, New York City. The series, each to include six two-reelers, will star Leon Errol and Edgar Kennedy.

Bert Gilroy, in charge of the company's shorts program for many years, will produce them. Directors will be Ben Holmes, Lloyd French and Charles Roberts. Two of the series have been filmed.

For a full account of the RKO convention, see MOTION PICTURE HERALD, August 1st issue, Page 13.

Cooperative Theatres Reelects Officers

Reelected to office at last week's annual meeting in Detroit, was the entire Cooperative Theatres of Michigan slate.

The men are Fred DeLodder, president; B. J. Cohn, vice-president; Barney Kilbride, treasurer; James Ritter, secretary.

CIRCUITS NOT HIT BY OIL STOPPAGE

The halting of oil deliveries for heating and air conditioning in the east on Monday did not affect large New York circuits. Their air conditioning units operate by electricity. The War Production Board order of last week banned deliveries until September 15th. It allowed delivery of oil for heating water, but only 50 per cent of the normal quantity.

Schine District Managers Hold Annual Meeting

District managers of the Schine Circuit met on Wednesday and Thursday of this week for their annual meeting at the home office in Gloversville, N. Y. Among the speakers at the meeting were Mike Simons of Metro-Goldwyn-Mayer Pictures Corporation, who has been business manager of the MGM Exhibitor Forums. Mr. Simons gave the Schine men the same illustrated recorded talk on newspaper advertising that was given at the MGM Forums.

Home office executives of the Schine Circuit met with the district managers to discuss various problems connected with their operations. The meeting took the place of the annual Schine convention, called off this year because of the war.

Eid to Cover Washington, Bragdon NBC Trade Editor

Leif Eid, member of the National Broadcasting Company's publicity staff at New York, has been named head of the network's Washington news bureau. Mr. Eid, who has handled television, technical and special news for the network, moved to Washington on Tuesday to supervise news coverage in the capital.

Everett L. Bragdon, for 19 years radio editor of *The Sun,* New York, has joined the National Broadcasting Company as editor of trade news in the press department. He is author of the "Radio Amateur's Handbook" and an authority on technical advances in radio.

Gilbert Golden Married

E. Gilbert Golden, in charge of consumer advertising under Mort Blumenstock in the Warner Bros. home offices, was married Tuesday to Marjorie Jane Hatch of Roscoe, N. Y. The bride is a great-granddaughter of the late Alfredric Smith Hatch, former president of the New York Stock Exchange. After a honeymoon at Mackinac Island, Mich., the couple will make their home in New York.

Beckman Gets Post

Donald Beckman, formerly manager of Western Poster Company and with National Screen Service's poster division in Seattle, has been named manager of the Egyptian, Evergreen State's key Seattle house. He succeeds Carl Mahne, who was promoted to assist Alfred Rosenberg, state manager.

No Chicago Rejections

No films were rejected during July by the Chicago police censors. Ninety-one films were reviewed. There were 20 deletions. "The Mad Monster" was given an "adults" permit.

Elevated to Stardom

Lynn Bari has been given a new contract by Twentieth Century-Fox which gives her star status.

Independents in Midwest form Conference

A "Central States Conference" has been formed, comprising independent exhibitor organizations in Minnesota, Wisconsin, Iowa, Nebraska and the Dakotas. The announcement was made last week in Minneapolis by Fred Strom, executive secretary of Northwest Allied. He will serve the new group in the same capacity.

The organization was formed at a meeting in Spencer, Ia. It proposes to protect independent exhibitors' interests, especially in buying of film, and plans to coordinate their policies.

It is similar to the Pacific Coast Conference of Independent Exhibitors, a grouping of exhibitor units. Each unit will be represented in the mid-west group by two trustees. A full organization meeting will be held after Northwest Allied's annual convention, September 1st and 2nd, at the Nicollet Hotel, Minneapolis. That meeting will discuss double features, shifting populations and the consent decree.

This week, three exhibitor organizations had approved the Illinois Allied campaign against double features. The units are the Motion Picture Theatre Owners of Virginia, the Allied Theatre Owners of New Jersey and the Independent Theatre Owners, New York. A vote was expected at mid-week from the Independent Theatre Owners of Ohio.

Possibility of regional meetings of Allied States Association units, to act on allegedly high film rentals, appeared nearer this week. Funds had been appropriated for such gatherings by the New Jersey and Texas Allied units.

Cooperative Production Proposed in England

A cooperative production plan under which British independent producers would coordinate production facilities, pool their overhead and administrative costs and staffs and generally avail themselves of technical manpower and studio equipment, was made known in London on Tuesday. The plan was reported to have originated with J. A. Rank, British producer. Product aimed for the U. S. market as well as distribution in England, will be released through General Film Company, Ltd., it was said, and the new group is to be known as Independent Producers, Ltd. The company is to operate under direction of a production committee. Among the independent producers interested in the plan, according to report, are Marcel Hellman, Leslie Howard, Michael Powell and Arnold Pressburger.

Army Nurse Film Set

Paramount announced this week a picture called "Hands of Mercy," which deals with Army nurses on Bataan. Mark Sandrich, who will produce the film, is now working on the script with Allan Scott. It will be filmed in cooperation with the American Red Cross and the War Department.

Oklahoma Price Cut

The State and Liberty theatres, Oklahoma City, have reduced their prices from 20-25-40 cents to 20-25 cents for the summer and the former, owned by T. B. Noble, Jr., has changed from a single to a double bill policy until autumn.

Miss Bruns Joining WAAC

Adelaide Bruns, who has been temporarily managing the production office of the David O. Selznick Company, will join the WAAC shortly.

$1,000,000 for "Miniver" in Ten Weeks

"Mrs. Miniver," the MGM film which has broken all records at Radio City Music Hall, New York, entered its 10th and final week on Thursday. According to G. S. Eyssell, managing director of the theatre, the picture will have grossed more than $1,000,000 before the end of its run and will have been seen by approximately 1,500,000. Mr. Eyssell announced that although attendance had shown no signs of waning, "Mrs. Miniver" would make way for the long-postponed premiere of Walt Disney's "Bambi," released by RKO on August 13th.

"Because of the number of outstanding productions awaiting presentation at the Music Hall," Mr. Eyssell said, "we regret to announce that after the most successful run in the theatre's history, the final performance of 'Mrs. Miniver' will take place on Wednesday, August 12th."

From the opening day on June 4th through last Sunday night, the total attendance was 1,222,841.

First Run Grosses Beat "Boom Town" Records

In its first 50 engagements, excluding the Music Hall, MGM's screen version of Jan Struther's best-seller outgrossed first week records of "Boom Town" by 10 per cent, according to MGM. "Boom Town" played at advanced admission prices. Second-week engagements of "Mrs. Miniver" in 10 of those towns drew 37 per cent more business than "Boom Town" did for the same period, the company reported.

Following "Bambi," the next two attractions at the Music Hall will be "Tales of Manhattan," Twentieth Century-Fox, and "Talk of the Town," Columbia.

Holdover reports for the week include:

"The Pride of the Yankees," Goldwyn-RKO; third week at the Astor, New York, where it broke its own record over the weekend for the biggest Sunday since the opening, according to announcement from the Goldwyn office. At the Uptown, Salt Lake City, the film is reported to have broken every existing house record. In Washington, while established records for this time of year fell, business "climbed to equal the grosses taken at Keith's for Washington's biggest New Year's week business," said the announcement.

"Ball of Fire," RKO: playing for the third week at the New Empire Theatre, Bombay, India. RKO reports the Goldwyn picture "is the biggest screen hit in town."

"They All Kissed the Bride," Columbia: held a second week at Roxy, New York; drew an estimated $33,500 for first four days at that theatre.

"Wings for the Eagle," Warner Bros.: held second week at Strand; grossed an estimated $25,400 for first three days.

"Priorities on Parade" In Second Week

"Priorities on Parade," Paramount: ended its second week at the Paramount, New York; grossed an estimated $20,000 over the weekend and was expected to bring $40,000 for the second week.

"Yankee Doodle Dandy," Warner Bros.: in its 10th week at the Hollywood, New York; grossed an estimated $7,500 over the weekend.

"Eagle Squadron," Universal: held a fifth week at the Globe, New York; drew an estimated $7,500 for four days of fifth week; is being held a sixth week.

Paramount reports that grosses in small towns on "Reap the Wild Wind," the Cecil B. DeMille production, were ranging from 150 to 600 per cent of the business achieved on "North West Mounted Police." Several exhibitors in vacation areas are booking the film every two weeks, having found that turnover of vacationers makes each new engagement almost as big as the first booking, it was said.

Fifty Films in Work at Studios

Fifty films were in shooting stage at the close of a week marked by the completion of 15 and the start of 10 new features.

The score by titles:

COMPLETED

Columbia
Shall I Tell 'Em
Boogie Man Will Get You
Daring Young Man
You Were Never Lovelier

Monogram
Foreign Agent

PRC
Sheriff of Sage Valley

Paramount
Hoppy Serves a Writ
Star Spangled Rhythm

RKO Radio
Seven Days Leave
Name, Age and Occupation*

Republic
Sunset Serenade
Bells of Capistrano
Chatterbox

20th Century-Fox
That Other Woman

Universal
On the Beam

STARTED

Columbia
Something to Shout About
Commando's Come at Dawn
Underground Agent

MGM
Presenting Lily Mars

PRC
Along the Sundown Trail
Secrets of a Co-Ed

RKO Radio
Cat People

20th Century-Fox
Life Begins at 8:30

Universal
Moonlight in Havana
Shadow of a Doubt

SHOOTING

Columbia
Law of the Northwest
Desperadoes

Goldwyn
They Got Me Covered

MGM
Skyway to Glory
Keeper of the Flame
Gambler's Choice
Clear for Action
Man on America's Conscience
Journey for Margaret
Reunion

Monogram
Texas to Bataan
Homicide Squad

PRC
Yanks Are Coming

Paramount
Henry Aldrich Gets Glamour
Lucky Jordan**
Crystal Ball
For Whom the Bells Toll
No Time for Love

RKO Radio
Ladies' Day
Once Upon a Honeymoon
Navy Comes Through

Republic
Ice-Capades Revue

Roach
Yanks Ahoy

20th Century-Fox
Dr. Renault's Secret
My Friend Flicka
Ox-Box Incident
China Girl
Springtime in the Rockies
Meanest Man in the World

Universal
Sherlock Holmes in Washington
Arabian Nights
Forever Yours
Flesh and Fantasy
Tenting Tonight on on the Old Camp Ground

Warner Bros.
Adventures of Mark Twain
Princess O'Rourke
Watch on the Rhine
Casablanca
Air Force
Desert Song

* Suspended.
** Formerly "Prelude to Glory".

War Workers to Stage Show for Soldiers

A 50-minute musical show called "Ready! Aim! Fire!", written and acted by employes of the Bridgeport Brass Company who are now working on munitions, will be presented at the American Theatre Wing Stage Door Canteen in New York, August 17th. According to the Wing, this will be the first time war workers will entertain service men, either at the canteen or elsewhere.

About 75 employes will make the trip to New York at the expense of the company. The show was first performed July 16th and 18th in Bridgeport's Central High School auditorium for the benefit of the Navy Relief Fund.

Theatre Leased for Symphony

The Evergreen State circuit will lease the Music Hall theatre to the Seattle Symphony Orchestra for a series of Monday night concerts from October through January. During two years while the theatre was dark it was rented to the orchestra for the concerts. Now being operated as a first run house, it will suspend regular operations on Monday nights so that the concerts may be continued.

Frisque Reported Safe

Gordon Frisque, Eastman Kodak's Far Eastern manager, reported from Portuguese East Africa last week that he was safe. He is returning to this country with other nationals repatriated from the Japanese. He was interned in Hong Kong.

Set Previews for 'Wake,' 'Yankees'

Two previews of Paramount's "Wake Island" will be held simultaneously at Marine Corps bases on the east and west coasts, August 18th, it was announced this week by Robert M. Gillham, advertising and publicity director for the company.

Under arrangements just completed with the Marine Corps, the showings will be held at Quantico, Va., and Camp Elliott, San Diego, Cal.

A plaque memorializing the birthplace of George M. Cohan was unveiled Tuesday in Providence before an estimated 5,000 persons who gathered at the house where the actor, writer and producer was born. The plaque was sponsored by Town Criers of Rhode Island, coincidentally with the opening at the Majestic in Providence of "Yankee Doodle Dandy," Warner film based on the life and music of Mr. Cohan.

Among those present were Edward M. Fay, Albert Clarke, manager of the Majestic; Thomas J. Meehan, former theatre operator and now secretary to Governor McGrath, and Dennis F. O'Brien, lifelong friend and attorney of Mr. Cohan.

RKO announced 14 premieres for Samuel Goldwyn's "The Pride of the Yankees," with each opening performance at $1.10 top. Regular runs will follow on a continuous run basis at advanced prices.

Four dual premieres have been set as follows: New Orleans, August 5th, Liberty and Orpheum, with continuance of run at the Orpheum only; Boston, August 11th, at Boston and Keith's Memorial, with continuance of run at Keith's Memorial; Columbus, August 19th, at Grand and Palace, with continuance of run at the Palace; Los Angeles, dual premiere and run August 19th, at Pantages and Hillstreet.

Chinese Studio producing in San Francisco

Forced out of China by Japanese aggression, the Grandview Motion Picture Company of Hongkong and San Francisco has set up production headquarters in the latter city, where it plans to produce an average of four Chinese language films annually, according to Joseph Sunn, a San Francisco director of the company.

Production on the first film was begun during June and is now nearing completion, according to Mr. Sunn. It will cost approximately $15,000, as will the second, which will start in October and be built around the annual Rice Bowl Party of San Francisco's Chinatown.

The present production, "Gum Kong Ting Far," freely translated as "Lovers of the Golden Gate," is a romantic comedy with scenes laid in Chinatown and elsewhere in San Francisco Members of the cast were recruited from among legitimate players at the Mandarin theatre in San Francisco, where a Cantonese troupe has been appearing under bond for two years. Approximately 100 persons are in the cast.

While many of the firm's previous outlets in the Orient are now cut off, future productions will be shown at the company's Grandview theater in San Francisco, and to Chinese communities in approximately 30 American cities. The company's product is distributed to 12 Canadian outlets through C. M. Wong of Vancouver, B. C., and also is shipped to exhibitors in Central and South America, and the Caribbean area.

The stories are written by Mr. Sunn, who also handles the direction. The company was founded in San Francisco in 1933 by D. W. Lowe, wealthy Chinese restaurant operator, who came to the United States 36 years ago, to work in an uncle's restaurant. He intended originally merely to distribute films, but soon set up production facilities in Hongkong, where a schedule of four pictures a year was maintained until after Pearl Harbor.

Film Leaders Named To Army Show Group

Nicholas M. Schenck, Nate Blumberg, S. Charles Einfeld and Robert M. Weitman have been named to the executive committee of the Army Emergency Relief show which will be held in Madison Square Garden, New York, September 30th.

Ed Sullivan is director of entertainment for the event and will act as master of ceremonies for the group of Broadway and Hollywood stars who will appear on the program.

Paramount Leads Baseball League

Paramount this week led the field in the Motion Picture Baseball League, comprising teams from the New York home offices of film companies.

It has won six games and lost two. Universal, second, has won four, lost three; International Projector has won four, lost three; Skouras, four won, four lost; MGM, two won, six lost.

Kellenberg Aids Legion

C. C. Kellenberg, sales manager of the Twentieth Century-Fox Pittsburgh exchange, formerly chief barker of Variety Tent No. One, is in charge of entertainment and arrangements for the annual convention of the Pennsylvania unit of the American Legion, to be held the last week in August.

First Motion Picture Letter Outlines War Contribution

The first issue of the Motion Picture Letter, in which the Public Relations Committee of the industry will issue factual background for the use of those interested in, or writing about, the industry, appeared this week.

The initial copy of the letter described the nature of the screen's contributions to the war effort and listed the several committees through which this is done. The joint efforts of the War Activities Committee, Hollywood Victory Committee and the Research Council of the Academy of Motion Picture Arts and Sciences were outlined in an effort to clear up confusion as to their particular places in the industry war effort.

The letter was mailed to approximately 5,000 newspapers, entertainment editors, columnists, radio commentators, magazine editors and others who are in contact with the industry.

It was described as reference material for file and the committee invited inquiries on facts and figures about the industry during the war. These should be addressed to its executive secretary, Glendon Allvine, at 28 West 44th Street, New York.

Screen players, through the Victory Committee, have made 3,198 appearances, with 723 personalities participating. The Victory Caravan raised over $750,000 for Army and Navy relief, the letter reported.

Pledges to show war activities films now have been signed by 15,152 theatres. The films are distributed without charge through 352 exchanges.

The letter noted special drives by the industry to aid the rubber, scrap metal and other salvage campaigns and special efforts within the industry to conserve critical materials.

It also summarized the special war subject production activities of the industry, listing the titles of 63 training films produced for the War Department by the Research Council of the Academy of Motion Picture Arts and Sciences. Additionally, the report said, the industry is making special entertainment films on the war effort and is soon to produce 25 pictures for the Office of the Coordinator of Inter-American Affairs.

Special war drives in theatres for the USO in 1941 raised $1,243,000, it was reported. For Army and Navy relief an additional $2,000,079 was collected in the recent drive, with 1,500 reports still due. Studio workers in Hollywood last year contributed $1,782,572 to seven charitable drives.

Fox West Coast Radio Tieup

Fox West Coast Theatres in northern California have set a reciprocal promotion campaign with KQW, San Francisco outlet for the Columbia network. Screen trailers, boosting CBS-KQW programs and performers, will be carried on screens of the circuit's 22 northern California theatres in return for free announcements and a promise to produce special programs from the new Fox Newsreel theatre in downtown Oakland, where a well-equipped radio studio has been installed.

Franciscans Buy Theatre

The Woods Building, Chicago, a 10-story structure containing the 1,100-seat Woods theatre, has been purchased by the Franciscan Fathers for a reported $600,000. Another $100,000 will be spent in remodeling, it is said. The religious order does not take possession until next spring. It is planned to use the theatre auditorium as a chapel and the rest of the building as a mission center and monastery.

Exhibitor on OPA Board

Robert F. Boda, operator and manager of the Hartman, Columbus, Ohio, legitimate theatre, has been appointed by H. T. Beckman, State Director of Office of Price Administration as supervisor of all Ohio rationing. Mr. Boda will coordinate the duties of sugar, tire, automobile, bicycle and typewriter rationing executives.

Monogram Gets Serial

Monogram has bought rights to the Columbia Broadcasting System serial, "The Adventures of Cosmo Jones." Two pictures are planned.

Three Film Firms Incorporate in New York

Three motion picture concerns have filed papers of incorporation with Michael F. Walsh, Secretary of State, to conduct business in New York State. They are:

Film Theataretts, Inc., motion picture business, $20,000 capital stock, 190 shares of preferred valued at $100 each and 100 shares of common stock. Directors of record are Anthony J. Bruno, Dominick Bruno and John Bruno, New York. Attorney filing the papers was Nathan Kosseff, New York.

Ecla Patents Corporation, Brooklyn, plastic films, 1400 shares, 700 preferred at $100 each and 700 common, no par value. Directors are Edith Monak, Edna Klaeger and Catherine McPhillips. Attorney filing the papers was Walter F. O'Malley, New York.

Epta, Inc., 100 shares, by August Kessler, Lucille Athana and Florence Smolen. Attorney filing was Louis M. Weber, New York.

Goldman Expanding Circuit

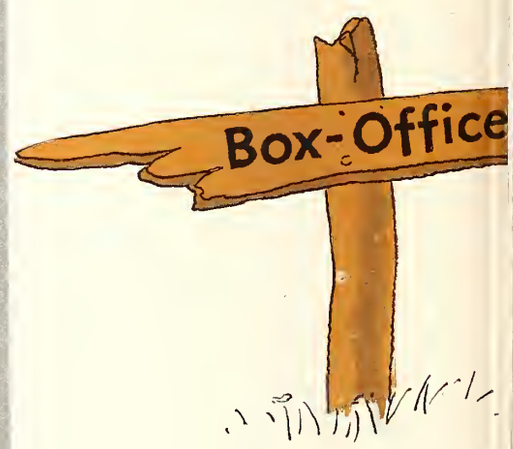
William Goldman, independent circuit operator in Philadelphia, is reported entering into negotiations to increase his theatre holdings in eastern Pennsylvania. Mr. Goldman has entered into negotiations with the Berks County Trust Co. at Reading, for the acquisition of the Chamberlain circuit, comprising six major houses in the Shamokin-Sunbury territory.

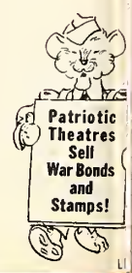
Silverstein Leaves

Maurice Silverstein, foreign department representative for Twentieth Century-Fox, left New York Tuesday for a tour of Latin America.



Nice work at the cross-roads!





WAR INDUSTRIES INCREASING USE OF MOTION PICTURES

Two Major Groups include Technical Training and Morale - Building Films

War production by America's leading industrial firms has given rise to an unprecedented" increase in the use of motion pictures by these companies since the United States entered the war. The films fall into two major classifications: technical training pictures for thousands of new workers added to industrial payrolls, which, offered gratis, can be utilized by the Army and Navy in their training programs, and morale-building films for non-theatrical distribution. The latter bear the stamp of goodwill public relations and seek to keep before the buying public the name of the manufacturer. They are designed to inform that public of the responsible job which big industry has in the nation's war effort.

With the exception of the "minute movies" shown in rural theatres and produced by commercial dealers for local advertisers, there is not one so-called "straight advertising" film being produced at the present time, it was learned in New York this week. As MOTION PICTURE HERALD reported on March 14th, last, Pearl Harbor curtailed for the duration production of sponsored commercial pictures. Most of the 70-odd producing companies and individuals involved have geared their facilities for making the type of motion picture which industry requires at the present time.

Some of these firms, including Jam Handy, Caravel, Castle Films, Audio Productions, Emerson Yorke Studios, Sound Masters, Inc., among others, currently are engaged in producing training films for industrial companies and for the Navy. All of them are expected to participate in the forthcoming bids to be opened by the U. S. Office of Education for technical training films.

Navy Contracts for 16 One-Reel Films

The U. S. Navy is reported to have contracted with March of Time for 16 one-reel training shorts. Unlike the Army, which has its own film production unit in the Signal Corps, the Navy has to farm out production on the pictures it needs.

Among the large industrial firms which maintain their own film producing divisions are General Electric, Bell Aircraft Corporation, which is said to have studio and recording equipment valued between $75,000 and $100,000 at its Buffalo plant; Caterpillar Tractor Co., of Peoria, Ill., and Westinghouse. Bell and Caterpillar are understood to be turning out two and three pictures a month.

According to reports from advertising agencies handling motion pictures for their clients and from commercial dealers in the field, the following firms currently are engaged either in producing one or more films or are contemplating increased activity in the autumn: Curtiss-Wright, U. S. Steel, Goodrich, Glenn L. Martin, Warner & Swazey, Aluminum Company of America, Wright Aeronautical, Alleghany Ludlum Steel, Lindberg Treating Steel Company, Lockheed, Cincinnati Milling Machine Company, New York, New Haven and Hartford Railroad, Fuller Brush, Shell Oil, Socony, Association of American Railroads and DuPont.

General Motors has begun production on "This Precious Freedom," it was announced this week by L. M. Corcoran, director of the GM motion picture department, at his office in New York. The film is a feature production under direction of Arch Oboler, who wrote the radio play of the same name last year. Frank R. Donovan, formerly with Pathe News and now production manager of Sound Masters, Inc., is producing the picture for GM. Starring Claude Rains and featuring Gloria Holden, Martin Kosleck and Helen Mack in a cast of more than 15 players, the film is being produced at the General Service Studios in Hollywood.

Picture To Be Shown to General Motors Workers

The picture is to be shown free to an estimated audience of 250,000 war workers employed in 90 General Motors plants in 40 cities. Screenings will be held in theatres during hours which do not conflict with program time, in the home towns of GM employees during September and October. Its presentation follows exhibition of "America Can Give It," the company's first feature production, which starred Walter Huston, Lowell Thomas and Quentin Reynolds.

Through the medium of the screen, according to a spokesman for General Motors, the company "is pursuing a wartime policy of offering its employees and their families another document which it hopes will contribute to the winning of the war."

"This Precious Freedom," voted the best radio play of 1941, tells the story of what would happen to an American family in the event of Axis invasion. Another feature length film is planned for production in the autumn, it was said.

General Motors' army of production soldiers daily turns out an estimated $5,000,000 worth of guns, tanks, shells, airplane engines and scores of other war implements. In addition to these two features, the company, which reports it has "one of the most extensive motion picture programs of any industrial firm in America," has made "Victory Is Our Business," a short showing the various ways GM is participating in the war effort, and a monthly newsreel of company activities.

Advertising Films In England

A report which came recently from the London office of J. Walter Thompson Company, Ltd., advertising agency, said that more advertising films are being produced by British firms since the war and are being shown in England's theatres. The agency also reported that it now has 33 full time employees in its film division as compared to six before the war, as a result of the drastic shortage in paper which, in turn, caused decreases in newspaper and magazine ad lineage. According to spokesmen for firms in New York representing British newspapers, the cut in lineage was as much as 40 per cent in 1940 compared to the previous year. Advertising circles in New York report the decrease here in newspaper lineage in 52 cities for the first six months of 1942 was approximately 8.5 per cent.

Observers in the field agree, however, that in England films have not replaced newspapers and magazines as a principal medium for sponsors. Moreover, it was learned that the British Ministry of Information for some time has been considering banning for the duration the production of the sponsored commercial film. That such action may be taken shortly also was indicated, the reason being that the raw film stock and manpower are needed for production of the entertainment motion picture and the British Government's morale films.

DISNEY CITES RISE OF FILMS IN EDUCATION

Visual education is taking its greatest step forward today because of the Government's interest in motion pictures for the training of our armed forces, the conquest of disease and the expounding of America's agricultural and productive sources. This observation was made last Wednesday by Walt Disney before 150 California elementary school supervisors at a three-week conference at Los Angeles.

The educators visited the Disney studio, where they saw a group of films being made for the Navy. They also saw the first running of "Saludos," a feature picture which Mr. Disney made as a result of his three-month trip to South America last year. "Saludos" was produced for the Office of the Coordinator of Inter-American Affairs for distribution in South America and in this country.

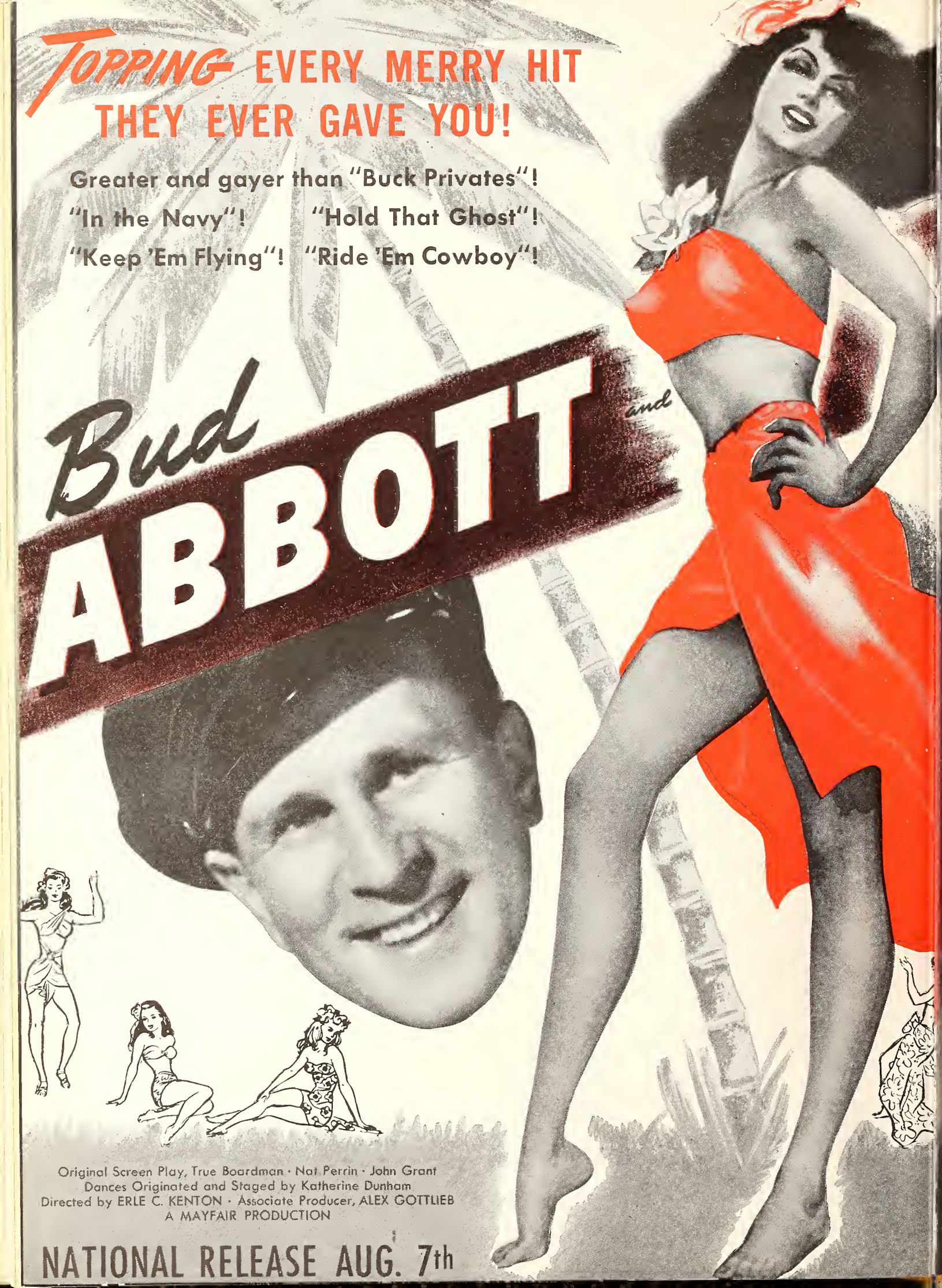
Actors on Victory Committee

Hollywood Victory Committee announced on Monday that its by-laws had been revised to permit the addition of 28 players to membership in the organization, bringing the total to 88 members. Eight players were added to the executive committee. In view of forthcoming plans for increased participation in the war effort, the expansion was considered necessary, it was said.

TOPPING EVERY MERRY HIT THEY EVER GAVE YOU!

Greater and gayer than "Buck Privates"!
"In the Navy"! "Hold That Ghost"!
"Keep 'Em Flying"! "Ride 'Em Cowboy"!

Bud and ABBOTT



Original Screen Play, True Boardman · Nat Perrin · John Grant
Dances Originated and Staged by Katherine Dunham
Directed by ERLE C. KENTON · Associate Producer, ALEX GOTTLIEB
A MAYFAIR PRODUCTION

NATIONAL RELEASE AUG. 7th

Lou COSTELLO



In their *NEWEST*,
BIGGEST, BALMIEST HIT!

IT ROCKS WITH RHYTHM!

"Do I Worry"
"Lovely Luana"
"Java Jive"
"Shout, Brother, Shout"
...and other Song-sations!

Pardon My Sarong



UNIVERSAL PICTURES

with **VIRGINIA BRUCE** • Robert PAIGE • Leif ERIKSON
Lionel Atwill • Nan Wynn • Samuel S. Hinds • Tip, Tap and Toe Dancers
THE SARONGA DANCING GIRLS *and those Sensational Harmony Hits* **THE FOUR INK SPOTS**

Organist, 10 Years at House, tells How

Roger Garrett, at Loew's Ohio, Columbus, Gives Recipe for Success

by FRED OESTREICHER
in Columbus

Roger Garrett is now in his 10th year as featured organist at Loew's Ohio theatre, Columbus. What Organist Garrett and Russell A. Bovim, now in his 12th year as the Ohio manager, have accomplished can be repeated in other film theaters, they believe.

On April 28th, 1933, Mr. Garrett began a week's engagement at the Ohio. The Ohio audiences liked this young, black-haired organist with an engaging smile and a way with the big Robert Morton console. He was promptly hired for another week, then for four more. That single week has since stretched to well over 500 weeks.

"The organ interludes serve to relieve an all-picture program," says Mr. Garrett. "In the case of organ prologues and settings for the feature, they build up the atmosphere of the feature, supplying showmanship that means your theatre will be remembered over the competing house without such an organ presentation."

The Ohio was until recently, the only Columbus theatre to feature an organist. Another capital city first run theatre has added a similar program, limiting it, however, to a single Saturday evening presentation once a week.

Organ Program Builds Goodwill of Theatre

Goodwill is one of the chief by-products of the regular weekly organ programs and accompanying stage presentations, Mr. Garrett thinks. The opportunity to tie in with high school and college activities, civic affairs and other group interests is so great that it represents an invaluable aid in getting and keeping business.

Before coming to Columbus, Mr. Garrett appeared at theatres in Huntington, W. Va., and Aberdeen, S. D. At the former town he cooperated with fraternities and sororities of Marshall College and at the latter with high schools and the normal school. Here are words of advice from him:

Don't use groups solely for your own ends.

Don't dictate details of programs staged by local talent.

Give suggestions when asked, but do not insist on your own ideas. You'll find that leaders of such groups will come to you for help and suggestions.

Be sure all equipment (lighting, settings, public address system, etc.) is first class and in good working order.

With the decline of live talent shows in the majority of theatres, Mr. Garrett says the organist can be the one human element of the program and serve the function of a full stage show in providing audiences with satisfying entertainment. This is, of course, even more true when the stage is used for entertainment in which local talent appears, with the organist as master of ceremonies, producer and general utility man.

The wide variety of entertainment possible with a theatre organ in use is evident from the following list of activities, stunts and novelties which Mr. Garrett has offered Ohio patrons.

1. Audience singing to slides. This is the standard item on the week-after-week program.

2. Parodies, also sung, whistled or hummed by the audience. The organist writes many of his parodies.

3. Singing of stunt songs, like "rounds," men vs. women, balcony vs. lower floor, etc.

4. Use of a traveling microphone and traveling keyboard. Patrons are invited to sing to organ accompaniment, with their voices recorded on apparatus in the lobby. Records are played back within a few minutes, so the audience can hear the amateur singers. Garrett autographs all discs and gives them to singers. Amateur keyboard artists are invited to play the organ via the traveling keyboard which can be carried up and down theatre aisles.

Quiz Programs Are Popular

5. Musical quizzes, with questions asked either by the player over public address system (he has microphone attached to console) or by screen slides. These quiz programs have been quite popular.

6. Special songs for fraternities and sororities.

7. Service songs, like the Marines' Hymn, Army Air Corps song. Mr. Garrett has been winning more good will by appearing weekly at Fort Hayes, headquarters of the Fifth Corps Area and playing for service men. He also has played many U. S. O. parties and war bond and stamp sales programs.

8. Presenting specially devised musical settings for tunes like "Sleepy Lagoon" and "Johnny Doughboy."

9. Playing medleys of tunes from different composers, like George M. Cohan, Irving Berlin, Cole Porter.

10. Presenting seasonal songs, at Christmas, Easter, New Year's, graduation, national holidays.

11. Prologue musical settings for feature films.

12. Staging a "trip through the organ," playing different instruments as pictures of appropriate sections of the organ are flashed on the screen.

It is in the field of home-talent stage presentations that Loew's Ohio has had special success. This success would have been difficult without the aid given by Garrett and the public willingness to be "sold" through the week-after-week acquaintance with the man at the organ.

From small beginnings several seasons ago, the Ohio has built up its Ohio State University football rallies, held each Friday before home games, into one of the established institutions in this football-mad town. Mr. Garrett does the major part of the actual physical staging of these rallies, in which 250 persons have frequently taken part on the Ohio stage.

SHORT PRODUCT PLAYING BROADWAY

Week of August 3rd

CAPITOL
Information Please, No. 9...RKO
Self Defense .....MGM
Exotic New Mexico .....FitzPatrick
Traveltalk
Feature: Tarzan's New York Adventure .....MGM

CRITERION
Your Air Raid Warden.....Victory Film
Glen Gray and Band.....Warner Bros.
Master Carver .....Universal
Feature: Pierre of the Plains.MGM

PARAMOUNT
Many Tanks .....Paramount
In the Circus.....Paramount
Your Air Raid Warden.....Victory Film
Hedda Hopper's Hollywood, No. 4.....Paramount
Feature: Priorities on Parade.Paramount

RIALTO
Unusual Occupations, No. 3.Paramount
At the County Fair.....Paramount
Your Air Raid Warden.....Victory Film
Feature: A-Haunting We Will Go .....20th Cent.-Fox

ROXY
Gandy Goose.....20th Cent.-Fox
Setting the Pace .....20th Cent.-Fox
Feature: They All Kissed the Bride .....Columbia

STRAND
Your Air Raid Warden.....Victory Film
Men of the Sky.....Warner Bros.
Feature: Wings for the Eagle.Warner Bros.

NBC Applies for NAB Membership

Despite his opposition to membership for networks in the National Association of Broadcasters, Niles Trammell, president of National Broadcasting Company last Thursday in New York submitted NBC's application for network membership.

Mr. Trammell said that NBC was applying for membership because he wished to abide by the majority decision at the last convention. He added that network directors should be elected to the board only if such representatives are elected through normal procedure. NBC's chief also issued a plea for "a strong cohesive association in the broadcasting industry. The present differences in the ranks of the broadcasters, with many voices speaking in Washington for them," he said, "has led to confusion and ineffectiveness for the entire industry and this situation demands prompt correction."

Seek Tax Reductions

Attorneys for Carl Laemmle estate and for Harold Lloyd sought tax reductions in Hollywood last week, asserting increased income taxes were making it increasingly difficult for owners to maintain mansions on the coast.

Jeannette Loff Dies

Jeannette Loff, former actress for the silent screen, died Tuesday night in Hollywood at the age of 35. She appeared in films of the late 20's. One was "The King of Jazz." She was the wife of Bert Friedlob, Beverly Hills.

Perry in Army

Seymour Perry, son of Richard Perry, New York film salesman, is in the Army, at Camp Gruber, Oklahoma.

ASCAP delaying Plan on Theatre Music Fee Cuts

Relief from payment of music licensing fees by exhibitors who have been affected by wartime dislocations was the subject of discussion between the American Society of Composers, Authors and Publishers and Allied States Association last week. No concrete recommendation came out of the meeting.

Two months ago Allied proposed to ASCAP that the music organization offer some relief to exhibitors who have felt the effects of population shifts, blackouts and other wartime factors. ASCAP, it was said, began a survey of the situation.

At last week's meeting, attended by John G. Paine, general manager of the Society, Col. H. A. Cole, representing Allied, and Herman Greenberg, assistant to Mr. Paine, no solution had been reached and negotiations were postponed until a satisfactory statistical basis could be worked out, according to Mr. Paine. Both Allied and ASCAP presented statistics on the situation, said the Society's head, but it was agreed that a new basis for the survey would have to be developed before a method could be determined for granting exhibitors a fee adjustment. This process, Mr. Paine said, was likely to take some weeks, but he expressed confidence in the ultimate solution of the problem. He also announced that another meeting with Allied leaders would be held in October.

Theatres Paid ASCAP $10,200,000 in 10 Years

Motion picture theatres have paid ASCAP music licensing fees in the amount of $10,200,000 during the past 10 years. This figure was cited in a brief filed by the Society last Wednesday in Federal court, in answer to one of two anti-trust suits brought by exhibitors now pending against it. ASCAP contends the amount is "infinitesmal compared with the volume of business done by theatres, their gross incomes and profits made by them."

According to the brief, the Society collected the $10,200,000 from 1931 to 1941, and income to it from theatres increased from $665,000 in 1931 to $1,199,000 in 1941. The number of film houses licensed increased from 10,910 in 1931 to 15,510 in 1941, it was disclosed. ASCAP also said the average annual cost per theatre was $60.94 in 1931 and is now $77.39.

The Society intimated that Motion Picture Theatre Owners of America, of which the 13 theatre plaintiffs are members, was behind the anti-trust suit and that it consistently had fought ASCAP in the system of license charges. The brief further disclosed that from January, 1917, the date of ASCAP's organization, to July, 1942, it had brought 1,929 infringement suits against film houses.

In answer to the charge that ASCAP's licensing fees are arbitrary and unreasonable, the brief asserted that rates had been arrived at after fair and equal bargaining and that the fees were reasonable to theatres. The Society contended that were it not for ASCAP, exhibitors would be forced to deal with individual copyright owners at a "stupendous and prohibitive cost to user and owner."

Another anti-trust suit brought against the music organization recently was that filed by more than 100 theatres in the metropolitan district, which is pending in the same court.

Stephenson Smith, educational director of ASCAP, was named to the National Theatre Conference this week in Cleveland. Paul Green is president, and Barclay Leathem executive secretary of the Conference. It was said that Mr. Smith's election was in recognition of his services in strengthening the ties between the music industry and the theatre.

6,000,000 DAILY READERS OF 'GUIDE'

The Loew circuit's Movie Guide, in all New York newspapers, has a daily circulation of 6,000,000, the company estimated this week, adding that in its two years it has been read by approximately 3,911,738,000 persons.

The advertisement is enlivened by the use of two cartoon characters, Willy and Nilly, who scamper about in the margins—and who have caused "fan" letters to the home office.

City to abandon Passage Right

Local controversy has developed in Springfield, Mass., over the probability of the city relinquishing its rights to a passage now covered by the rear of the Captiol theatre, and waiving its claim to an annual rental of $600 for the passage.

City officials also have questioned an order introduced in the City Council and referred to the Board of Public Works which would waive the city's rights. Under the order, the Mayor would be empowered to convey to others any right of the city to the property. Mayor Roger L. Putnam has declared there is some question as to the city's right to the property. The total rental now due, inclusive of back payments, is $3,300.

Mayor Putnam has pointed out that in the event the city decided to use the property, it probably would be liable to heavy cost in compensating owners for property now on the land included in the passage. The present lease on the property expires July 1, 1944.

Loew's in Ontario Offered for Sale

Loew's theatre in London, Ont., this week was publicly offered for sale, with bids accepted to August 14th. The terms provide a 15 per cent cash down payment. The house is now operated by Loew's. Conditions of the sale reveal that the name of Loew's is not included in the offered assets and that the purchaser, if other than Loew's, would have to change the name of the house.

The sale is understood to be in accordance with the desires of a group of preferred stockholders. Dividends on the preferred stock have been in arrears. It is reported that the Loew's circuit has offered $250,000 for the property, and that the directors have advised the stockholders not to accept less. The house seats 1,900 and is locally owned.

Cincinnati Variety Golf

Approximately 200 members and guests attended the annual frolic and dance of the Cincinnati Variety Club, held at nearby Summit Hills Country Club, last week. It was the largest attendance of any of the club's outdoor affairs. Golf, without an official tournament, swimming, boating, cards and games of various types, in addition to a dinner, were among the features. A highlight of the occasion was the awarding of $1,200 in War Bonds in a contest. An estimated $1,500 was realized for charity.

Bloom Returns to Northwest

Al Bloom, former Seattle film booker, has returned from Los Angeles as checking supervisor for Warner Bros. in the Pacific Northwest territory.

Atlanta Police ban Bingo

M. A. Hornsby, Atlanta Chief of Police, this week ordered all theatres conducting Bingo games to stop operation of this game immediately. More than 20 neighborhood houses and one downtown theatre are affected. The games, including variations known as Lucky and Comet, have been used by local theatres in Atlanta for many years.

Other developments where "games" are concerned included the action of city officials of Columbus, Ohio, who started a drive last week to close places where chance games are conducted. The Columbus Amusement Association, an organization of dealers interested in maintaining the games, has called a public meeting to organize opposition to the drive.

Bank Night in Des Moines theatres last Friday escaped a possible licensing fee when the City Council agreed to allow Bingo to continue unless it becomes "uncontrolled." Earlier, the Mayor had threatened to enact a licensing fee for all amusement places if the council insisted on licensing Bingo.

Mayor Petro of Elyria, near Cleveland, last week ruled that Bank Night was gambling. He held Max Greenwald, manager of the Rivoli, Lincoln and Capitol, the three theatres involved, guilty of advertising and promoting a scheme of chance. Mr. Greenwald was held for the grand jury. Recently the Lorain County grand jury investigating gambling issued an order banning Bingo and all forms of socalled organized gambling.

SMPE Ballots for 1943 Officers Are Mailed

Ballots have been mailed for election of 1943 officers of the Society of Motion Picture Engineers.

Nominees are: for president, Herbert Griffin, vice-president of the International Projector Corporation; for executive vice-president, Loren Ryder, director of recording for Paramount; for editorial vice-president, A. C. Downes, research laboratories, National Carbon Company; for convention vice-president, William C. Kunzmann, technical engineer, National Carbon; for secretary, E. A. Williford, manager of that company's carbon sales division; for treasurer, M. R. Boyer, technical representative of the DuPont Company.

Board of governors nominees are: William A. Mueller, Warners; H. W. Remershield, Bell and Howell; Joseph Spray, Ace Film Laboratories, and H. D. Bradbury.

May Reopen Mastbaum And Erlanger Theatres

Two Philadelphia theatres, long dark, may reopen shortly. They are the 5,000-seat Warner Mastbaum, a de luxe film house once operated by the late Samuel "Roxy" Rothafel; and the Erlanger, former legitimate house, recently acquired by William Goldman. They are located on West Market Street above 16th Street.

The projected reopenings, probably this month, are attributed to the city's influx of war industry workers and Government agencies. "Pride of the Yankees" probably will be the opening feature at the Mastbaum.

Show "Women"

"Women Are Warriors" was shown at the Canadian Motion Picture Bureau last week. It is a documentary, portraying the role of women in the war.

Chicago Exchange Moves

Superior Film Exchange of Chicago has move dto larger quarters at 1246 S. Wabash Avenue.



JUDY CANOVA •

THE NEW LAFF-TEAM THAT MAKES YOU S

JOAN







am, MAKES HOLLYWOOD GREEN WITH ENVY

of OZARK

EDDIE FOY, JR. · JEROME COWAN

ALEXANDER GRANACH · ANNE JEFFREYS

JOSEPH SANTLEY — Director

Original screen play by Robt. Harari, Eve Greene & Jack Townley

Additional Dialogue by Monte Brice & Bradford Ropes

A REPUBLIC PICTURE



BUY U. S. WAR SAVINGS BONDS

Mexican Stock Sufficient for 60 Pictures

by LUIS BECERRA CELIS
in Mexico City

Good news for producers was the announcement by the Ministry of the Interior, recently designated by the Government to control and distribute raw film on a quota basis, that sufficient film will be available to allow the production of about 60 pictures. This, it is said, will be enough to enable the producers to carry through their 1942 program, which promises to be the largest since modern commercial production started in Mexico 11 years ago.

It was learned in picture circles that the Mexican Government asked the United States Government to allow a fair amount of raw film to be shipped to Mexico to help an industry in which this Government is so interested. Alberto J. Pani, the industrialist who has held several high Government posts in Mexico and abroad and is deeply interested in CLASA, this country's largest studios, of which his son, Ricardo, is the head, was reported to have figured prominently in these successful negotiations.

▽

A Mexican version in Spanish of "The Phantom of the Opera" in which the late Lon Chaney starred, will be produced here soon by Ixtla Films, with Chano Urueta directing.

▽

Radio Station XEW here, the most important in Mexico because of its power, 150,000 watts, and its enterprise, has just inaugurated improvements that not only expand its service but put it on a par with the big American stations. It is owned by Emilio Azcarraga, who with his associates also owns and operates XEQ and two important theatres, the Alameda, first run, and the Cine Bucareli, select second run.

▽

Irina Boronova, prima donna of the Ballet Theatre, is being costumed for her role in "Yolanda," first picture of Promesa Films, S. A., president of which is Manuel Reachi, former agent of the Mexican Government in Hollywood. Royer, Hollywood style expert who is visiting here, is doing the costumes.

David Hopkins in Navy

David Hopkins, west coast representative of the motion picture section of the Office of Inter-American Affairs, has been commissioned a lieutenant, junior grade, in the U. S. Navy. He is the son of Harry L. Hopkins, Lease Lend Administrator, and has been with the Coordinator of Inter-American affairs for a year and a half. Francis Alstock, director of the Motion Picture Section, has not yet named a successor in the Hollywood office of the Coordinator or to the Motion Picture Society of the Americas.

Acquires Milwaukee House

The Hollywood theatre, north side Milwaukee neighborhood house, has been acquired by Marvin E. Mirisch, brother of Harold J. Mirisch, now with RKO, and will be managed by Eugene Arnstein, recently a booker for Fox-Wisconsin Amusement Corporation. The house has been operated for many years by Bertram Nathan, who is entering the Army. Harold Mirisch formerly operated the Tower and Oriental in Milwaukee.

Hutcheon Office Manager

George Hutcheon has become office manager of the Warner Philadelphia exchange.

IN NEWSREELS

MOVIETONE NEWS—No. 94, Vol. 24.—Jap attack on U. S. base in Aleutian Islands. . . . Allied New Guinea outpost undergoes another air raid. . . . 30,000 New Yorkers attend War Bond rally at Public Library. . . . 80-year-old Naval officer rejoins service after 40 years to help win the war. . . . Army puts on show in Detroit for Army Emergency Relief.

MOVIETONE NEWS—No. 95, Vol. 24.—Navy bombers guard convoys on Atlantic coast. . . . First American aircraft carrier launched since Pearl Harbor. . . . U. S. and Canada build strategic Alaska highway. . . . Henry Ford celebrates 79th birthday. . . . First woman Naval officer, Mildren McAfee, sworn in as Lieutenant Commander.

NEWS OF THE DAY—No. 292, Vol. 13.—First pictures of Dutch Harbor bombing. . . . Fighting French line up with General DeGaulle in England. . . . How Army trains air gunners. . . . New U. S. high command meets. . . . Australians fight invaders as Port Moresby takes it.

NEWS OF THE DAY—No. 293, Vol. 13.—Planes blast Axis sub in path of Atlantic seaboard convoy. . . . General Lee tanks tested. . . . Marines rehearse invasion. . . . Aircraft carrier Essex joins Navy. . . . Henry Ford celebrates 79th birthday. . . . U. S. Air Force cadets in air manoeuvres.

PARAMOUNT NEWS—No. 97.—Bases for U. S. bombers being constructed somewhere in England. . . . Ship hits bridge; bridge drops on ship. . . . Supreme Court weighs pleas of saboteurs. . . . First official pictures of Dutch Harbor bombing.

PARAMOUNT NEWS—No. 98.—Mass production of Army's newest tank. . . . First woman Naval officer sworn in for voluntary emergency service. . . . U. S. S. *Essex* first aircraft carrier launched since Pearl Harbor. . . . Henry Ford celebrates 79th birthday. . . . Mayor LaGuardia opens Harlem's "lending library" for toys.

RKO PATHE NEWS—No. 97, Vol. 13.—First pictures of Jap attack on Dutch Harbor. . . . Airfield built in record time in England. . . . Fighting French present review. . . . Belgian refugees in England fish for war. . . . New class at West Point largest. . . . Japs bomb Port Moresby ships.

RKO PATHE NEWS—No. 98, Vol. 13.—New aircraft carrier launched. . . . Henry Ford has 79th birthday. M-four tanks get Army tryout. . . . U. S. trains Air Force gunners. . . . Miss McAfee heads "Waves," newly formed Women's Naval Reserve Corps. . . . Convoy planes bomb subs.

UNIVERSAL NEWSREEL—No. 106, Vol. 15.—Port Moresby bombed again. . . . First films from Dutch Harbor. . . . 30,000 letters on 20 rolls of film. . . . Fighting France carries on.

UNIVERSAL NEWSREEL—No. 107, Vol. 15.—Nazi spies await fate. . . . New tanks get workout. . . . Chicago hotels taken over by Army for duration. . . . Another carrier launched. . . . First Navy "Wave" shown in. . . Navy hunts Axis subs. . . . Henry Ford greeted on 79th birthday.

National Decency Legion Classifies 10 Pictures

Of 10 pictures classified by the National Legion of Decency in its listing for the current week, seven were approved for general patronage, two were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Battle Cry of China," "Blondie for Victory," "Eenemy Agents Meet Ellery Queen," "Fangs of the Wild," "The Pride of the Yankees," "Little Tokyo, U. S. A.," "War Against Mrs. Hadley," Class A-2, Unobjectionable for Adults: "Hi! Neighbor," "Rubber Racketeers." Class B, Objectionable in Part: "One Thrilling Night."

Mary Loos with Stromberg

Hunt Stromberg has engaged Mary Anita Loos as an editorial assistant. Miss Loos is the granddaughter of R. Beers Loos, scenarist for the silent films, and the niece of Anita Loos, author.

Reopens Seattle Theatre

J. Knute reopened the Royal theatre, remodeled suburban film house at Seattle, on July 30. Mr. Knute is a former partner in the Motor-In, drive-in between Seattle and Tacoma.

Armed Forces calling More Film Men

The armed forces of the United States continue to call men from all branches of the motion picture industry, to serve their country in the Army, Navy, Marines, Air Forces or Coast Guard.

The RKO Radio studio now reports 94 employees in the service, while National Theatre Supply has about 30 in service, including four captains, five lieutenants, two non-commissioned officers and an Aviation Cadet.

At the RKO Radio studio recently called were: Nate Slott, assistant director, Coast Guard; James Hall, studio driver, Army; Glenn Miller, electrical department, Army; Sam Waxman, physical instructor, Army.

National Theatre Supply men, all in the Army, include: H. T. Gooding, S. C. Kendall, V. D. Hobbs, M. T. Brown, E. H. Allbright, S. E. Songer, H. L. McCracken, C. W. Gano, R. P. Rosser, Jr., W. B. Estes, Stanley Partridge, R. A. Flaim, John Ward, J. R. Kesselman, H. D. Epting, H. L. Chafin, W. C. Hutt, D. F. Killmer, W. B. Hardin, R. C. Green, M. J. Koneman, J. C. Grizzello, M. V. Gelders, J. B. Stone, R. B. Hale, W. R. Harpster, E. B Conklin, E. M. Brown, E. Yates.

Others now in the service include: Fred Trebilcock, manager of Shea's theatre, Toronto, RCAF; Ralph Hayden, accountant, Paramount branch in Des Moines, and A. O. Elder, booker there, both Army; Herbert Pivnick, Loew's Poli theatre, Hartford, Marines; Robert T. Barton, MPTO of Virginia counsel, Richmond, Air Force; Alex Ravdin, former manager of the Capitol, Richmond, Army; Kenneth Peterson, doorman at the Westhampton theatre, Richmond, Navy; Harold L. Richman, manager of the Avenue theatre, Pittsburgh, Army; B. H. Pfotenhauer, manager of the State, Oklahoma City, Navy; Floyd Stawls, manager of the Carillon, Richmond, Army; Irwin Karches, manager of the Congress, St. Louis, Army; Robert E. Meade, projectionist, E. M. Loew theatre, Hartford, Conn., Air Force; Paul Kerrigan, owner of several houses in Philadelphia suburbs, Air Force; Donald Andreotta, assistant manager of the Webster, Hartford, Conn., Army.

Michael DeMatty, Lyric, New Haven; Army; Harold Brown, manager of the Windsor theatre, Windsor, Conn., Army; V. L. Watkins, manager of the Manos theatre, Uniontown, Pa., Army; John Cerrone, Warners' Plaza, Philadelphia, Army; John Kane, manager of Warners' Ritz, York, Pa.; Fred Emhardt, Warners' Ardmore in Ardmore, Pa., Army; John Keating, Paramount exchange booking department, Cincinnati, and Cecil Cunningham, of the same exchange, both Army.

Kaplowitz and Cohen Are Now in Army

Emanuel Cohen, one-time production head of Paramount, is on active duty at Governor's Island, New York, with the rank of major.

Harry Kaplowitz, assistant to Sam E. Morris at Warner Bros., is now in the Army.

Last week, Hal Roach was inducted as a major in the U. S. Signal Corps at Fort MacArthur on the West Coast. He will be stationed at the Signal Corps Center, Astoria, Long Island. Employes at his studio tendered him a farewell dinner and presented him with a platinum wrist watch.

Wilkes-Barre Houses Close

The Strand and Irving theatres, Wilkes-Barre, Pa., have closed for the summer.

30 DAYS HATH SEPTEMBER



"SALUTE TO OUR HEROES" A BOND FOR EVERY MOTHER'S SON IN SERVICE

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City (Room 408), in cooperation with the Treasury Department, War Savings Staff.

Thirty fighting days in September for our industry to fulfill the obligation that our Government has assigned us. We *can* make history and we *will*. A BILLION-DOLLAR MONTH is our goal! Not just one stunt or two, but something for every day! Not just showmanship, but showmanship that sells bonds! Have you read the Campaign Book? Below are suggestions to help plan your own September. For the land we love, FIGHT!

1. OPENING NIGHT "Salute to our Heroes." Stop show 4 minutes. (Write for special bulletin on "Opening Night Salute.")
2. Unveil "Buy A Bond To Honor Every Mother's Son In Service" booth
3. $1,000 (Bond) Per Plate Breakfast to hop Sales
4. Service Men's Photo Gallery in Lobby
5. Hero Rally in City Square
6. Big Stunt with Department Stores
7. Bond Rally in Churches
8. Luncheon to bond-booth salesladies
9. Free Ticket To Every Bond Buyer Today
10. Erect sale indicator in square
11. Labor Day Rallies; cooperate with labor
12. War Mothers' Night
13. Dedicate city service flag
14. Tie up all radio stations
15. Launch third week with city-wide half-holiday
16. Every newspaper ad carries bond drive copy
17. War Wives and Sweethearts Nights
18. Honor Departing Selectees—Parade
19. Bond Banks-on-wheels touring city
20. Buy Bond To Honor Boys on Warship named for your City or State
21. War Stamp Matinees
22. Dedicate Victory House in square
23. Another War Mothers' Night (*weekly*)
24. Tie up stores for a day to give away your postal cards to bond buyers
25. American Legion Day . . . parades . . . mass meetings
26. Factory Day–payroll allotment promotion
27. Bonds For Immediate Delivery—promote issuing agent theatres
28. Only $ ..... to go to hit quota
29. Last Stand Battle for Quota
30. Great final rally—uniting all groups and whole city . . . torchlight parade . . . rallies all over town . . . quota . . . Victory

FIGHT! It's our Industry's SECOND FRONT!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—A fair picture. However, very poor at the box office. It might be that Marlene Dietrich kept people away. Running time, 91 minutes. —Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

INVADERS, THE: Leslie Howard, Laurence Olivier, Raymond Massey—Not as good as Columbia led us to believe. Will do pretty fair business. Running time, 104 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—A real good picture with lots of laughs and action. Play it. Running time, 86 minutes.—Harland Rankin, Centre Theatre, Chatham, Ont.

Metro-Goldwyn-Mayer

COURTSHIP OF ANDY HARDY, THE: Mickey Rooncy, Lewis Stone—Glad to see Judge Hardy take a little of the glamour off the liquor business with his one scene. Far too many pictures tend to popularize drink. Returns satisfactory. Running time, 93 minutes.—Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

KATHLEEN: Shirley Temple, Lorraine Day—Ran this at the airport and it was a terrible flop with the all-man audience, but in the regular theatre it drew well and had many favorable comments, so Shirley is still good box office. Running time, 85 minutes.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Rural small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Here is a grand picture with box office dynamite. The direction was perfect because the dramatic highlights hit the people between the eyes. The finale had them wringing their handkerchiefs. A radio dramatist came in to see that finale no less than five times. Business exceptional for the hot weather. Running time, 133 minutes.—Stanley Lambert, Venetiian Theatre, Racine, Wis. General patronage.

NAZI AGENT: Conrad Veidt, Ann Ayars—Another spy picture in the present cycle. If you don't show it you haven't missed anything. Running time, 82 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NAZI AGENT: Conrad Veidt—No draw. Those that came in seemed disappointed. Running time, 82 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill.

RIO RITA: Abbott & Costello, Kathryn Grayson, John Carroll—Wheeler and Woolsey's old standby back again. Not on the elaborate scale that the first one was, but with the two zanies it is still good for a lot of laughs. Miss Grayson, we all know, has a good voice, but for a solo she sang the "Shadow Son" from "Lenore," which to the audience was just so much voice exercise, except for perhaps the three per cent who know the classics. She trills and reaches the high register, but what does that mean, if the audiene doesn't get the sense of it With a slapstick comedy, it had no place in the picture. Running time, 91 minutes.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—This was a contest picture from MGM and we sure went to town on it. Plenty of outside advertising plus radio plugs put this one over big. Surpassed my average receipts by over 30 per cent. Play this one up and cash in. Running time, 95 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—The title evidently intrigued them, the ensembles in it were very good and Powell did one sensational dance number, but if Skelton and Lahr are comedians, I wonder why my audiences were so apathetic to their efforts. Running time, 95 minutes.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

TORTILLA FLAT: Spencer Tracy, Hedy LaMarr, John Garfield—A very good picture in which Frank Morgan steals the picture by a good margin. This is not to the discredit of the balance of the cast; but his role had some of the mystic in it that was very effective. It did satisfactory business, but it deserves standout business, which it did not get. Each month more of the young men are leaving and that is affecting business to some extent. Running time, 105 minutes.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—Well, we were just a little surprised as we had been led to believe this was terrible. It didn't have much but it was just about what one would expect from Norma Shearer. We do not yet see why producers continue to put Melvyn Douglas in romantic leads. Running time, 94 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WE WERE DANCING: Melvyn Douglas, Norma Shearer—I debated for a while whether to play this or not; then found myself advertising it. Some like it fairly well; some thought it was punk, but the best crowd since college closed came out for it. Personally, I thought it fair with a few laughs near the end. The cast must have done the drawing. Running time, 94 minutes.—W. Varick Nevins III, Alfred Co-op., Alfred, N. Y. Small college patronage.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—Not much to it. Poor acting and story, but beautiful color, and its drawing power surprised us. Business good. Running time, 77 minutes.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Rural patronage.

BAHAMA PASSAGE: Madeleine Carroll, Sterling Hayden—Too much hate and unhappiness. Not a chuckle in 80 minutes. Got by, being doubled with a Roy Rogers' western. Running time, 80 minutes. —Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—Excellent picture. Good business. Running time, 93 minutes.—Sammie Jackson, Jackson Theatre. Flomaton, Ala.

FLEET'S IN, THE: Dorothy Lamour, William Holden—Here's the best musical ever made by Paramount. Producer and director showed plenty of foresight ringing in sveral stage acts that are sure fire comedy. Betty Hutton will soon be Hollywood's top comedienne. She vibrates through the whole picture. Bracken is great. Holden is great. Gil Lamb is terrific. Cass Dailey slays them. Lorraine and Rogna had them in stitches. Sorry, but Lamour seemed to slow up the action to a walk. Business big. Running time, 93 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—One time the movie fans got more than they expected; the vaudeville acts were blended in very well—tops in entertainment. Running time, 93 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—Good picture, but did not draw much business. Running time, 75 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—My kind of a picture—plenty of plot, comedy, suspense. Running time, 77 minutes.—Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

MR. BUG GOES TO TOWN: Fleischer feature cartoon—If you have not already been stuck with this one, lay off it, or you will fall flat. Running time, 78 minutes.—Theodore Mikolowsky, Rex Theatre, Masontown, Pa. General patronage.

MR. BUG GOES TO TOWN: Fleischer feature cartoon—Folks gave the kids their admission and sent them, but stayed away themselves. Feature O.K., though your sympathy was with the bugs. Running time, 78 minutes.—Mrs. L. S. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

NIGHT OF JANUARY 16: Robert Preston, Ellen Drew—You will lose nothing by cancelling it if you can. Running time, 80 minutes.—Theodore Mikolowsky, Rex Theatre, Masontown, Pa. General patronage.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—Good action drama, not too strong, but served as entertainment for our giveaway patronage. Running time, 76 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town.

REMARKABLE ANDREW, THE: William Holden, Ellen Drew—A "prestige" picture, I guess, but it played to poorest crowd in months and then they went away feeling like it was wasted time—that's not the kind of prestige a theatre wants to build. Running time, 80 minutes.—Mrs. L. E. Spraker, Star Theatre, Stayton, Ore. Small town patronage.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—A Class "A" production if there ever was one, dialogue, settings, direction, photography and sound, all almost perfect. Running time, 93 minutes.—P. R. Maison, Crystal Theatre, Flarareau, S. D. General patronage.

TRUE TO THE ARMY: Allan Jones, Judy Canova, Ann Miller—This picture is only fair, but it did excellent business, way above average. Personally I did not like it, but I like the kind of business it did. Running time, 76 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

BASHFUL BACHELOR: Lum and Abner—Silly but brought in many who seldom come. Returns satisfactory. Running time, 70 minutes.—Mrs. Le. E. Spraker, Star Theatre, Stayton, Ore. Small town and rural patronage.

LITTLE FOXES: Bette Davis, Teresa Wright—Did not draw.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MAYOR OF 44TH STREET: George Murphy, Anne Shirley—Good picture and good business. Running time, 86 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SYNCOPATION: Adolph Menjou, Bonita Granville, Jackie Cooper—Played Saturday through Tuesday to very nice gross—picture well done. The all star band gave out some very nice numbers which were enjoyed very much. In all, a swell show. Running time, 88 minutes.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

Republic

CALLING ALL MARINES: Don Barry—Pretty fair action picture. Some of the children said they had seen part of this picture in a "Dick Tracy" serial. I wonder? Running time, 65 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

DEVIL PAYS OFF, THE: Margaret Tallichet, William Wright—Played this on bargain night. Very good program picture. William Wright good. Running time, 70 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

MOUNTAIN MOONLIGHT: Weaver Brothers—A

(*Continued on page 52*)

"hard to beat"

"Will you please send us 4 (four) additional sets of booking sheets. We do not need any availability sheets at the present time, but will probably write for these at some future date. Please bill the Bellflower Theatre Co., Drawer B, Bellflower, California.

"May we state that your service, the PRODUCT DIGEST, has been invaluable to us in that it is a reference guide that is hard to beat. We can unqualifiedly recommend the Motion Picture Herald to anyone interested in the theatre business."

John L. Funk,
Bellflower Theatre Co.,
Bellflower,
California

MOTION PICTURE HERALD

(*Continued from page* 50)

dandy weekend picture. Did outstanding business. —Harland Rankin, Plaza Theatre, Tilbury, Ont.

SHEPHERD OF THE OZARKS: Weaver Brothers, Elviry—O.K., but not as good as these stars used to make. Running time, 70 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SLEEPYTIME GAL: Judy Canova—Just a lot of nonsense. Running time, 82 minutes.—Theodore Mikolowsky, Rex Theatre, Masontown, Pa.

YOKEL BOY: Albert Dekker, Joan Davis—Just what the name implies, an entertainment for yokels. We thought it very ordinary. Running time. 69 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb.

Twentieth Century-Fox

LONE STAR RANGER: John Kimbrough, Sheila Ryan—See review on "Joe Smith, American" from Metro. The only thing I can say about this is it was written by Zane Grey, and the supporting cast was very good, but as far as I am concerned, 20th Century-Fox can leave John Kimbrough's check in the office. His voice does not record, and he looks scared to death. Let's have no more. Played July 10-11.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

MOON TIDE: Jean Gabin, Ida Lupino—This picture gave fair satisfaction but has no drawing power. Running time, 94 minutes.—P. R. Maison, Crystal Theatre, Flanareau, S. D. General patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—A swell musical show in color which did a little over average business. Running time, 101 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—A dandy picture. Did nice business considering the heat we had. Running time, 86 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TEN GENTLEMEN FROM WEST POINT: Maureen O'Hara, George Montgomery—A fair production. Four-fifths of the picture showed night scenes which made it one of the darkest pictures we have ever shown, which for me greatly detracts from its interest. Drew only fair and pleased the same. Running time, 103 minutes.—P. R. Maison Crystal Theatre, Flanareau, S. D. General patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara—We are not doing much business as a result of people leaving here to work in defense industries. However, this is an excellent picture, both from a standpoint of production and entertainment. Running time, 87 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara, Randolph Scott—A really fine picture in beautiful color which pleased. Good business. Running time, 66 minutes. Played July 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHISPERING GHOSTS: Milton Berle, Brenda Joyce—Good picture and good business. It pleased all on Family Night. Running time, 75 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHO IS HOPE SCHUYLER?: Sheila Ryan, Joseph Allen, Jr.—A good detective picture for a double bill. Everybody liked it. Running time, 57 minutes.—Harland Rankin, Centre Theatre, Chatham, Ont.

United Artists

CORSICAN BROTHERS, THE: Douglas Fairbanks, Jr., Ruth Warrick—A real fine picture. It did business all right. Heat bad. Running time, 110 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

DUDES ARE PRETTY PEOPLE: Marjorie Woodworth, Jimmy Rogers—Skip it. No good anywhere you put it. Save your playing time and you won't have an audience that gave a sigh of relief when it ended. We could use some good reissues so that we would not have to fill bookings with such as the above. Running time, 46 minutes.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

MISS POLLY: Zasu Pitts, Slim Summerville—Poorest title of all the Streamliners but about the best entertainment. Not a bad little picture at all.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

SHANGHAI GESTURE: Gene Tierney, Victor Mature—This is the world's worst, if kicks mean anything. More patrons panned this than any picture I have run in 17 years! Set a new high for me on walkouts. I noticed a few fairly good reports on this —There must be a great difference in people within our borders!—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

SUNDOWN: Gene Tierney, Bruce Cabot—The kind of a show you have to call a good picture, but at the same time one that doesn't really please a whole lot. Lacks comedy and the ruthless slaying of large numbers of persons doesn't really add up to entertainment. This one drew a lot of good comments in these columns. I must be different.—L. V. Bergtold, Westby Theatre, Westby, Wis. Small town patronage.

TWIN BEDS: George Brent, Joan Bennett, Mischa Auer—If it's comedy you want, here it is—so much, you grow tired laughing.—Running time, 84 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill.

Universal

LEATHER PUSHERS, THE: Richard Arlen, Andy Devine—Nice action picture for double bill, business fair. Awful heat wave. Running time, 64 minutes.—Harland Rankin, Centre Theatre, Chatham, Ont.

PARIS CALLING: Randolph Scott, Elisabeth Bergner—A real picture, if you can get them in. No draw, business poor. Running time, 96 minutes.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Rural patronage.

PRIVATE BUCKAROO: Andrews Sisters, Dick Foran—Played on Saturday, Sunday, Monday and Tuesday to good business considering stiff opposition such as carnival and night rodeo. Andrews Sisters as usual are great, with numerous snappy numbers. Running time, 68 minutes.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

SABOTEUR: Robert Cummings, Priscilla Lane—I am inclined to believe that the public is tired of propaganda pictures, at least the poor business done by this picture would indicate that. Running time, 108 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

UNSEEN ENEMY: Andy Devine, Leo Carrillo—Only fair. I thought this series was sold as starring Dick Foran, Leo Carrillo and Andy Devine. I didn't see anything of Foran in this! Running time, 61 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Warner Brothers

BIG SHOT, THE: Humphrey Bogart, Irene Manning—This is a swell show which we should have run over the weekend instead of mid-week. Bogart never misses for us—Irene Manning did very nice work in this. Running time, 80 minutes.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—Pretty fair program picture that drew good patronage. Plenty of laughs. Running time, 72 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

IN THIS OUR LIFE: Bette Davis, Olivia de Havilland, George Brent—Here's drama that will pull the fans in from all over. The cast is big and the women will pull the men in for you whether they like it or not. Sold Bette Davis as a hard-boiled witch in the newspaper ads with a teaser advance campaign and the business was very big. Running time, 97 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

IN THIS OUR LIFE: Bette Davis, Olivia deHavilland, Geogre Brent—Very good drama well produced and holds attention all the way. What a trouper this little Miss deHavilland lady is. She most always is the under dog, playing second fiddle as it were, but she makes any part a solo. She is a tough baby to shade in any picture, and that is acting. Running time, 97 minutes.—A. E. Hancock, Columbia Theatre, Columbia, Ind. General patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—This one pulled the crowds in over the holiday. In spite of hot weather (we have no cooling plant) business was much better than last year at the same period. Sheridan still is a big draw, and Reagan has tripled his popularity since "Kings Row." Whorf plays an unsympathetic part and it's hard to figure whether the fans like his acting or not. Comments about him were non-committal. Running time, 90 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Another "They Ride at Night." Will please any audience that wants action—a natural for us. Running time, 90 minutes—H. Goldson, Plaza Theatre, Chicago, Ill.

KINGS ROW: Ann Sheridan, Robert Cummings, Ronald Reagan—Here is the dramatic triumph of the year. Plenty of repeats to see this one. Business was very big and the picture was held over in our other house for an additional three days. Running time, 130 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Haviland—Here is a scream that had all the "donkeys" in town braying. Cast is great. De Haviland always turns in a good performance and Fonda is perfect for this part. Jack Carson deserves bigger and better parts. He's a natural. Running time, 101 minutes.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

MANPOWER: George Raft, Edward G. Robinson, Marlene Dietrich—Real picture, action, comedy, drama. Pleased the few who turned out to see it and we had an excellent print. Running time, 105 minutes.—W. R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Canada. Rural small town patronage.

THIS WAS PARIS: Ben Lyon, Ann Dvorak—Our people do not care for English pictures and besides there is not much to it. Running time, 77 minutes.—Theodore Mikolowsky, Rex Theatre, Masontown, Pa. General patronage.

STEEL AGAINST THE SKY: Lloyd Nolan, Alexis Smith—So many bad reports on this that I was afraid to run it. This is a good picture and was well received by all that saw it. It is nothing big, but has a lot of action with a little comedy tossed in that makes a good show. Played July 7-8.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Small town patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis

(*Continued on opposite page*)

CORRECTION

TALES of MANHATTAN

will be trade shown at the 20th Century-Fox Branch Office, 200 So. Liberty Street, New Orleans, La., Wednesday, August 12th at 2:30 P. M., instead of *Orchestra Wives* as erroneously announced.

ORCHESTRA WIVES

will be trade shown in New Orleans on Monday, August 10th at 2:30 P. M.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

(Continued from opposite page)

Morgan, Jack Carson—Played this on Saturday, Sunday, Monday and Tuesday to very satisfactory business. Story and acting throughout are excellent. Give us more pictures as good as this one. Running time, 83 minutes.—H. W. Knutson, State Theatre, Livingston, Mont. General patronage.

Short Features

Columbia

NEW YORK'S FINEST: Panoramics—Good subject. Running time, 10 minutes.——Paul McBride, Avalon Theatre, Fillmore, Utah.

Metro-Goldwyn-Mayer

DOG TROUBLE: Technicolor cartoon—This color cartoon is as lively and funny as anyone can want. Tom and Jerry meet up with a bulldog and get together to take care of him. The audience really let go and laughed plenty. So did I. Running time, 9 minutes.——W. Varick Nevins, Ill., Alfred Co-op., Alfred, N. Y.

FLAG OF MERCY: Passing Parade—Another top-notch Passing Parade short. Running time, 10 minutes.——W. R. Pyle, Dreamland, Rockglen, Saskatchewan, Canada.

THE FLYNG BEAR: Cartoon—better than average. Running time, 9 minutes.——Paul McBride, Avalon Theatre, Fillmore, Utah.

GOIN' FISHIN': Our Gang Comedy—They aren't improving with age. Running time, 11 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah.

LITTLE GRAVEL VOICE: Good color cartoon. Running time, 9 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SURPRISED PARTY: Our Gang Comedy—Average Our Gang comedy. Running time, 11 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WEDDING WORRIES: Our Gang Comedies—Pretty good for Our Gang, which is not saying much. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill worker patronage.

WHAT ABOUT DADDY? Pete Smith Specialty—This Pete Smith got more laughs than any short we have run in some time. It is a dandy. The fellow who plays the lead should get some good comedy chances. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-op., Alfred, N. Y.

Paramount

FEETS OF STRENGTH: Popeye, the Sailor—Good. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill.

QUIZ KIDS, NO. 5: Routine stuff. Running time, 11 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

MEET THE STARS, NO. 1: Vera Vague—Silly. Just a waste of film.—Paul McBride, Avalon Theatre, Fillmore, Utah.

Universal

DOIN' THE TOWN: Ozzie Nelson and Orchestra—Just fair, nothing to brag about. Running time, 16 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah.

Victory Films

LAKE CARRIER: Victory Films—Government reel which is worth running.——E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOMEN IN DEFENSE: Victory Films—Katherine Hepburn narrates while scenes of women in industry are shown. It is well done and worth showing.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WINNING YOUR WINGS: Victory Films—This two-reeler is furnished free. Run it, as it stars Jimmy Stewart.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Brothers

BUG PARADE: Cartoon——Very good cartoon. Running time, 7 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah.

EMIL COLEMAN ORCHESTRA: Melody Master Band——Good musical reeel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROOKIE REVUE: Cartoon—Good.—Paul McBride, Avalon Theatre, Fillmore, Utah.

WACKY BLACKOUT: Looney Tune Cartoon—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE GIRL WHO STOPPED A THOUSAND SHOWS!

See for yourself why Margie has thrilled over a million men...when she turns on the heat in this tantalizing tropical romance!



Margie HART

in "Lure OF THE ISLANDS"

with

ROBERT LOWERY

"BIG BOY" WILLIAMS

GALE STORM

Produced by LINDSLEY PARSONS

Directed by JEAN YARBROUGH

Original Screenplay by EDMOND KELSO, GEORGE BRICKER, SCOTT LITTLETON

Mr. Exhibitor!



MOVIE QUIZ



is Coming Your Way!

IT'S EXCITING! ENTERTAINING! .. and it PAYS OFF! (no lottery)

The one Theatre Game that requires no "Lights Up"!

TRAILER AND PRESS BOOKS AVAILABLE

13 REELS COMPLETED... 13 IN PRODUCTION

Weekly Release—Running Time 9 Minutes

BOOK MOVIE QUIZ—SATISFY YOUR PATRONS and hear the RUSTLE of FOLDING MONEY AT YOUR BOX OFFICE

10558 CAMARILLO AVENUE...

MOVIE QUIZ

NORTH HOLLYWOOD, CALIFORNIA

TEST YOUR "I. Q." WITH "M. Q."!

WENTWORTH

N. Y. Projectionists Vote to Strike

Projectionists in New York home offices, exchanges, newsreels and laboratory projection rooms on Tuesday voted to strike because seven months of negotiation for a new contract have been unsuccessful.

Meeting at Manhattan Center the members of Local 306 authorized Herman Gelber, president, to call the walkout of approximately 300. Mr. Gelber denied that the action, if taken, will contravene the IATSE's "no strike" pledge voiced by its president, Richard Walsh. It was understood additionally that Local 306 would act only upon Mr. Walsh's approval.

The union seeks a 10 per cent salary increase to cover the alleged increased cost of living. The salary increases were agreed to by the film companies, the union said, but they asked changes in the contract which were rejected by the local. One disputed point was the provision that projectionists deprived of work by the closing of a booth be given employment elsewhere by the company.

Bowles Takes Over New Fox West Coast Post

Arch M. Bowles and Mrs. Bowles have left San Francisco for Los Angeles where Mr. Bowles will take up his new assignment as general manager of Fox-West Coast Theatres. Until recently Mr. Bowles was northern California manager of the circuit. He came to San Francisco first as manager of the old Equity Exchange, and in 1921 managed the T and D Circuit and the old Tivoli theatre.

In 1922 he became manager of the West Coast Theatres, remaining in charge until the circuit became Fox-West Coast Theatres, when he became northern California chief. His wife, known professionally as Peggy O'Neill, for some years has been producer of the weekly stage shows at the RKO Golden Gate theatre in San Francisco.

20th-Fox to St. Louis Circuits and Independents

The first group of five pictures in the 1942-43 schedule of Twentieth Century-Fox has been sold to two circuits and 30 independents in the St. Louis territory, Benjamin Reingold, St. Louis branch manager for the company, announced.

The circuits are the Rodgers in Southern Illinois and southeast Missouri, composed of eight houses, and the Frisina Circuit in Illinois and Missouri, consisting of 25 houses.

Named Evergreen Booker

Don Condon has been appointed booker for Evergreen State Theatres at Seattle, succeeding Jack Rosenberg. Mr. Rosenberg has enlisted in the Coast Guard. Mr. Condon was formerly assistant district manager for the Army Motion Picture Service.

Lillian Gish in Film

Lillian Gish appeared before a motion picture camera this week for the first time in 10 years. The occasion was the filming of the Lester Brown production, "The Commandos Come at Dawn" aboard a Canadian warship in a Vancouver, B. C., island inlet.

Silver Leaves 20th-Fox

Milton Silver last week completed his special assignment, on trade paper advertising, with Twentieth Century-Fox.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Showmanship from Contented Managers

NO man is ever paid what he thinks he is worth. Perhaps that is just as well; if a man were satisfied he would become complacent, and complacency in turn causes the downfall of the individual.

That's just as true of showmen as it is of any other workers. But the showman may find in these pages another voice to plead his cause; here at the Round Table sit his fellows, all trying to get a square deal for themselves and for their craft. The art of showmanship is indeed a craft and the laborer is truly worthy of his hire.

Now, it isn't just dollars and cents that will even temporarily satisfy a good man. Nor is it the type of paternalism which is common in other industries by which the employee is given so many things in lieu of actual cash-in-pocket that he becomes an ingrate if he complains. But showmen are paid off in other ways; a day off every week, a vacation with pay, and a decent living wage so that he may maintain the dignity of his position.

You self-employing showmen may laugh at these words; but you vote yourselves a living wage which is paid to you out of reserves if not earned and you arrange your business so that you may take vacations for the most part.

Many a manager is paid far less than his projectionist. We do not deprecate the skill it takes to operate the present type of motion picture projector—and do it efficiently. But surely the manager, whose responsibility is greater, whose efforts are productive of revenue, is entitled to at least an even break with his employees.

The man who comes to the theatre every day at 11:00 A.M. to do his paper work before the house opens, who stays until the closing after 11:00 o'clock at night, who writes ads and publicity copy, joins organizations, makes tieups, arranges parades, represents his employer—is worth a living wage.

Surely it's worth something to have such a man contented and happy in his work. A day off each week to spend with his family, to do just as he pleases, to forget about business, can do a lot for the morale of a man. And, after he has worked six days a week for 50 weeks of the year, surely he is entitled to two weeks of complete rest and relaxation when he may visit his family in a distant city, see his friends—in short, do just what he likes.

There's a certain brand of condensed milk which is advertised as being better because it comes from contented cows. Isn't a theatre better operated by a contented showman?

"The Quigley Awards are a great incentive to develop showmen for our industry", says Terry McDaniel, district manager for Fox West Coast. These words were uttered when Terry congratulated Ed Harris, manager of the Glendale Theatre, Glendale, Calif., on winning a Quigley Award Plaque.

Operation Successful—Patient Died

IN hospitals and medical schools it is quite possible and not at all unusual to hear the expression, "The operation was a success—the patient died". Failure in medicine is not always coupled to life or death. That's true of war, too.

But the theatres' part in the war effort—the sale of Bonds and Stamps—can be measured only in terms of the amount of War Bonds sold. It's unusual for the theatres to be able to measure the success of their salesmanship at all.

Exploitation can never be gauged in selling values. One never knows whether business might not have been just as good if the ad had been smaller, if the editor hadn't run that piece or if that window display hadn't been arranged. Of course, it is well known that showmanship and selling of pictures pays; it just can't be proven in dollars and cents. It may well be said of exploitation that the operation was successful but the patient—in this case the picture—died.

Such, however, is not the case with the War Bond and Stamp drive for September to be known as a "Salute to Our Heroes". The idea is to sell a billion worth of Bonds and Stamps through the theatres that month.

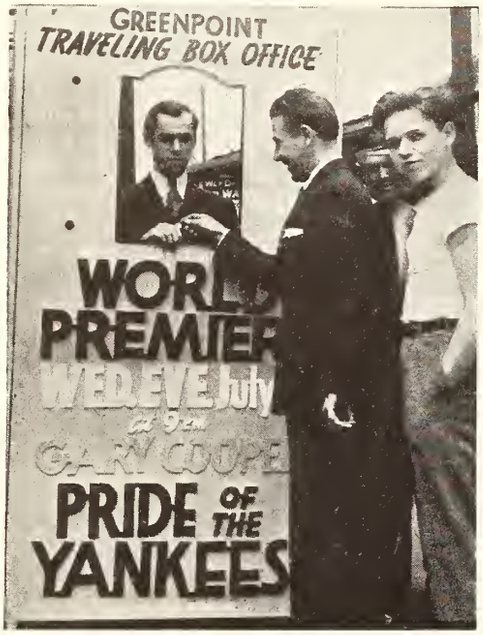
It should be regarded as a tribute to our industry that we have been selected as the agent through which the Government hopes to realize this unprecedented sum.

The Government won't be impressed by effort—it's results that will count. All the bands, parades of Army units, spellbinders, Mayors' Proclamations, newspaper publicity, window displays, lobby setpieces and trailers won't mean a thing if the report doesn't end up with "The Bijou Theatre, through these efforts, sold $..... worth of Bonds".

In other words, the operation must be a success AND the patient must live. —BOB WILE

THE UNUSUAL

Novel Exploitations Devised By Round Tablers to Entice the Public



Jack Reis, manager of the RKO Greenpoint Theatre, Brooklyn, brought the tickets to the public



By Morganti Studio

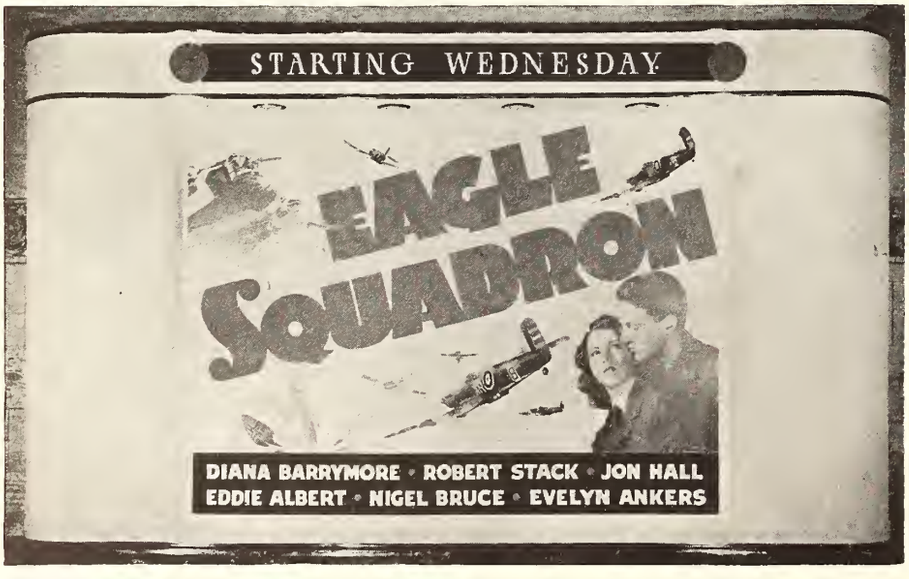
This flashy circus front was erected by Bob Kilgore at the Victory Theatre, Denver, Colo. Note that it was carried even to the staff.



Oscar Granquist, manager of the State Theatre, Rockford, Ill., lets no space go to waste. This sign is 150 feet long and 20 feet high.



Around their cutout display are the staff of the Strand Theatre, Crawfordsville, Ind. L. to r.: Guy D. Hammitt, exploitation manager; Grover Boling, assistant manager; Andrew Browning, manager.



Kenneth Collins and Leonard Tuttle of the Indiana Theatre, Indianapolis, used this lobby display which was made by House Artist James Jordan.



This pilot wheel was placed in the lobby of the Manos Theatre, Hollidaysburg, Penna., by Charles Coussoule, manager.



This clever lobby display was used by Jack Hamilton and Bud Silverman at Schine's Riviera Theatre, Rochester, N. Y.



The girls are usherettes at the Orpheum Theatre, Portland, Ore. The picture is "Take a Letter, Darling" and that's what these service men have been saying. Zollie Volchuk is manager of the house.



This display, coupled with some clever teaser novelties in color, brought plenty of attention to the attraction at the Tampa Theatre, Tampa, Fla. Mark Dupree, the manager, also reports covering the 8 by 10 stills with colored cellophane to give the effect of Technicolor stills.

F. F. Weimers, manager of the Gopher Theatre, Minneapolis, erected this colorful animated display. The lifesize blowup swayed back and forth to the tune of a record playing South Seas music.





Photo by Jay Sharp

The bathing beauty contests staged by Loew's Brooklyn and Queens Theatres ended with this grand finale on the stage of the Metropolitan. Ben Simon and assistant, Sidney Kain, at the Met tied up with a local laundry to pay all expenses, including bands, advertising and $150 in War Bonds as prizes. Eddie Dowden of Loew's publicity department was m.c.

Shorts Sell Seats, Too

by SEYMOUR MORRIS
Director of Advertising and Publicity, Schine Circuit, Gloversville, N. Y.

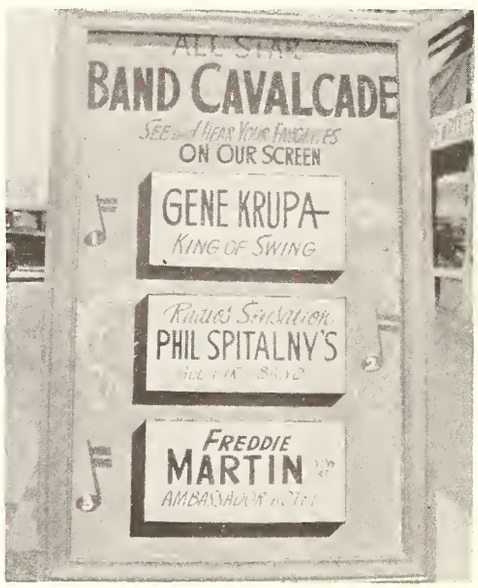
With the possibility looming that feature production will be curtailed, short subjects are commanding more attention than ever before. On these pages the Round Table brings you some recent outstanding examples of short subject showmanship together with excerpts from a talk made by Seymour Morris, director of advertising and publicity for the Schine Circuit, before recent MGM Exhibtor Forums in various cities.

Rather than criticize the producer for not making good novelty shorts, we exhibitors can be criticized if we do not take full advantage of them.

We are now experienced over the Schine Circuit. We have found that every series of short subjects has certain appeal, and it is up to us to capitalize on that potential patronage. For example: One of our theatres played a short subject, entitled "One, Two, Three—Go!" The manager went out and got a civic organization behind him and tied up a National Safety Week. The papers, police and fire department all cooperated with him. We gained considerable good will by sponsoring this civic movement. A vast amount of publicity was obtained which ordinarily could not even have been bought. In another town one of our managers had so many requests as to when we were going to show "Prophecies of Nostradamus" that he wrote in to us and asked that we book all three Nostradamus subjects so that he could advertise a special attraction and take advantage of that patronage which was waiting to see them.

Tieups Make Short Profitable

I recall the time we played the Prudence Penny Cooking short. We started out to get just a gas company and domestic appliance sponsorship. To our amazement, this worked out to be one of the best profit-making added attractions we ever had. Between the dealer and the gas company, they arranged a cooking demonstration on the stage. We gave away fifty grand prizes plus the dinners that were cooked right before the audience's eyes. We advertised that we would start our cooking school at 1:30, and gentlemen, you can believe me when I tell you that at one o'clock our theatre was filled with women. We started our cooking school, put the food on to cook, ran our short subjects, stopped the show, went back to our cooking school and gave away our prizes. This idea was so successful that within the period of a year we ran two more cooking schools, running appropriate short subjects at each school, and each of these was more successful than the previous one.



Here's how Ed Harris of the Glendale Theatre, Glendale, Calif., sold a grouping of three band reels which he played in conjunction with a regular show.

Last Father's Day, we gained a considerable amount of good publicity which we would never have received if we did not cash in on a short subject. Throughout our circuit we booked as many prints as we could get of Pete Smith's "What About Daddy" and The Quiz Kids. In most of the situations where these subjects were shown, we were able to secure full-page cooperative ads entirely paid for by the merchants and newspaper cooperation. These subjects also gave us an opportunity of getting into the merchants' windows with displays advertising our Fathers' Day programs and these windows are usually the ones which are unavailable on days that have such special value.

I point these examples out to you to show what can be done with short subjects if you treat them with feature-like exploitation, instead of considering them as fillers, like the old time vaudeville that had to have an acrobat or seal act open the show because one belonged on each program.

We screen all short subjects in the Schine Home Office. A complete analysis is made as to booking appeal and exploitation and advertising possibilities. These are the essentials of getting the most out of your short subject. The proper booking is just as necessary as the proper booking of features. Many a good short subject on the same program with a weak feature has kept the audience from leaving disgruntled. When you show a heavy feature and have a short subject of a lighter vein, one that is amusing or has good comedy, it offers relief and alleviates that saddened feeling.

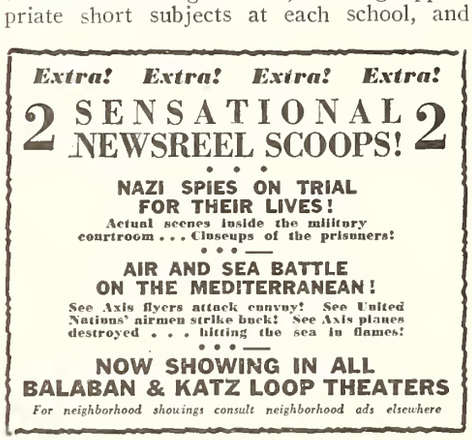
The booking of appropriate shorts on National Holidays, oft'times gives you something that you can shout about, and helps the audience to celebrate that occasion. We have found that it is not a good plan to book technicolor short subjects with technicolor features, because after patrons have sat for an hour and a half, or two hours, looking at color—a black and white subject following that offers a contrast and makes them appreciate the color that much more, whereas a technicolor subject following the technicolor feature will only detract from the value of the short. When you are playing a feature with juvenile appeal, you do not want to play a deep short subject. The kids do not appreciate them and become restless, which results in annoyance to those people who would ordinarily enjoy a subject of that kind.

Emphasizing Subject's Appeal

This emphasizes the need for analyzing the appeal of the short subject. It is essential that any short subject worth playing is worth planning. After you have found out what special appeal the short has, then you should follow up and see that you approach those people to whom the short appeals. If the subject is of a musical nature, contact your musical groups, your music schools and the music classes of your public schools. If it is of a literary nature, then your approach must be to those groups. Patriotic subjects should have the support of your patriotic organizations. Industrial shorts should be brought to the attention of your factories and industralists, and so on down the line. A letter to a music group on a musical short, a herald to the schools on an educational short, or a window display in a home appliance store on a home domestic type short will surprise you with the results that are obtained.

You can start in your theatre lobby by

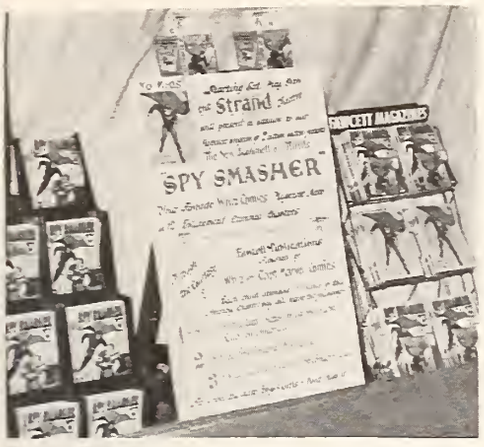
(Continued on next page)



Balaban & Katz is now emphasizing newsreel items in advertising like the above which appeared in all Chicago papers.

Attracting Golf Fans

When the short subject, "Shooting Golf", was booked into Warners' Yorktown Theatre, Elkins Park, Pa., Manager Jay King sent letters to all the golf clubs in the territory inviting the fans to visit the theatre. In addition, he had the golf clubs send personal letters to members endorsing the sport short and placed personal endorsements on the bulletin boards at the clubs.



Irving Cooper, manager of the Strand Theatre, Stamford, Conn., got a window display on "Spy Smasher" because of a tieup between Republic and the Fawcett Publications.

using one-sheets, 30x40's, 40x60's, and on various short subject series you can have a stock standee made up so that when you play one of this series all that is necessary is to put a snipe on the standee advertising the title. If the short subject is of special interest, it is always wise to have a one-frame trailer made up. This also applies to subjects which you know are well liked in your community and which have a large following. Your patrons will enjoy having this advance information, so that they can plan on seeing it. To reach the people outside your theatre, you should give ample display space in your newspaper ad. The mere line "Added Short Subjects" or "Cartoon, Comedy and Novelty," does not mean a thing, and you might just as well save the money that you spend for this extra space.

You will find most companies can furnish you mats on short subjects. If you prefer to have a stock cut made up to give you some individuality, the cost of this will be insignificant over the period of time that you can use it. We thoroughly check every theatre's ad and insist that our short subjects get prominent mention. There are many timely short subjects today that when advertised properly bring us additional business.

In speaking of shorts, we cannot lose sight of the news reels, because today, more than ever before, the public seeks to be graphically informed of what the newspapers can only give them in printed words or still art. If you will take advantage of the advance information that is given you on news reel subjects, you will find something in almost every issue that you can prominently display in your advertising.

Short subjects offer you even more than rounding out a well-balanced program. They can be built into unit shows which for the small expense involved will bring you a great deal of additional revenue. We have definitely found this out by experience during the past few months. Last Christmas we ran a Bugs Bunny Christmas Party, at which time we showed four repeat Bugs Bunny short subjects. We had games on our stage and prizes promoted from various merchants, also Christmas gift candy, etc. For the Saturday prior to Christmas, which is usually a very dull day, we enjoyed a better than average matinee gross. On Armistice Day, we ran a special matinee, at which time we showed a number of historical short subjects. This was sponsored by the schools, P.T.A.'s, and various patriotic organizations. Again, despite parades and other celebrations that were held, we enjoyed a very fine matinee business. Recently we lined up a special patriotic short program that was shown in conjunction with "I Am An American Day." The support of all civic and patriotic organizations was solicited. Cooperative ads were received. The schools again gave us their cooperation by announcing it in all the classes, and once more this type of program assisted our grosses.



Photo by Ace Hoffman Studios

This display was used in the lobby of the Capitol, Wilkes-Barre, Penna., by Manager Fred Lee. That's Lieut. John H. Seymour of the Aviation Cadet Examining Board pointing to it.

Mickey Mouse Easter Party

Every year over the entire Schine Circuit, we run a Mickey Mouse Easter Party that has become an annual event that the kids and even the adults anxiously await. We started this a few years ago and it has constantly built since its innovation. We usually arrange to show a number of appropriate cartoons and tie in one of the children's or 5 & 10 cent stores. We find that the 5 & 10-cent stores are especially happy to cooperate with us because of limited advertising budgets. We place a counter or showcase display in the lobby showing the various Easter baskets and toys that we award as prizes to the holders of the lucky tickets drawn on the stage. These prizes are all given gratis by the Schine Circuit. In addition to this, we give away several live rabbits, Easter candy, etc., all of which are also promoted. The stores usually cooperate very well for window displays because we furnish them with cut-out cartoon characters which make attractive displays for them and appeal to the kids and those interested in the merchandise they are trying to sell at that time. You, too, can build up these special shows to be equally as important if you once start them and get behind them with all of the showmanship you possess.

Throughout the year we run kiddie cartoon carnivals in almost all of our houses. We find that these shows not only bring the children, but the children also bring the adults. We have also found that by running these shows as part of our regular program, and not as a special morning show, we get a better gross. We usually open up a half hour earlier and advertise that they must be in the theatre by starting time in order to see the cartoon carnival plus our regular program.



E. J. Friedwald of the Milwaukee Theatre in the city of that name ran "Winning Your Wings" during Wisconsin Aviation Week. The city's cadets marched through the downtown section with a banner bearing the title and playdates. The picture above shows the V.F.W. as they ended a mile-long march on the opening night. The Drum and Bugle Corps is playing. Business was 50 per cent above average.

For all of these special shows we put forth a great deal of effort. Special advertising manuals are prepared by the Schine Publicity Department. Special mats are made up for the newspapers; 40 x 60's are designed and sent to each theatre, and special trailers are also forwarded to the houses running these shows. Heralds are printed and distributed to all of the schools, and we have found that we have no trouble at all in getting their support when we give them this type of program. Especially on the patriotic and historical type of program, the schools are only too glad to use this as part of their visual education.



Ed Harris, manager of the Glendale Theatre, Glendale, Calif., bills his short subjects. Take note that Ed has a double feature program, too.

War Showmanship

Below are listed the last fortnight's entrants for the Quigley War Showmanship Award. Some of them have sent in material previously, too, but only those who have submitted War Showmanship campaigns during the last two weeks are included here.

WILLIAM BRIEMANN
Ambassador, Baltimore, Md.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

KEN COLLINS
LEONARD TUTTLE
Indiana, Indianapolis, Ind.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
Loew's State, Houston, Tex.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

ROY GAMBEL
Martin, Andalusia, Ala.

WALTER HALL
Majestic, Johnstown, Pa.

ED HARRIS
Glendale, Glendale, Calif.

E. C. HOFFMAN
Hollywood, Buchanan, Mich.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

BUD KORNBLITE
Capitol, Waverly, N. Y.

TOM MAINE
Jefferson, Lafayette, Ala.

ED MAY
Russell, Maysville, Ky.

JOSEPH D. NEVISON
Bromley, Philadelphia, Pa.

F. K. O'KELLY
Strand, Cumberland, Md.

BARNES PERDUE
Parsons, Parsons, Kan.

JOHN SMOZANEK
Strand and Lyric, Summit, N. J.

LLOYD D. THAYER
California, Santa Barbara, Calif.

Rabb Promotes Band to Aid War Bond Sale

Recently conducted by George L. Rabb at the Suffolk Theatre, in Holyoke, Mass., was a Stamp and Bond Rally, which included the presence of the crack 45-piece Westover Field Band. The cooperation of the Mayor was enlisted and given, the police department being instructed to aid Rabb in every way possible.

The local newspaper gave plenty of publicity to the event, Station WHYN giving several announcements on their news broadcasts. The USO helped to spread the word around and a huge flat truck with a public address system was promoted and stationed out front for use of the speakers. Cooperation from the Postmaster was one hundred per cent, Rabb reporting that the gentleman and his staff personally handled the sales and tabulated them so that the theatreman could announce the figures to the crowds at intervals.

The parade started from the USO building, winding through the main streets and finishing at the theatre. Band numbers, interspersed with speeches by prominent localites, were followed by Boy and Girl Scouts circulating among the people selling stamps. A month's pass was offered to each purchaser of a thousand dollar bond.

Buying a Stamp Gave Right To Vote in Truitt's Contest

Girls between the ages of 16 and 25 were invited to have the opportunity to help Uncle Sam raise money as part of Horace Truitt's contest to select a fleet sponsor in connection with the opening of "Sweetheart of the Fleet" at the L&J Georgia Theatre, in Athens, Ga.

The purchase of a ten cent war stamp from the booth located in the lobby of the theatre entitled the purchaser to a vote for his favorite among the contestants. The girls entering the contest were on the stage two nights in succession, enabling folks to see whom they were voting for. Cooperating merchants came through with prizes for the winner and runners up and Truitt was assured of another full house by having the winners on his stage a few nights after the contest closed.

Truitt reports that the only cost to him in putting over the stunt was six-fifty for a trailer and a dollar for cardboard and show card colors. The local five and dime devoted their entire window to a display of of the prizes and other information on the contest. The stamp booth in the lobby was manned by the American Legion Auxiliary and the newspapers came through with stories and art work.



Photo by Norman Van Pelt

Stamp and bond sales in four San Diego Theatres—the New Spreckles, Broadway, Cabrillo, and Tower Theatres—were boosted to $97,000 in May and June through sustained ballyhoo. This replica of an army tank was constructed by Lou Metzger.

Gen. MacArthur Victory Club Entices Kids

The opening gun of the "General MacArthur Victory Club" as put on by Joe Nevison at the Warner Bromley, in Philadelphia was directed toward school children. Full cooperation of the public schools was secured, a tieup up with Station WIP and the personal appearance of Uncle Wip, juvenile favorite daily on the station. Children were admitted free upon the purchase of a War Stamp and the presentation of a signed application pledge.

The special show included the film "God's County and the Man," plus cartoons, etc., promoted gratis for the four p.m. after school matinee. Heralds announcing the matinee were circulated in each classroom, carrying the names of the cooperating merchants paying for the activities of the Club, and including application for membership. These were signed by each child and countersigned by parents, who became honorary members of the Club. The latter feature carried the herald into the home and gave merchant names a further break.

Nevison received permission of principals to appear at their assemblies to speak to the children about the Stamp Matinee and Club. The local papers carried stories and another highlight of the campaign was a parade for two schools led by safety patrols carrying banners "We Buy Stamps. On Our Way to see," etc. To attract the kids, Uncle Wip was on hand in the lobby to personally autograph each War Stamp book.

Runs Rubber Salvage Show

To secure the aid of all children in Waterville, Maine, in salvaging every possible scrap of rubber, J. K. O'Donnell at the Haines Theatre, recently held a "Rubber Salvage Show." The show included a specially selected feature, a comedy, cartoon and newsreel, the admission being rubber.

Smith Runs Benefit Show

Ira Smith at the Breeze Theatre, in Beaufort, S. C., a veteran of World War 1 and a Legionnaire, recently held a benefit show in the interest of the sale of Stamps and Bonds. The Legion cooperated by sending a committee of ladies to assist at the matinee and the men at night. The entire program consisted of patriotic shorts with one in which Kate Smith sang "God Bless America" to top it off.

Samartano Sells "Gardenia Jones"

Three column art work and stories were landed in the *Meriden Record* as part of Joe Samartano's tieup for "Mr. Gardenia Jones" at the Palace, Meriden, Conn. Members of the local USO campaign committee, engaged in a drive for funds, were invited as special guests of the management to a special screening of the picture. The picture run in the paper was a shot of the group in the theatre watching the screen.

Aldritt's "Office" in Lobby Helps "Take a Letter, Darling"



Aldritt's Lobby Display

One of the highlights of Don Aldritt's "Take a Letter, Darling" campaign put on at the Fox Watson Theatre, in Salina, Kansas, included the cooperation of the local transportation company which permitted the tacking of one sheet on the backs of all city buses, in addition to the defense buses carrying workers to the nearby army camp. Aldritt also got out a pocket-prevue herald which was put out in all downtown offices and placed before the 6,000 workers in the camp.

Highly effective was the lobby display created by Don and used seven days in advance of his opening consisting of a completely furnished office with cutouts of Rosalind Russell and Walter Pigeon. Newspaper teaser ads were started a week before playdates, publicity landed in the dailies with story and mat and three spot announcements were used on Station KSAL for two days in advance.

Stoltz's Record Tieup Sells "Syncopation"

Through a tieup with a local music shop, Arnold Stoltz for his date on "Syncopation" at the Avon Theatre, in Utica promoted imprinted bags which were used in connection with all record sales. The lower portion of the bag was devoted to a cut of Bonita Granville together with thumbnail cuts of the members of the All-American Dance Band. The upper portion carried a list of hit tunes together with copy: "See and hear all these recording stars in one great show."

Ingenious Idea Aids "My Gal Sal"

As a novelty stunt prior to the opening of "My Gal Sal" at the Riviera Theatre, in Rochester, Bud Silverman and Jack Hamilton arranged for two ushers to carry a large basket to the stage which apparently was filled with flowers and to say: "This is a special delivery for the manager." Hamilton then looked into the basket when out stepped a six-year-old little girl who handed him a card which he read out loud, reminding him to see the film. The child was interviewed, after which she sang and danced to the tune of "My Gal Sal."

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FOOTLIGHT SERENADE (Twentieth Century-Fox): Since this is a musical with Betty Grable in the leading role, it can be sold in the same way as this type of picture has been sold in the past. There are five songs which provide opportunity for music stores cooperation through window and counterdisplays. Band leaders, radio stations, hotels and night clubs can be solicited to play these numbers with appropriate credit to the picture. There is a contest suggested in which illustrations from the picture are employed, together with a question which can be answered by using the title of one of the five songs. This can be made easy or difficult by slight variations; it is adaptable to programs, to newspapers and to throwaways. Miss Grable has frequently been associated with leg art or what is colloquially known as "cheesecake". A lifesize blowup of her in dancing costume installed in the lobby would offer the basis for comparison with some of the local damsels, with a suitable reward to any who approached Miss Grable's dimensions to any degree. There's a new dance in the picture—the "shadow dance" which is similar to shadow-boxing. The director of a local dancing school might be prevailed upon to sponsor, through the newspaper, a course in this type of dancing. The title suggests possibility of arranging a cooperative promotion with a local shoe store. There's a boxing duel between the leading men in the picture —John Payne and Victor Mature. It might be feasible to obtain some mention of this on the sports pages. To bring out the men, you might also enlist the services of a local boxer or sparring partner in the lobby punching a bag—appropriate copy would be posted thereabouts, of course.

CALLING DR. GILLESPIE (MGM): Lionel Barrymore has the title role and the same name he always had in the Kildare films. One idea for selling the title would be to print pictures of various characters in the picture using the telephone. Prizes could be offered to the best answers to the question of what they would say to Dr. Gillespie. There's a special trailer to be used in advance of the regular trailer which asks if Dr. Gillespie is in the house; an answering voice says that he is not but will be soon. Over the radio, voice could inject "Calling Dr. Gillespie, call the Strand Theatre". Have bellhops in every hotel paging Dr. Gillespie. Promote gifts for the first baby born during your engagement of the picture.

Crew's Teaser Ads Sell "Take a Letter Darling"

To put over his engagement of "Take a Letter, Darling" at the Strand Theatre, in Waterloo, Ia., Maurice Crew ran a series of one-inch ads on the classified ad page for four consecutive days ahead of the opening, each of which was sized by "Roz." In gag fashion the ads were written in such fashion: "Do you want a man for a private secretary, girls? If you do, read this column Sunday. Confidentially Yours." The last and fifth ad carried the title of the picture, cast and playdates.

Cornell Congratulates Folks On "West Point" Opening

Selling his engagement of "Ten Gentlemen From West Point" as the "sectional premiere," first Northern New York showing, Clayton Cornell, at the State Theatre. in Tupper Lake, constructed a special 40 by 60 blowup congratulating the people and the village of Tupper Lake on being chosen as a typical American community and for an early showing of this great picture. The premiere angle was also stressed in his newspaper ads, as it was in his trailers.

Newspaper coverage included an essay contest on the subject "What I Think West Point Has Meant to This Country." Readers were landed in the papers in advance and Cornell's program also stressed the premiere.

Moyer Holds Show For Kiwanis Club

Charles Moyer, manager of Warners' State Theatre, Hanover, Pa., built much good will when he turned over $500, proceeds of a silver offering, to the Hanover Kiwanis Club, the result of two free band concerts held at the theatre on Sunday nights, when the house is normally closed. The band concerts were for the benefit of underprivileged children.

A-Mike Vogel in New Post

A-Mike Vogel, former editor of the Managers Round Table, has been appointed director of publicity and special promotion for Station WHN, New York, it was announced this week by Station Director Herbert L. Pettey. He succeeds Al Simon, who resigned to join the Treasury Department to promote the sale of War Stamps and Bonds by radio.

PERSONALITIES

Visitors to Round Table; Sketches of Some New Members

From Bill Boy to Relief Janitor To Artist to Manager for Adams

In the hotel, it's a bellboy; in the theatre, it's a bill boy. And in the bill boy spot in theatre is where Elmer Adams started in 1928. The exact location was the Lindsey Theatres in Lubbock, Texas, Elmer was only 15 years old then. He was born in Dallas but the folks moved to Lubbock when he was quite young. He climbed the ladder the hard way, rising from bill boy to relief janitor, to usher, doorman and then to a post he describes as "artist's stooge." Then he became house manager and artist as well as working in the booth and acting as general handy man. He's now in Clinton, Oklahoma, for the Griffith Circuit. He's house manager and full-time art man.

From the Theatre to Ice Cream And Back to the Theatre Again

Charles Edward August was born in Richmond, Va., in 1918 and went to work for Frank Ponton at the Ponton Theatre at the age of 14, while still a student in school. He spent all his spare time in the theatre after that right through his school terms and even while a student at University of Richmond, he worked on Sundays. After three years in college, he joined Southern Dairies, a Virginia manufacturer of ice cream. He left that job to join the Ponton Theatres again, this time as manager of the State.

HAPPY BIRTHDAY

August 10th
Herbert D. Grove
Gus Kerasotes
Earle Eveland
M. H. Nichol
Burgess Waltmon
Ray L. Niles
R. B. Diefenbacher
Mike Medigovitch
Woolf Levy
Roy Gamel
J. J. Kelly

11th
Stephen G. Brenner
Nyman Kessler
Ray G. Stevens
R. J. Jerabeck
Charles T. Sherrin
Herbert Vitriol
J. E. Ross, Jr.
Lawrence P. Coe
Abe Frank
Tikis Valos
H. D. Cluley
Daniel Richetelli
Leonard V. Richetelli
Leonard V. Casey
William G. VanWhy

16th
J. D. Chaffin
James Fawns
Mrs. Edith Fordyce
Samuel Bleiweiss

17th
William F. Gerst
R. E. Wanamaker
Lawrence Albanese
John T. Krieger
Leonard Berkowitz
Harry J. Nash

18th
John C. Hartley
Joel H. Dowdy
Pete N. Nicholas

12th
Carl Anderka
Howard Schuster
Jean Armand
Richard L. Baer
A. H. Yeomans
Bernard E. Schnager
Marion B. Warrick
Bob Richardson
Clayton Cornell
John F. Halloran
Henry Mangrivite
Willard R. Seale
Roy T. Shield
Seymour C. Samuels

13th
Henry M. Rogers
H. J. Quartemont
C. F. Benefiel
Fred Reeths
Cecil Winstead
Vern Manning
Charles B. King

Gross Joins Round Table The Moment He's Promoted

George P. Gross has wanted to be a full-fledged Round Table member, from the moment he entered the showbusiness while still attending high school in Chicago. His introduction was as an usher at the Capitol Theatre, one of the Warner Theatres on the South Side of the Windy City. He has remained with the circuit right through his entire career. In 1933 he was assistant manager at the Capitol and later at the Jeffrey, Shore, Hamilton and Avalon all in Chicago. This year he was appointed manager of the Rialto in Racine, Wis. George is proud of the fact that he has learned his craft from "some of the best showmen in the business": Marcel Brazee, Harry Turrell and Marlowe Connor among others.

Armstrong Has Experience With Own as Well as Circuit Houses

Clay Armstrong started about 15 years as an usher at the Wisconsin Theatre in Milwaukee. He worked for Fox Theatres in the Wisconsin metropolis for eight years and later was with Fox Theatres in New York and Los Angeles. A few years ago, he leased the New Manawa Theatre, Manawa, Wis., but gave that up to take over the Greenfield in Milwaukee, which he remodeled and renamed the Abby. He gave it up and joined Indiana-Illinois Theatres, for whom he is now managing the Lido Theatre in Maywood, a Chicago suburb.

VISITORS







At the left, in the usual order, are Seymour Morris, director of advertising and publicity for the Schine circuit; Louis W. Schine and Harry Unterfort, city manager in Syracuse. They visited the Round Table after attending the RKO Convention last week. Below at the left are Mr. and Mrs. Wilbur Peterson of the Orpheum Theatre, Somerville, Mass., who stopped in enroute to the Coast. Below right are Mr. and Mrs. Harvey Smith; Harvey is manager of the State Theatre, Winston-Salem, N. C., and with Mrs. Smith and his sister spent his vacation in New York.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

FOR SALE OR LEASE, BEAUTIFUL COLLEGE town theatre, Mesilla Park, New Mexico. Unequipped. Seats four hundred. Additional drawing population ten thousand, three miles Las Cruces. Recently operated hy Fox. Wonderful opportunity. C. C. DUES, Crawford Theatre, El Paso, Texas.

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CLEANCUT INTELLIGENT MEN, DRAFT EXempt, manage small exchanges. BOX 1548, MOTION PICTURE HERALD.

WANTED: OPERATORS AND SIGN MEN FOR New Mexico circuit. State age, qualifications, experience, draft classifications, what organizations you are a memher of, advise salary expected and enclose small photo of self. TED JONES, Box 786, Roswell, New Mexico.

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COMPLETE THEATRE EQUIPMENT AND chairs for 600 seat house. Big hargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wahash, Chicago.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made availahle to an exhihitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PICKED AT RANDOM FROM OUR FIFTEENTH anniversary Bulletin, 868 photocells, $1.49; Diffusive sound screens, 23½c sq. ft.; Luxlite series I lenses, $4.95; Stock tickets, 19c roll. Ask for your copy. S. O. S. CINEMA SUPPLY CORPORATION, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

James Cruze, who won Fame Twice, dies

"Covered Wagon" Director started career in West with Medicine Show

James Cruze Bosen, known to the screen world as James Cruze, one of the screen's great directors, died Tuesday at his home in Hollywood. He was 58 years old. He had been in ill health for several years.

Mr. Cruze was born in Ogden, Utah, in March, 1884. He grew up in the western tradition which was one day to enrich his career in his direction of "The Covered Wagon," one of the greatest pictures in the long history of Paramount.

Like many another of the early period, Mr. Cruze had his first experience of stage and entertainment with a medicine show company in the west. He first arrived at screen fame in 1914 with his appearance with Margaret Snow, the first Mrs. Cruze, in the famous serial, "The Million Dollar Mystery," made for the Syndicate Film Corporation by the Thanhouser studios at New Rochelle, N. Y. He and Miss Snow were members of the Thanhouser stock company along with such figures as Frederick Warde, the celebrated Shakespearean actor, and Florence LaBadie.

Unhappy days and ill-health fell upon the once blithe Jimmy and at last he found himself broken and discouraged in Hollywood seeking bit parts. The tide turned again and he drew a minor directorial assignment, leading into "The Covered Wagon" which started out to be "just a western" and reached the screen, aided by the enthusiasm of Jesse Lasky, as an epic of extraordinary success. It was immensely profitable and set Mr. Cruze on a new career of success. He won fame anew for his skill in rapid, efficient production of important material at lower costs. His salary mounted to $6,000 a week when such salaries were few, indeed.

Among his early productions were "Merton of the Movies," the first "Ruggles of Red Gap," "The Goose Hangs High" and "City That Never Sleeps. Two of his best remembered films were: "Old Ironsides" and "Miracle Man."

In 1926 and 1928 Mr. Cruze was selected as one of the 10 best directors in a nationwide poll. Before he retired in 1938, he directed "Prison Nurse," "Gangs of New York" and "Come On, Leathernecks," for Republic.

Surviving is his former wife, Betty Compson, silent screen star.

Marcus Rubenfeld

Funeral services were held at Seattle Tuesday for Marcus (Mac) Rubenfeld, MGM Seattle salesman, who died Monday on a train en route from Seattle to Spokane. A native New Yorker, he was 37. Mr. Rubenfeld had been employed as a salesman for MGM since 1927, when he worked out of the Cleveland office. He subsequently was connected with the Los Angeles, San Francisco and Portland branches.

He is survived by his widow, the former Eve Blatt, and two daughters, Barbara and Joilla, and a brother, Dr. Sidney Rubenfeld, who is with the Army Medical Corps in Australia.



JAMES CRUZE as he was in the days of "The Covered Wagon."

I. A. Roth, Former New Jersey Exhibitor

Isidore A. Roth, former partner in the Roth Amusement Enterprises, which operated five theatres in New Jersey now in the Reade Circuit, died Saturday morning of a heart attack, outside Morristown, N. J., while driving his car. He was 62.

Mr. Roth retired from theatre operation four years ago when he and a brother sold out to the Reade circuit. Funeral services were held Tuesday afternoon at the Doyle Funeral Parlor in Morristown.

Walter Sanford, 82, Theatrical Producer

Walter Sanford, retired theatrical producer and theatre manager, died August 1st in Hollywood following an operation. He was once the lessee and manager of the famous Niblo's Garden in New York City. Throughout his career, Mr. Sanford was connected principally with popular-priced shows. In addition to the Garden, at one time he controlled three New York theatres, the Third Avenue and Empire in Manhattan and Star in Brooklyn. He had lived in California since his retirement many years ago. He leaves a widow, Mrs. Edith Sanford.

James Drury

James Drury, former director of Mansfield Theatres, Ltd., of Montreal, died in Ross Memorial Hospital, that city, on July 31st. He was 63 years old. Mansfield Theatres controlled Loew's house in Montreal prior to its absorption by Consolidated Theatres, Ltd.

David J. Troy

David J. Troy, stage hand for many years in Worcester, Mass. theatres, including Loew's houses, died at his home in Shrewsbury July 31st at the age of 74.

Ira J. Howe

Ira J. Howe, 77, builder of the first theatre in Lafayette, Ind., died July 29th, following a heart attack.

IN THE COURTS

Judgment Granted Loew's in Suit

Loew's, Inc., was granted a summary judgment by Federal Judge Duffy in Milwaukee last Friday, in its infringement suit against Manning Silverman, operator of the Ogden theatre in that city, for alleged unlicensed exhibition of the MGM cartoon, "Art Gallery." Jack L. Levin of the Copyright Protection Bureau announced the court's action in the case.

An affidavit submitted by Loew's alleged that Mr. Silverman admitted showing the short in 1940 and that the print was obtained from a shipping department employee at the Milwaukee exchange without authority of officials in charge. Mr. Levin said the employee had been discharged. He declared that regardless of whether it was a feature or a short subject, major distributors were going to continue to "crack down on any exhibitor who obtains and uses any of their motion pictures from any source other than through regular exchange channels."

Monogram Files Counterclaim

Counterclaim for $9,884 was filed last week in Federal court, New York, by Monogram Pictures Corporation against Arthur Levey in answer to his suit for $225,000 brought against Monogram, Pathe Pictures, Ltd., W. Ray Johnston and William Gell. Mr. Levey is seeking damages on the claim that he had been the agent on a deal between Pathe and Monogram for the distribution of the latter's films in Great Britain and that he had been promised five per cent of all profits.

In countering, Monogram charged Mr. Levey with breaching an agreement to service the account as Monogram's British representative. According to the answer, Mr. Levey obtained a payment of $9,884 from Monogram on a promise to remain in England and thereafter came to the United States in November, 1939, with no intention of returning to England.

Sues Supply Firm for Non-Delivery of Dishes

Mina Adelman, operator of the State theatre, Winnipeg, filed suit last week in King's Bench against the Local Mercantile Corporation, Ltd., supply firm, for failure to supply 26,158 pieces of dinner ware at a total cost of $3,835. In addition, she asked damages of $2,000 for breach of contract; $3,000 for loss of profit: $3,000 for loss of goodwill, and return of $300 payment, making the total of $12,135.

Plaintiff charged the supply firm failed to deliver the dishes which the theatre ordered to stimulate attendance. When delivery of the dishes stopped on March 20, 1939, box office receipts dropped, she said.

William Hamilton, RKO Shorts Editor

William Hamilton, 48, for 13 years a film editor and director of short subjects for RKO Radio Pictures, died on Monday of a heart attack at his home in North Hollywood. He was born in New York and entered the motion picture industry when he was a young man. Surviving is his wife, Gloria Hamilton.

Silen Held, Bell Killed

Bert Silen, National Broadcasting Company announcer in Manila, is being held by the Japanese, the company learned this week. Bert Silen, another NBC employee there, was killed and reportedly mutilated.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Tales of Manhattan

(20th Century-Fox)

Ten Stars in Five Stories

The excitement about this multi-starred, multi-storied production enterprise is none too much, showmen, for the picture not only is a stacking-up of personalities and plots but also is a piling-up of entertainment, layer upon layer, prepared, performed and presented with expertness, polish and precision. There is something in it for everybody and the whole of it is for most.

The five tales told are connected only by their common relevancy to a dress coat and to Manhattan. Charles Boyer, Rita Hayworth and Thomas Mitchell are principals in the first, a version of a triangle in which the husband shoots his wife's sweetheart, who is an actor and pretends the bullet missed him. This is a slice of the kind that used to be called Continental drama.

Ginger Rogers, Henry Fonda and Caesar Romero are principals in the second, perhaps the most unique of the tales. It is about a bride-to-be who discovers her prospective bridegroom is a philanderer, and at the same time that she prefers the best man anyway.

Charles Laughton stars in a characterization of an aspiring composer, which has an appeal to the emotions, and Edward G. Robinson portrays a down-at-heel lawyer in a tale that builds tension and sympathy of a rare kind.

Eddie (Rochester) Anderson, Ethel Waters and Paul Robeson are the principals in the fifth tale, the only one outside Manhattan, wherein stolen money dropping from the skies upon a Negro settlement is accepted as manna from heaven and handled as such by the community.

The supporting cast is of the best throughout, containing names which are box office in their own right, and the production of each of the tales is upon the top budget plane in every particular.

Julien Duvivier's direction sets him apart as a master of diversified materials. Ben Hecht, Ferenc Molnar, Donald Ogden Stewart, Samuel Hoffenstein, Alan Campbell, Ladislaus Fodor, L. Vadnaie, L. Gorog, Lamar Trotti and Henry Blankfort share the writing credit, of which there is more than enough to go around.

Production is by Boris Morros and S. P. Eagle, who are warranted in taking six bows, one for each tale and another for the whole of them.

Previewed for the trade press at the studio and to the evident satisfaction of all present. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 118 min. PCA No. 7887. General audience classification.

Orman .....Charles Boyer
Ethel .....Rita Hayworth
Diane .....Ginger Rogers
George .....Henry Fonda
Charles Smith.....Charles Laughton
Browne .....Edward G. Robinson
Paul Robeson, Ethel Waters, Eddie (Rochester) Anderson, Thomas Mitchell, Eugene Pallette, Cesar Romero, Gail Patrick, Roland Young, Marion Martin, Elsa Lanchester, Victor Francen, George Sanders, James Gleason, Harry Davenport, James Rennie, J. Carrol Naish, the Hall Johnson Choir, Frank Orth, Christian Rub, Sig Arno, Harry Hayden, Morris Ankrum, Don Douglas, Mae Marsh, Clarence Muse, George Reed, Cordell Hickman, Paul Renay, Barbara Lynn, Adeline DeWalt Reynolds, Helene Reynolds.

Pardon My Sarong

(Mayfair-Universal)

Musical Comedy

Those two zanies, Abbott and Costello, with the aid of all the resources that Universal could command, have done it again.

By "it" is meant the fashioning of another piece of smooth entertainment for theatres here, there and everywhere, guaranteed only to cause audiences to chortle, chuckle, howl and roar and wish for more of the same.

"Pardon My Sarong" is one of their better vehicles, and they are given considerable support by Virginia Bruce, Robert Paige, Lionel Atwill, Leif Erikson, Nan Wynn, William Demarest, Samuel S. Hinds, Marie McDonald and Elaine Morey. In addition, there are specialty numbers by the Four Ink Spots and Tip, Tap and Toe, colored entertainers.

The story has Abbott and Costello as bus drivers who forget themselves and drive a wealthy playboy and his retinue of feminine companions from a midwest city to Los Angeles and then ship with him on a racing yacht to evade arrest on charges of stealing a bus. The romantic playboy kidnaps the sister of one of his competitors in the race across the Pacific, and after a series of incidents, the quartet is shipwrecked on an inhabited South Seas island. Costello, given the title of "hero" by the natives, uncovers a plot of other white men to rob the tribe of its jewels, while a romance develops between the girl and the playboy.

From start to finish, the picture at its Hollywood showing kept the audience in constant merriment. The original screenplay by True Boardman, Nat Perrin and John Grant provided an excellent framework for the capers of the starring duo, as well as for the other players, including a large group of dancers whose routines were originated and staged by Katherine Dunham. Erle C. Kenton, who directed, built neatly and completely to a climax. Tip, Tap and Toe, dance trio, were applauded uproariously by the preview audience.

Production was in charge of Alex Gottlieb an associate producer. Associated with other Abbott and Costello pictures, he outdid himself on this.

Five musical numbers are used—"Lovely Luana" and "Vingo Jingo," by Don Raye and Gene de Paul; "Do I Worry," by Stanley Cowan and Bobby North; "Java Jive," by Milton Drake and Ben Oakland, and "Shout, Brother, Shout."

Seen at the Pantages theatre, Hollywood, where an audience, previously unaware of the title of the preview, gave it a most enthusiastic reception. Reviewer's Rating: Excellent.—VANCE KING.

Release date, August 7, 1942. Running time, 84 min. PCA No. 8496. General audience classification.

Algey Shaw.....Bud Abbott
Wellington Phlug.....Lou Costello
Virginia Bruce, Robert Paige, Lionel Atwill, Leif Erikson, Nan Wynn, William Demarest, Samuel S. Hinds, Marie McDonald, Elaine Morey, Four Ink Spots and Tip, Tap and Toe.

Somewhere I'll Find You

(MGM—1942-'43)

Gable, Turner and Bataan, Too

Here they are again, Folks, Clark Gable and Lana Turner—and what more do you want to sell tickets with?

The "more" that you get is some creepy music on the sound track, while the principals smuggle Chinese babies across the border into Indo-China, and a ringside seat for the fighting on the Bataan Peninsula the day before the surrender.

That would be about all the customers need be told, in most situations, save perhaps a word to the parents about leaving the youngsters at home on account of the dialogue, the palpitant embracing, the fulminations and the frustrations

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

which accompany the working out of the familiar girl-meets-Gable formula.

In this script, written by Marguerite Roberts in complete conformity with precedent, the girl is hot in pursuit of Gable's attentions from the opening gong with no holds barred or conditions stipulated, but he finds out his young brother is in love with her and spends the picture doing everything but the obvious to prove to the boy that the girl is no good, a point he waives in favor of presumable matrimony after the boy dies for his country on Bataan. The three are reporters for the same New York newspaper which sends them to cover Indo-China, whence they drift to Manila and finally Bataan. Robert Sterling plays the brother and gives the character a lot more than the script did.

Pandro Berman produced the picture and Wesley Ruggles directed it, both concentrating on the "sexcitement" content.

Previewed for the trade press at the Village theatre, Westwood, on a Friday evening, to an audience which had been attracted by "I Married an Angel." The paying guests raised the rafters in their jubilation when the main title informed them of the picture they were about to see and who was in it. They laughed delightedly at a number of comedy stretches. The passionate passages got some rises from the adolescents in the balcony, but the crowd cooled down when repetition set in. Then everybody got interested in the Bataan sequence, which comes at the end and takes the slack out of the tale, manifesting general satisfaction with the outcome. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 107 min. PCA No. 8384. Adult audience classification.

Johnny Davis.....Clark Gable
Paula.....Lana Turner
Junior Davis.....Robert Sterling
Patricia Dane, Lee Patrick, Reginald Owen, Charles Dingle.

Invisible Agent

(Lloyd-Universal)

Farce-Melodrama

An American possessing a secret formula which can make him invisible is prevailed upon by leaders of the United Nations to use it and enter Germany for the purpose of obtaining military secrets. He does so, becoming entangled with the Gestapo and Japanese agents, and a pretty blonde counter-espionage agent. His troubles and the amazement of the Germans are increased by the fact that he must take off all his clothes, when making himself invisible, in order that they do not betray his figure. He outwits the Jap-Nazi contingent, destroys Nazi bombers poised to attack New York and escapes to England, his mission completed, with the pretty agent.

That is the story of "Invisible Agent," which completes Frank Lloyd's current production deal at Universal. Starting out as a spy melodrama, it becomes a farce then goes heavily slapstick, farcical, and melodramatic at various times during the unfolding of the story. Curtis Siodmak wrote the original screenplay, based on H. G. Wells' "The Invisible Man."

Playing the American is Jon Hall; the counter-spy, Ilona Massey. Peter Lorre is seen as the cold blooded Jap killer who commits hari kari after he slays his German counterpart.

Edwin L. Marin's direction apparently was hampered by the change of pace. George Waggner was Lloyd's associate producer.

Previewed at the RKO Hillstreet theatre, Los Angeles, where the audience laughed heartily in places, some of them the wrong ones. The contrast of the seriousness of the melodramatic side, in view of current headlines, with the use of "invisibility" to defeat the Nazis, was remarked upon. Reviewer's Rating: Fair.—V. K.

Release date, July 31, 1942. Running time, 79 min. PCA No. 8584. Adult audience classification.

Maria.....Ilona Massey
Frank Raymond.....Jon Hall
Ikito.....Peter Lorre
Sir Cedric Hardwicke, J. Edward Bromberg, Albert Basserman, John Litel, Holmes Herbert, Keye Luke.

The Big Street

(RKO Radio—1942-'43)

Damon Runyon in Top Form

This is a sure thing, on the nose, one and all on Broadway will agree. It has plenty of laughs and tears, and adds up to many minutes of good screen fun.

It is another story from Damon Runyon, produced by him. It brings again to the screen, in a warm, human tale of a bus boy's love for a night club star, the genuinely improbable characters and language of the Broadway smart money set for whom he has been laureate for 25 years. Runyon's many readers should welcome this chance to see his characters in a film which nears the par set by "Lady for a Day" or "Little Miss Marker."

Henry Fonda is excellent as Little Pinks, the bus boy who loves and aids Gloria Lyons. Lucille Ball, as the singer, is contemptuous of the bus boy as adversity forces her to depend on him and his Broadway pals. When she is crippled by Case Ables, a jealous gambler, (Barton MacLane) Little Pinks and his pals secretly pay her hospital bills, send flowers and keep up her illusion of stardom.

Pinks cannot afford the deception. Penniless, he brings her to his boarding house. Gloria wants to go to Florida so Pinks loads her in a wheelchair and they start afoot. There is a superb scene as Fonda convinces Holland Tunnel cops that the wheel chair is a vehicle.

In Miami Gloria realizes she will never walk. But Pinks, ready to steal for her, runs into Case again, discovers he is in a jewel racket and forces him to throw a night club party for Gloria's swan song.

Eugene Pallette, Agnes Moorehead, Ray Collins and Sam Levene are excellent in supporting parts, as are most of the cast selected by Runyon. Interest is sustained and Irving Reis' direction contributes many laughs. Leonard Spigelgas wrote the screenplay and Green and Revel contributed a tuneful song.

Previewed at the RKO 58th Street Theatre, New York, for a Monday night audience and the company's sales convention. It brought many laughs from both groups, and sustained applause at the end. Reviewer's Rating: Excellent.—JOHN STUART, JR.

Release date, not set (1942-'43). Running time not yet set. PCA No. 8385. General audience classification.

Little Pinks.....Henry Fonda
Gloria Lyon.....Lucille Ball
Nicely Johnson.....Eugene Pallette
Violette Shumberger.....Agnes Morehead
Ray Collins, Sam Levene, William Orr, Barton MacLane, Louise Beavers, George Cleveland, Marion Martin, Ozzie Nelson and his orchestra.

The War Against Mrs. Hadley

(Metro-Goldwyn-Mayer—1942-'43)

Silver Cord in 1942

MGM, the studio which gave you "Mrs. Miniver," has turned its camera eye this time on the American scene in wartime and has caught a woman named Stella Hadley in many of her most unattractive moods. Stella is reminiscent of Mrs. Phelps, who, you will remember, was the protagonist of "The Silver Cord," written by the late Sidney Howard and played on both stage and screen by Laura Hope Crews.

The widow Hadley has been treated handsomely by her studio's craftsmen. Harold S. Bucquet, who directed, Irving Asher, producer, George Oppenheimer, who wrote the original screenplay, and a stellar cast headed by Fay Bainter in the title role, which she portrays skillfully, have turned out an entertaining film which carries a message of import for these troubled times.

Stella has been playing ostrich all her adult life. This fact is recognized and tolerated by her two children, Patricia, played by Jean Rogers, and Theodore, in the person of Richard Ney, whose performance of the elder Miniver son was hailed by film critics and audiences.

On a Sunday afternoon in December, 1941, during the customary birthday celebration of Mrs. Hadley, surrounded by her family and friends, news of the attack on Pearl Harbor is heard on the radio and the festivities are interrupted, much to the annoyance of the self-indulgent woman. Following December 7th, her way of life subtly becomes changed and the picture sets out to show how Mrs. Hadley's resistance against being drawn into the war is finally broken down by a pivotal experience which at long last achieves emotional maturity for the lady who has been escaping "unpleasantness" all her life.

Until that moment, however, she fights every factor which seeks to draw her son, daughter and friends into participation in the war effort. Her son is drafted, but she tries to get Elliott Fulton, life-long friend who is an executive in the War Department, "to get Teddy off." Fulton, played by Edward Arnold, is in love with Stella, but he knows her faults and is adamant where her weak, pampered son is concerned.

Against the wishes of her mother, Patricia Hadley who works as a volunteer in a canteen, falls in love with a young soldier, unknown to social register circles. The romance causes a breach, but Patricia marries the boy without maternal approval or presence.

Not even the news that her daughter is going to have a child breaks down the proud Stella, nor do the overtures towards reconciliation on the part of Patricia's mother-in-law, played by Sara Allgood. When Stella receives word that her son is cited for heroism in a maneuver which takes the life of his friend, Mrs. Harley is stirred to realization.

The picture's humor, true characterizations and lack of heavy-handed propaganda speeches make it enjoyable. It is a family picture for the family. Fay Bainter, Edward Arnold, Jean Rogers, Richard Ney and Sara Allgood are excellent. A newcomer to the screen, Van Johnson, remembered for his role in George Abbott's Broadway musical comedy, "Too Many Girls," is appealing.

Previewed in a projection room at the Museum of Modern Art, New York, before a large gathering of trade press representatives and morale officials of the U. S. Army. Reviewer's Rating: Excellent.—JEANNETTE E. SAMUELSON.

Release date, not set. Running time, 86 min. PCA No. 8568. General audience classification.

Elliott Fulton.....Edward Arnold
Stella Hadley.....Fay Bainter
Theodore Hadley.....Richard Ney
Patricia Hadley.....Jean Rogers
Sara Allgood, Spring Byington, Van Johnson, Isobel Elsom, Halliwell Hobbes, Connie Gilchrist, Miles Mander.

The Silver Bullet

(Universal)

Western Vengeance

The latest Johnny Mack Brown western opens with a stagecoach holdup by a lone rider, but this time the rider is the hero and no shots are fired. After Brown examines the occupants, they are allowed to go their way. Such is the element of novelty in this film of action.

For the rest, Brown, searching for his father's murderer, enters an election campaign on the side of good government, discovers his man to be the opposing candidate, and shoots it out in the final tense sequence. His sidekick, Fuzzy Knight, stumbles on the vital clues with his happy faculty for fortuitous accident.

Director Joseph Lewis kept the story moving without a lag from the early bar-room brawl to the gun battle at the climax. Oliver Drake was associate producer.

Seen at the New York theatre with a small and unenthusiastic mid-week audience. Reviewer's Rating: Good.—E. A. CUNNINGHAM

Release date, June 12, 1942. Running time, 56 min. PCA No. 8535. General audience classification.

"Silver Jim" Donovan.....Johnny Mack Brown
Wild Bill Jones.....Fuzzy Knight
William Farnum, Jennifer Holt, Leroy Mason, Rex Lease, Grace Lenard, Claire Whitney, Charles "Slim" Whitaker.

Journey Into Fear

(RKO Radio—1942-'43)

Spy Intrigue in Turkey

A story of spy intrigue in Turkey is Orson Welles' third Mercury production. Into it he packs many of the tricks which distinguished his radio thrillers and left a distinct mark on his previous films. But technique and mood are not quite enough to link episodes into a smooth melodrama.

The story of spies and death threats in Istanbul does not have the zip or suspense to carry audience interest at top pitch. Its study of fear psychology does not reach or sustain the penetration needed for conviction.

Joseph Cotten carries the action as Graham, an armament engineer whose life is sought by Nazi agents. His difficulties in a strange land, and uncertainty as to who among the weird characters are his friends should hold interest. But the tale lags when he flees on a tramp steamer followed by Nazi agent and hired killer. Suffice it to say they are outwitted by the Turkish secret police, or Welles in person as Colonel Haki, and Graham safely returns to his wife, Ruth Warwick. Meantime a Eurasian dancer, Dolores del Rio, guides and solaces him. The climax is a chase on a rainswept cornice.

As usual Welles casts his picture with exceedingly competent actors. Many of their scenes are excellent in vignette yet the effect is lost in whole. Editing and direction may be responsible in part. Everett Sloane, as Kopeiken, a mystery errand boy of the gun trade, Jack Moss as the killer and Richard Bennett as a Turk ship's captain are memorable for their contribution to the weird mood. Welles appears to speak Turkish, French and a number of other languages fluently.

Norman Foster directed the screenplay which Welles and Joseph Cotten contrived from Eric Ambler's novel. Roy Webb's music is useful, but sometimes intrusive.

Previewed at a customs' screening in New York. The inspector and an office boy were puzzled. Reviewer's Rating: Fair.—J. S., Jr.

Release date, not set. Running time, 69 min. PCA No. 8048. General audience classification.

Graham ..... Joseph Cotten
Josette ..... Dolores del Rio
Stephanie ..... Ruth Warrick
Kopeikin ..... Everett Sloane
Colonel Haki ..... Orson Welles
Agnes Moorehead, Jack Durant, Eustace Wyatt, Frank Readick, Edgar Barrier, Jack Moss, Stefan Schnabel, Hans Conried, Robert Meltzer and Richard Bennett.

Sabotage Squad

(Columbia)

War at Home

Another of Columbia's delineations of war on the home front, this is in a minor category. It ends with a chase, and has standard crime film ingredients, but there are obvious handicaps of dialogue and acting.

The story has Eddie Norris, a small time gambler, in love with Ray Harris, manicurist, who wants him to go "straight", something he tries but never achieves. When his partner, George McKay, paroled pickpocket, snatches the wallet of Sidney Blackmer, steady patron of the barber shop in which Kay works, action starts. The shop is suspected by the police "subversive detail" for its heavy mail. What they do not know is that Blackmer, noted scientist, is also head of a sabotage ring. The wallet contains a medallion, his identification mark. The police, arresting Norris, for a while suspect him and McKay; but then, under astute Bruce Bennett, police lieutenant, they free the pair, who lead them to Blackmer.

Blackmer escapes, and in turn captures Norris and McKay, hoping to regain his medallion. Meanwhile he is sending trucks with explosives into an airplane plant, his biggest sabotage job. Norris, McKay and Miss Harris escape, the latter to inform the police. Norris to continue on a truck loaded with dynamite. Blackmer had hoped to leave it before it entered the plant. Norris forces him to remain, crashes the vehicle, which explodes, killing both. Norris, the gambler, thus becomes a hero, motivated by patriotism. Lew Lander's direction seems handicapped by a script weak in dialogue and exposition.

Seen at the Central theatre, New York, a transient Broadway double feature house, where predominently male customers on a Monday afternoon guffawed several times at the endeavors of George McKay, the "pickpocket" to reconcile his natural talent with ensuing obligations to be decent. Reviewer's Rating: Fair.—Floyd Stone.

Release date, August 27, 1942. Running time, 64 min. PCA No. 8411. General audience classification.

Lieutenant John Cronin ..... Bruce Bennett
Edith Cassell ..... Kay Harris
Eddie Miller ..... Eddie Norris
Carlysle Harrison ..... Sidney Blackmer
Don Beddoe, John Tyrrell, George McKay, Robert Emmett Keane, Eddie Laughton.

Highways by Night

(RKO Radio—1942-'43)

Gangsters and Truckers

RKO Radio presents two of its newcomers, Richard Carlson and Jane Randolph, in this story adapted from Clarence Buddington Kelland's *Saturday Evening Post* serial, "Silver Spoon." They acquit themselves well in a story that has sufficient action to hold interest, despite its lack of expansive treatment.

The problem is an old one, the transformation of a young millionaire into a man. He is not a playboy, but a studious mechanical wizard who owns a great motor works. An uncle convinces him that he should learn more of life before accepting a Navy commission, and Tommy Van Steel (Richard Carlson) plunges into his first round of night-clubbing.

It leads to complications with gangsters, and the necessity of trying to make his way under a new name. He takes a job with the Fogarty family, truckers who are fighting racketeers.

Herman Schrom was the producer. Peter Godfrey's direction is routine and the dialogue and screenplay do not improve the Kelland original. The comedy does not measure up to the action.

Previewed at the home office projection room. Reviewer's Rating: Mediocre.—J. S., Jr.

Release dtae, not set. Running time, 63 min. PCA No. 8322. General audience classification.

Tommy Van Steel ..... Richard Carlson
Peggy Fogarty ..... Jane Randolph
Grandma Fogarty ..... Jane Darwell
Leo Bronson ..... Barton MacLane
Ray Collins, Renee Hall, Gordon Jones, John Maguire, Jack La Rue, Sally Wadsworth, Marten Lamont, Iris Adrian.

Mexican Spitfire's Elephant

(RKO Radio—1942-'43)

Farce

"Mexican Spitfire's Elephant" is the best of the series of the Lupe Velez-Leon Errol vehicles as far as entertainment quality and production values are concerned. A merger of slapstick and farce, plus the unique factor of an actor playing a triple role in full knowledge of the audience, the film kept a Los Angeles theatre audience in a constant state of the type of merriment that gives the most exercise to the abdnominal muscles.

Miss Velez and Errol again play their usual roles, she as a fiery Latin American married to an American, and he that of her uncle by marriage, a British nobleman and the uncle's impersonation of the nobleman. The plot this time deals with efforts of two criminals, a blonde and her lover—to inveigle the nobleman to smuggle a trinket which contains a valuable gem into the United States. Their efforts to recover the jewel after its entry motivate the action.

Miss Valez does three dances. Supporting the team are Walter Reed, who replaces Buddy Rogers in the series; Elisabeth Risdon, Lydia Bilbrook, Marion Martin, Lyle Talbot, Luis Alberni, George Cleveland, Marten Lamont, Jack Briggs, Arnold Kent and Max Wagner. Bert Gilroy produced and Leslie Goodwins directed from a script by Charles E. Roberts, who adapted the original story by himself and Goodwins.

Previewed at the RKO Hillstreet theatre, Los Angeles, to an enthusiastic audience. Reviewer's Rating: Good—V. K.

Release date, not set. Running time, 64 min. PCA Certificate No. 8450. General audience classification.

Carmelita ..... Lupe Velez
Lord Epping / Uncle Matt ..... Leon Errol
Walter Reed, Elisabeth Risdon, Lydia Bilbrook, Marion Martin, Lyle Talbot, Luis Alberni, George Cleveland, Marten Lamont, Jack Briggs, Arnold Kent, Max Wagner.

"Hillbilly Blitzkrieg"

(Monogram)

Comedy

This should do for the children's matinees, and for the lower halves of neighborhood double bills. Bud Duncan, aided by a built-on nose, is the comic strip character, "Snuffy Smith." Cliff Nazarro is "Barney Google." Edgar Kennedy is a sergeant. Snuffy's superior, for the latter is in the Army. The plot takes Duncan on a detail to the Great Smoky Mountains, to guard the demonstration of a special robot aerial torpedo, the inventor of which is Lucien Littlefield, and the backer Nazarro.

Enter the spies, whose chief weapon is Nicolle Andre, who tries to entice Kennedy and Duncan, with no success. Duncan, guarding the torpedo, hides in it. When the spies break into the workshed housing it, they push levers which put it into flight. They push other levers, which put it through maneuvers, with Duncan now astride it. The torpedo finally returns, and Government witnesses call its "test" flight a success. The spies are captured.

The direction and script hamper this. The camera work is elementary. Edward Gross produced and Roy Mack directed.

Viewed in a projection room, where it brought deep silence. Reviewer's Rating: Fair.—F. S.

Release date, August 14, 1942. Running time, 63 min. PCA No. 8522. General audience classification.

Snuffy Smith ..... Bud Duncan
Barney Google ..... Cliff Nazarro
Sergeant Gatling ..... Edgar Kennedy
Doris Linden, Lucien Littlefield, Alan Baldwin, Nicolle Andre, Jimmie Dodd, Teddy Mangean, Jerry Jerome, Jack Carr, Frank Austin.

Danger in the Pacific

(Universal)

Spies in the Jungle

A small Pacific island, inhabited chiefly by head-hunting natives, is the scene of this drama of international intrigue, scientific exploration and domestic difficulties. It has the flavor of a serial, compressed into a running time of 61 minutes, with repeated perils and unexpected reprieves, as action carries the weight of interest.

Leo Carrillo does well with the material provided him as Marzell, the British agent who induces an explorer to make a trip into the island jungle under the guise of science. He is, in reality, on the trail of a secret enemy arsenal. The expedition is opposed by Zambesi, an inscrutable islander whose connections with the enemy are obvious. The party, including Don Terry as explorer, Andy Devine as photographer and Louise Allbritton as the bride-to-be, is twice captured but finally saved by a British raid.

Ben Pivar was associate producer for the film, which was directed by Lewis D. Collins.

Seen at the New York theatre where the audience seemed mildly interested. Reviewer's Rating: Mediocre.—E. A. C.

Release date, July 10, 1942. Running time, 61 min. PCA No. 8376. General audience classification.

Leo Marzell ..... Leo Carrillo
David Lynd ..... Don Terry
Louise Allbritton, Edgar Barrier, Turhan Bey, Herbert Holmes, David Hoffman, Paul Dubov.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 814-816.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 811-813.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	Not Set	...	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	July '42	66m	May 23,'42	p673	p613	p756
Air Force	WB	....	John Garfield-Gig Young	1942-43	...	.....	....	....	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will go Go	20th-Fox	302	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	.
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	1942-43	...	.....	....	p796	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	1942-43	..	.....	....	....	....
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	1942-43	..	.....	....	....	....
Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Not Set	65m	July 25,'42	p793	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	....	....	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Not Set	...	.....	....	....	....
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Berlin Correspondent	20th-Fox	....	Dana Andrews-Virginia Gilmore	1942-43	...	.....	....	p797	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May. 9,'42	p646	p527	p795
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	..	Aug. 8,'42	p826	p701	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Black Swan, The	20th-Fox	....	Tyrone Power-Maureen O'Hara	1942-43		.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....

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Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	...	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	1942-43	...	.....	....	....	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar.,'42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	1942-43	...	.....	....	p794	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan.,'42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Busses Roar, The	WB	....	Richard Travis-Julie Bishop	Not Set	...	.....	....	....	....
Butch Minds the Baby	Univ.	6018	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Calaboose	UA	....	Jimmy Rogers, Noah Beery, Jr.	Not Set	...	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	...	.....	....	p800	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	July '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Careful, Soft Shoulders	20th-Fox	....	Virginia Bruce-James Ellison	1942-43	...	.....	....	....	....
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	1942-43	...	.....	....	....	....
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chatterbox	Rep.	....	John Hubbard-Martha O'Driscoll	1942-43	...	.....	....	....	....
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	1942-43	...	.....	....	....	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	1942-43	...	.....	....	....	....
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Counter Espionage	Col.	....	Warren William-Eric Blore	1942-43	...	.....	....	....	....
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cover Girl, The	Col.	....	Jinx Falkenburg	1942-43	...	.....	....	....	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	...	.....	....	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	p827	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	1942-43	...	.....	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Ker	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	1942-43	...	.....	....	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperadoes, The	Col.	....	Randolph Scott-Glenn Ford	1942-43	...	.....	....	....	....
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Desperate Journey	WB	....	Errol Flynn-Ronald Reagan	1942-43	...	.....	....	....	....
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	1942-43	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie-Lon Chaney	1942-43	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	p809	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	p794	....	....
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....

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Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	1942-43	...	.....	....	p797	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	...	.....	....	p796	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
For Whom the Bell Tolls	Para.	....	Gary Cooper-Vera Zorina	1942-43	...	.....	....	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	138	Barbara Stanwyck-George Bent	Aug. 1,'42	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	1942-43	...	.....	....	....	....
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	1942-43	...	.....	....	....	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Girl Trouble	20th-Fox	....	Don Ameche-Joan Bennett	1942-43	...	.....	....	....	....
Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	1942-43	...	.....	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p795
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	1942-43	...	.....	....	....	....
Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	p795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	...	.....	....	....	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	...	.....	....	p797	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	1942-43	...	.....	....	p796	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	p810	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....

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Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	p795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	1942-43	...	.....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	63m	Aug. 8,'42	p827	p715	...
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	p827	p794	...
Hi! Neighbor (1942-43)	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	p794	p772	...
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	1942-43	...	.....	....	p797	....
Iceland	20th-Fox	....	Sonja Henie-John Payne	1942-43	...	.....	....	p797	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	...	.....	....	p797	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p795
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p795
Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	p826	....	....
Isle of Missing Men (formerly Isle of Fury)	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	...	.....	....	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	p795
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Ozark	Rep.	104	July Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	p793	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey for Margaret	MGM	....	Robert Young-Laraine Day	1942-43	...	.....	....	....	....
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	p827	p796	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	...	.....	....	....	....
Just Off Broadway	20th-Fox	....	Lloyd Nolan-Marjorie Weaver	1942-43	...	.....	....	p797	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	...	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	p800	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	p795
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	...
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	p795
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....

Title	Company	Prod Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Love & Kisses, Caroline	Univ.	....	Robert Cummings-Diana Barrymore	Not Set	...	.....	....	p772	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost Consolidated	National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	1942-43	...	.....	....	p797	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	p800	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	p756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Not Set	...	.....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p795
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man in the Trunk, The	20th-Fox	....	Lynn Roberts-George Holmes	1942-43	...	.....	....	....	....
Man on America's Conscience, The	MGM	....	Van Heflin-Ruth Hussey	1942-43	...	.....	....	....	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	1942-43	64m	Aug. 8,'42	p827	....	....
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p795
Moon and Sixpence, The	UA	.	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	p795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	1942-43	...	.....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	1942-43	...	.....	....	....	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....

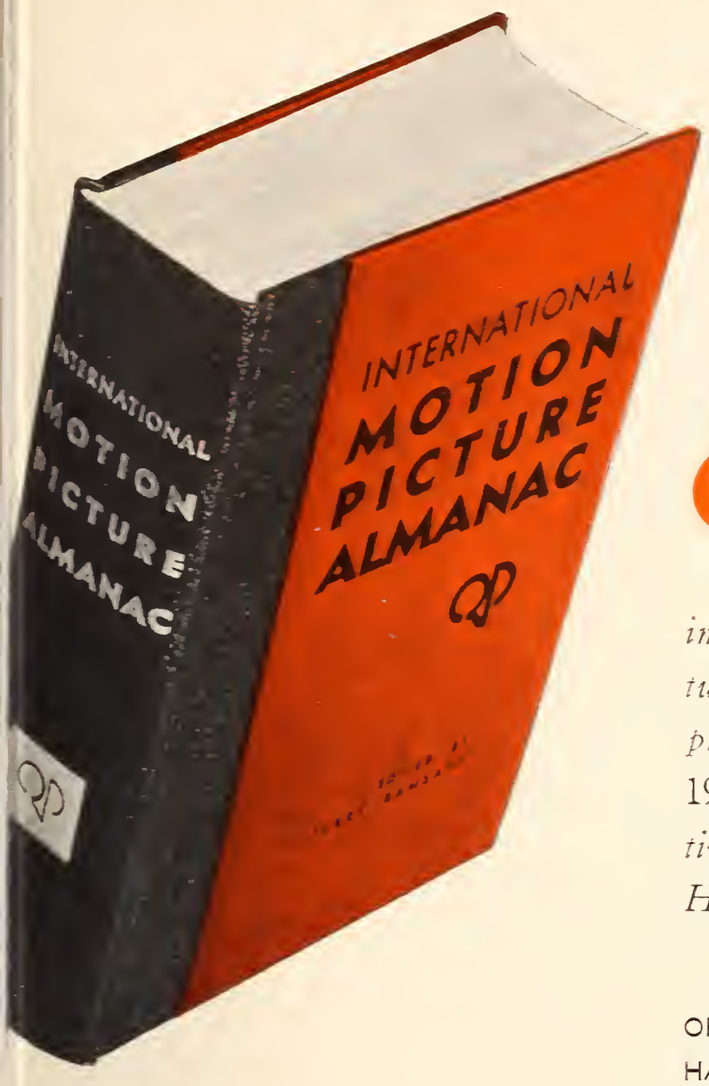
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	...
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Not Set	78m	Aug. 1,'42	p809	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
Now Voyager	WB	....	Bette Davis-Paul Henreid	1942-43	...	.....	....	....	....
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Off the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	1942-43	...	.....	....	p794	....
Old Homestead, The	Rep.	....	Weaver Bros. and Elviry	1942-43	...	.....	....	....	....
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	1942-43	...	.....	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night (1942-43) (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Orchestra Wives	20th-Fox	....	George Montgomery-Ann Rutherford	1942-43	...	.....	....	p797	....
Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	p810	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Sept. 25,'42	...	.....	....	....	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	1942-43	...	.....	....	....	....
Ox Train	MGM	....	James Craig-Dean Jagger	1942-43	...	.....	....	p796	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p795
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	p793	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	p810	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	p825	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Not Set	...	.....	....	....	....
Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	p800	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	.....	....	....	....
Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	p781	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	79m	July 31,'42	p810	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	1942-43	...	.....	....	p796	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May B,'42	95m	Sept. 16,'39	....	....	p795
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p795
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	p795
Remarkable Mr. Kipps (British)	20th-Fox	23B	Michael Redgrave-Diana Wynyard	Mar. 27,'42	B7m	Apr. 12,'41	p53B	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p40B	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	1942-43	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	B6m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p3B7	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p2B6	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	p810	pB00	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	B6m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p795
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	B3m	Jan. 10,'42	p450	p396	p590
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Not Set	...	.....	....	....	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p4B7	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p2B9	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	p827	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p50B	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. B,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	603B	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	Not Set	...	.....	....	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p2B9	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p2B7	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	1942-43	...	.....	....	....	....
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p30B	p52B
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p52B
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
Sherlock Holmes Saves London	Univ.	....	Basil Rathbone-Nigel Bruce	1942-43	...	.....	....	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p64B	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p795
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p6B6	....	p795
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	p826	p726	....
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	...	.....	....	....	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p4B6	p21B	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	B2m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p73B	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	1942-43	...	.....	....	p797	....
Sombrero Kid, The (1942-43)	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	...	.....	....	p796	....
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	107m	Aug. 8,'42	p825	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p795
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	p810	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p30B	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	1942-43	...	.....	....	p796	....
Spoilers, The	Univ.	604B	Marlene Dietrich-John Wayne	May B,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	20th-Fox	....	Betty Grable-John Payne	1942-43	...	.....	....	....	....

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Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stand By, All Networks	Col.	....	John Beal-Florence Rice	1942-43	...	.....	....	p797	....
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	1942-43	...	.....	....	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	....	....	....	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	..	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sunset Serenade	Rep.	....	Roy Rogers	Not Set	..	....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	p677	p795
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p795
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	p825	p701	....
Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	p809	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	...	.....	....	....	....
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p795
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British) (now Wings andthe Woman)	(RKO)	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	p633	....	....
They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	...	.....	....	p800	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p795
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	1942-43	...	.....	.. .	p796	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	...	.....	....	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	p793	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	..	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	1942-43	...	.....	....	....	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	p795
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	...	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest ection	Advance Synopsis	Service Data
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	p809	....	....
Undercover Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	p795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	...	.....	....	p772	....
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	1942-43	86m	Aug. 8,'42	p826	p797	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	1942-43	...	.....	....	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	1942-43	...	.....	....	....	....
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	1942-43	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	p795
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	...	.....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	1942-43	...	.....	....	....	....
Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	p795
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	...	.....	....	....	....
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	...	.....	....	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	1942-43	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	...	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	p795
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	1942-43	...	.....	....	....	....
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	1942-43	...	.....	....	p796	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	p795
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 811.



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Wake Island	Isle of Missing Men
A Yank at Eton	Timber
Salute John Citizen	Orchestra Wives
Sweetheart of the Fleet	Seven Sweethearts
Iceland	Cairo
The Cyclone Kid	Careful, Soft Shoulders
Berlin Correspondent	Just Off Broadway
Moscow Strikes Back	Talk About Jacqueline

62% OF INDEPENDENTS FAVOR ARBITRATION, 30% CONDEMN IT

ALLIED CHARGES ARNOLD OF U. S. 'POCKET-VETOES' THE UNITY PROGRAM, CALLS FOR FIGHT FOR NEELY-BILL

CUT IN NUMBER AND FOOTAGE OF FILMS SEEN COMING FROM WAR ORDER CURTAILING THE USE OF RAW STOCK

INDUSTRY LOOKS FOR $300,000,000 WAR BOND SALES FROM NATIONWIDE TOURS OF LEADING HOLLYWOOD STARS

VOL. 148, NO. 7 AUGUST 15, 1942

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IT'S EASY AS ROLLING OFF A LOG TO PREDICT:

"The Box-Office Sweetheart of the New Season will be



SEVEN SWEETHEARTS

from Metro-GOLDMINE-Mayer!"





Audience fills out Preview Cards and the mailman brings hundreds of raves about "Seven Sweethearts" (*a few samples above*).



EAST-WEST PREVIEWS JOYOUS!

California Preview:

" 'SEVEN SWEETHEARTS' is Leo's sweetheart for the new season. Pasternak's first for M-G-M packs a melodious warmth and romantic charm that captivated preview audience last night at Inglewood. Kathryn Grayson's velvet voice thrilling. Van Heflin steps to stardom and Marsha Hunt and all others round out a perfect cast. Frank Borzage hits 'Seventh Heaven' directorial stride. Here's one to ring all the bells. All the world will love 'SEVEN SWEETHEARTS'."

New York Preview:

"It's in the bag! We picked a typical neighborhood theatre in New York, Loew's Lexington. You never saw a preview audience react so enthusiastically to every kiss, to every song, to every laugh. Another BIG new season hit from M-G-M. And watch the novel exploitation idea: Selecting the most romantic cities in America, the cities with the most marriages, for special Sweetheart Premieres!"

SEPTEMBER BOND AND STAMP SALE

•

The Motion Picture Industry's SECOND FRONT!



Everything is jus

The Providence Journal

Cohan Regrets He Cannot Be Here for Tribute Today

The Evening Bulletin

COUNTER-ATTACKS SLOW NAZI ADVANCE

Cohan Admirers Pay Him a Yankee Doodle Tribute

The Cossacks Ride Again

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GEORGE M. COHAN
July 4, 1878
ACTOR ★ PLAYWRIGHT
COMPOSER
DEDICATED BY
THE TOWN CRIERS
OF
RHODE ISLAND
August 3, 1942

Salute to George Co

Town Criers of Rhode Isl
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GEORGE M. COHA

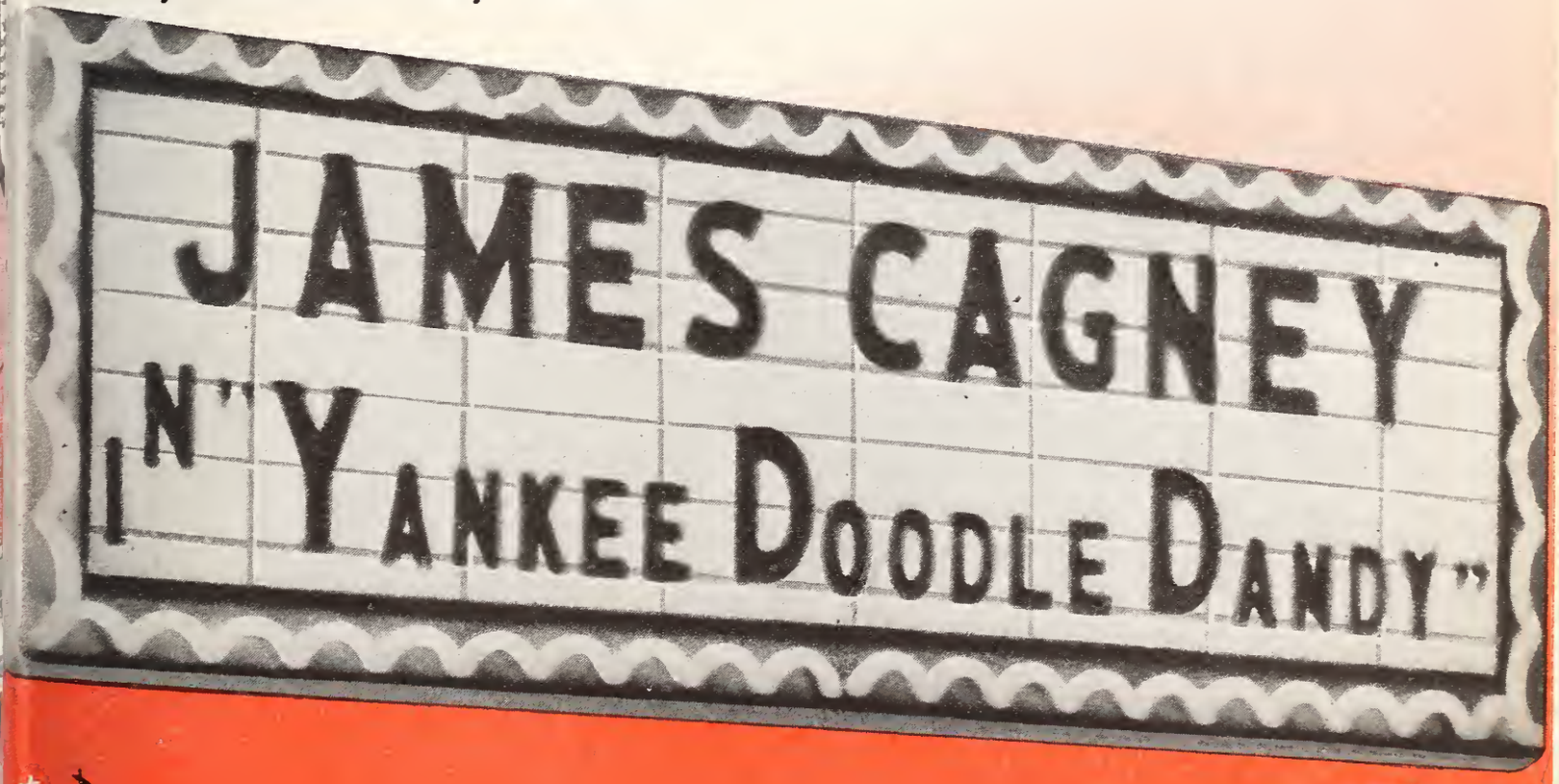
Hear Ye! Hear Ye!



Ed Fay, J. H. Gainer, Chairman of Town Criers, and Gov. J. H. McGrath of Rhode Island

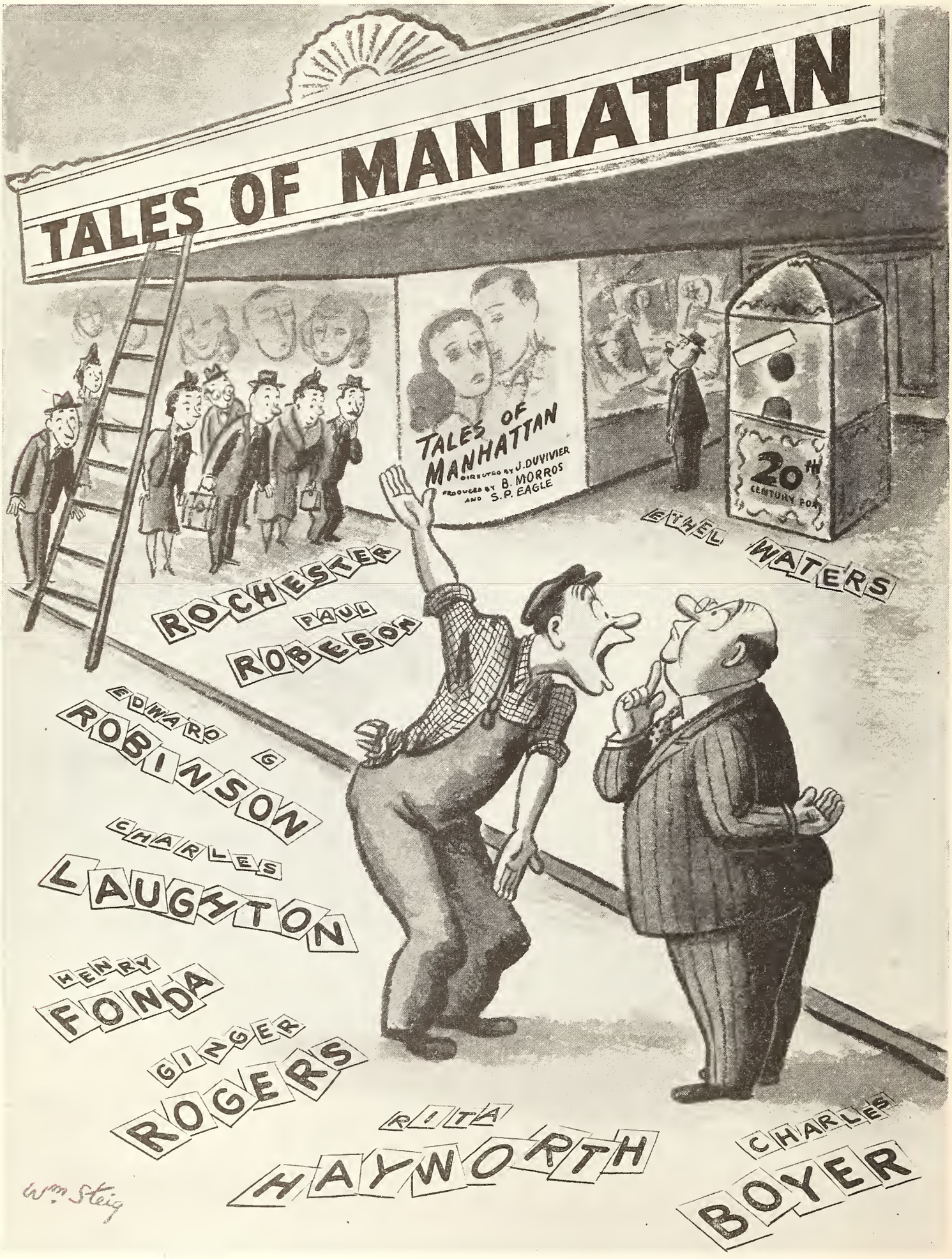
DANDY in Providence!

New York had its $6,000,000 "Bond Premiere"!
Providence had its George M. Cohan Tribute!
Los Angeles had its great "Build Ships" Opening!
Now watch New Haven, Philly, Dayton, Memphis,
and, above all, watch



JAMES CAGNEY in
"YANKEE DOODLE DANDY"
(Based on the Story, Lyrics and Music of George M. Cohan)
with **JOAN LESLIE • WALTER HUSTON • RICHARD WHORF**
JEANNE CAGNEY • FRANCES LANGFORD • GEORGE TOBIAS • IRENE MANNING
Directed by **MICHAEL CURTIZ**
Screen Play by Robert Buckner and Edmund Joseph • Original Story by Robert Buckner

...AND WATCH WARNERS!



"...and how are we going to get the other 44 names up there?"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 7 — August 15, 1942

WAR ORDER

ALMOST considerable and continuing importance to the war time status of the motion picture obtains in the military demand from Puerto Rico for priorities on film shipments to the island in behalf of military and civilian morale.

The call came at mid-week from the military command and films to relieve the entertainment shortage were dispatched by air, while further arrangements were made for space that had been denied on supply ships.

It is true that social, political and economic conditions in crowded, impoverished Puerto Rico are decidedly special. But in general they may be said to be intensifications of problems and conditions considerably more general. There is enough in common with other areas and the total state of a nation at war to make this acute situation indicative of the general values of the motion picture to the service of the well-being of all the people.

None of this is new, but the call from military authority puts a crisp official war seal on the films. That can be not only encouraging but mayhap useful in forestalling some impetuous restrictions.

△ △ △

THE BOND DRIVE

JUST two weeks away comes the kick-off on the picture industry's September drive as the spearhead of the month's campaign to sell a billion dollars in War Stamps and Bonds.

The plans, promises and prospects are spectacular—befitting quite the role of the show business, its equipment, manpower and capacities.

The slogan title is "Salute to Our Heroes Month." And the best catch line that appears in the surge of promotional literature from the War Activities Committee is "Stars Over America." That, of course, refers to the arrangement of the Hollywood Victory Committee to send top ranking stars on promotional expeditions into some three hundred cities in the month of the drive for which the motion picture is the responsible leader.

The purpose and plan is to make the land aware and enthusiastically aware of the urgency of the war effort in terms of dollars and investment in the nation's efforts for today and hopes for tomorrow.

The election of the motion picture to this assignment is recognition of the intimacy of relation between this industry and its public—and the effort itself will be enhancing that relation.

△ △ △

FILM IN BATTLE

FILMS and other photographic materials are munitions of war. The vehicle of entertainment is also the medium of military instruction and the instrument of report and planning for the areas of conflict.

That is why just now we are hearing so much about conservation of raw stock, allotments and conservation orders from the War Production Board.

No air raid over the Reich is made without preliminary photographic survey and the morning after there is always a photographic audit of the results. This war is being fought quite as much with cameras as cannon and bombs. The terrifically increasing air arming and activity of the United States is being accompanied by a parallel demand upon cameras and film.

Also, what with the nature of camouflage and many another aspect of the vast regions of total war, the demands of military and naval photography are requiring every resource of specialized photo-materials, including the specially sensitized negative stocks, from infra-red to the whole scale of color sensitivity.

It is an interesting, even if indirect, evidence of the progress of the war machine that the demand for photo-materials is now reaching the limits of current capacity in production.

The war effort is drawing heavily upon the trained and skilled personnel of the motion picture industry; so it is inevitable that it should be calling upon the materials and machinery, too. It is an incident of all this to observe that the magnificent battery of expeditionary cameras with which Martin and Osa Johnson recorded their adventures in Africa and the wild islands of the Indies, are now in "the service". It just might be that Martin's cameras are recording action at Tulagi, way out yonder in that cannibal country where his career of picture adventure began.

It is a reasonable assumption that in conservation of film resources and the materials of picture making the interests of the motion picture theatre, admittedly and officially so important to the national morale and direct service of war causes, will be getting what it requires to function.

△ △ △

INDUSTRIAL GEOGRAPHY

OUR war may yet make some changes on the production map of the motion picture, as it may, too, with many another industry. Just now Hollywood, confronted with blackout requirements of the coastal area, is exploring the practicality of a new inland center for the making of exterior night scenes, which so often use millions of candlepower in floods and flashes of illumination over large areas.

The picture capital of Hollywood was built on sunshine and climate, to escape the whimsies of New York and Chicago weather and the sandy monotony of Florida. The studios began on New York rooftops. Vitagraph went to Flatbush for elbow room. Independents fleeing the Patents Company, led by Mr. Mark M. Dintenfas, went to New Jersey and founded the Fort Lee production center. Colonel William N. Selig of Chicago sent an expedition to Venice, California. Mr. D. W. Griffith went to Los Angeles. Mr. Cecil B. DeMille rented a Hollywood barn. Fort Lee and Chicago studios began to wane. Part of the movement to the Far West was strategic, when some producers found they were happier away from the too close and inquisitive attention of home offices, and financiers.

Speaking of that, the last large scale experiment in Eastern

[*Continued on following page, column 1*]

THIS WEEK IN THE NEWS

Waiting for the Thaw

A NEW quest for a revised payment deal with Great Britain is under way by the motion picture industry, it was learned this week, after an industry delegation visited the Treasury Department in Washington to ask assistance in negotiating a plan for the payment of the more than $50,000,000 in motion picture revenue still frozen in England.

Wendell Willkie, chairman of the board of 20th Century-Fox and Will H. Hays were reported by press services as having been in the group which met last Thursday with Treasury and State Department officers. Asserting that Britain's need for a dollar balance is less acute now that it is able to purchase war materials under the Lend-Lease plan, they urged a more liberal film payment scheme, it was reported.

Last week the industry received a third payment of $5,000,000 under the current agreement which called for a total payment of $20,000,000 from current revenue and about $18,000,000 of blocked funds. The fourth installment of current funds is due when the agreement expires at the end of October.

With current accumulations and balances from past years it is estimated that the eight American producers will have $50,000,000 frozen in Britain by November 1st. Negotiations for a new agreement are to start in London soon. The Washington meetings are seen as an effort to enlist Federal assistance in behalf of the film industry.

Some British sources in New York were reported as denying that lend-lease had left the Empire in a more favorable dollar position. There are many items of war supplies not covered by lend-lease, it was said and it has been necessary to disburse several million dollars monthly from England's dollar balances to pay for them. Industry agents are hopeful, however, of obtaining some concessions.

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EXHIBITION under fire in Malta, by Alex Francis-Smith Page 16
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GEOGRAPHY

[*Continued from preceding page*]

production, made with the establishment of the Paramount studios in Long Island City in the 1920's, is to be attributed about equally to internal politics and to the pressure of Wall Street factors which wanted to have some large physical assets on display in the East.

The concentration of production in the Hollywood region has the while created, and has been created in part by, a growing complex of technological services and an automatic pooling of facilities and skills. Unless the dislocations of war prove more radical than anything in sight so far, Hollywood will remain the production capital for many and many a year to come.

Candy to War

MANY candy makers will soon be making war equipment. The War Production Board on Wednesday said that a large segment of the nation's candy industry soon would be converted to the manufacture of secret Radar (radio detection) equipment for the Army and Navy. Its operation already has been curtailed by the shortage of chocolate, sugar and other ingredients.

The first factories to convert to war production will be at work before the end of the month, it was said. MOTION PICTURE HERALD on August 1st reported that the candy business, which provides an annual revenue of almost $16,000,000 to exhibitors, faced drastic curtailment.

No Joint Return

AN AMENDMENT to the new Federal tax measure which would require married persons in community property states such as California, to file joint income tax returns, was rejected Monday by the Senate Finance Committee. The proposal came from the Treasury. It was rejected first by the House Ways and Means Committee. It was then suggested to the Senate committee.

Axis Pressure

YIELDING to pressure from German and Japanese embassies, Argentine officials last week banned two American features, "The Invaders," and "Secret Agent of Japan" from Buenos Aires theatres. The Government ruled that the ban was necessary to uphold the country's policy of "strict neutrality."

Carlos A. Pueyrredon, Government appointed Mayor of Buenos Aires, said the state of siege proclaimed recently forbidding any public discussion of international affairs, applied also to films that aroused sentiment against any of the warring nations. The ban, ordered last week, was postponed until Monday when "The Invaders," distributed by Columbia, was withdrawn from the Grancine Rex, largest theatre in the capital, after a record breaking nine-day run. The 20th Century-Fox picture about Jap espionage has also been withdrawn.

News services reported that the order aroused much criticism in the democratic press and among the populace. Capacity audiences at "The Invaders" screenings persistently booed the Nazi characters in the film. Last year the Government barred "The Great Dictator" and hundreds of Buenos Aires citizens crossed the River Plate to see it at Colonia, Uruguay.

The distributors said they had taken no action to arrange special showings in Uruguay. They have filed representations with the Argentine Government against the order, and asked the U. S. State Department to intervene.

British Film Shortage

BRITISH film men, too, fear drastic restrictions on raw stock consumption. New Government orders are being scrutinized. They are expected to bring printing and distribution economies, and a consequent alteration of releasing arrangements.

On the other hand, the British Board of Trade is reported to have decided against importation of raw stock. Kodak, Ltd., which has been importing from this country, now must supply British film.

Film stock manufacturers probably will renew their appeals for economy to the Kinematograph Renters Society.

Salute to our Heroes!

★ ★ ★ ★

BOND AND STAMP MONTH

STARTS SEPTEMBER 1st

Under Motion Picture Industry Leadership

Ten Weeks: $1,031,500

RELUCTANTLY the Radio City Music Hall in New York on Wednesday said farewell to "Mrs. Miniver," which after 10 weeks was still drawing record attendances and jingling the cash registers of manager Gus Eyssell, MGM, and the Rockefeller landlords at a rate never before reached by a single engagement of a motion picture. It left to make way for "Bambi" and a long backlog of bookings.

Attendance during the 10 weeks totaled 1,499,891 persons. It grossed $1,031,500. Metro was reported to have received over $300,000 of this, or almost half the picture's production costs. It promptly booked "Mrs. Miniver" for its own Loew's State for August 27th.

The picture surpassed by four weeks the six-week record attained by only three other pictures in the theatre's nine years of operation. Drawing over 158,000 persons in the final week, box office lines were still reaching around the block into Rockefeller Plaza.

Elsewhere also "Mrs. Miniver" was setting extraordinary records. Almost half the population of Portland, Oregon, or 150,999 persons out of a census total of 305,394 were reported to have seen the picture, which held for a sixth week at the United Artists theatre.

Not all New York business was garnered by the Music Hall. Paramount reported that "Holiday Inn" in its first week at the Paramount Theatre had grossed about $85,000 from an attendance of 150,000.

Time to 20th-Fox

THE March of Time has marched over to Twentieth Century-Fox. Announcement of the news subject's distribution arrangements came in a statement issued Tuesday by Spyros Skouras, Twentieth Century-Fox president, and Roy Larsen, Time, Inc., president.

The new contract, for an undisclosed number of years, was signed by Louis de Rochement, producer of the subjects, and Tom Connors, Twentieth Century-Fox vice-president in charge of distribution. It includes release of March of Time's full length feature, "We Are the Marines."

RKO distributed the subject for seven years.

Time, Inc., this week was ready to purchase 1,000 shares of the preferred stock of the Interstate Broadcasting Company, operator of New York radio station WQXR. The deal will bring to Interstate's board two representatives of Time. It also will mean new programs which a group from Time, under Frank Norris, managing editor, and Joel Sayre and Finis Farr, formerly of Time's editorial staff, will create in cooperation with Elliott Sanger, the station's general manager.

Show Us the War

EIGHTY-FIVE per cent of theatre audiences want newsreels to contain war information, it was declared Monday by Dr. Leo Handel, director of the Motion Picture Research Bureau, New York.

The statement was based upon a survey in metropolitan New York during which 500 persons were questioned. Each attended motion picture showings at least once a month. Only one per cent asserted they did not want war news and of these, most were women. Ranking second in preference were sports and third, fashion. Only two per cent of those questioned preferred domestic news.

It's Quieter Now

LISTENING to radio programs has declined to peacetime level, it was estimated by the Cooperative Analysis of Broadcasting this week. Incidence of listening during April, May and June, was approximately the same as in the corresponding period of last year, the analysis reported. It is noted that gasoline rationing in the Eastern states has not increased radio appreciation. Interest in news broadcasts continues to be higher than last year, it was said. It has declined, however, from the level attained immediately after Pearl Harbor.

PICTURES ADVERTISED THIS WEEK

"Seven Sweethearts," MGM, 2nd cover, Page 3
"Yankee Doodle Dandy," Warners, Pages 4, 5
"Tales of Manhattan," 20th-Fox, Pages 6, 26, 27
"Holiday Inn," Paramount, Pages 19 *to* 22
"Pride of the Yankees," RKO, Pages 34, 35
"The Talk of the Town," Columbia, Pages 40, 41
"Between Us Girls," Universal, Page 43
"Joan of Ozark," Republic, Page 47
"The Moon and Sixpence," UA, Page 49
"Sabotage Squad," Columbia, 4th cover

Films for China

HOLLYWOOD features and short subjects have been obtained for Free China's remaining 110 theatres, according to the Chinese Government Film Mission in Hollywood this week. Hollywood studios have agreed to contribute product, which would be specially picked for maintenance of morale. How the films would be shipped was not divulged.

On the commission are T. Y. Lo and Dr. T. Y. Fung, of Chungking; Dr. Maurice William, New York; Dr. Kinn Wei Shaw, China National Film Corporation.

Dr. Shaw said the Chinese Government was still able to operate more than one third the houses it controlled before the Japanese invasion. They are open 24 hours daily and no admission is charged. He added mobile projection units were another factor.

In the Trenches

DESPITE publicity about a few Hollywood personalities who have obtained important and interesting positions in the armed services, the majority called from the amusement industry are serving in routine positions and are, like most others, destined for combat.

This conclusion was drawn by *The Billboard* last week after its survey showed 42,000 men from the entertainment field already called.

It added that five per cent of Hollywood's film personnel is serving; that 10,000 from the circuits are in; that radio has contributed 1,548 men, and the American Federation of Musicians, 3,250.

Ships Come In

FOREIGN managers for the principal distributors took time out this week for brief sighs of relief as word reached them from Australia that a substantial number of prints for the Far East market which they believed had fallen into Japanese hands were in fact safe in Australia. The pictures, most of them shipped last autumn, were destined for Singapore, Hong Kong, Manila and other Orient exchanges. Ships carrying them apparently were diverted elsewhere on December 7th and the pictures have turned up in the hands of the Australian customs officers. The MPPDA is seeking their return to the distributors.

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THIS WEEK the Camera observes:

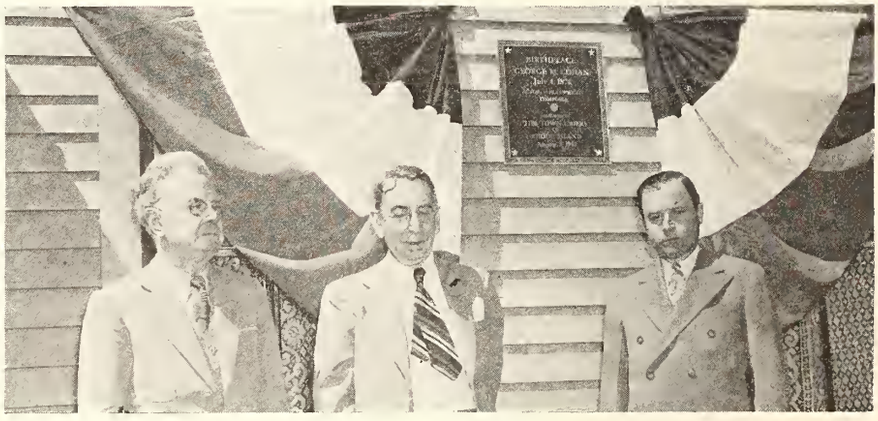


By Cosmo-Sileo

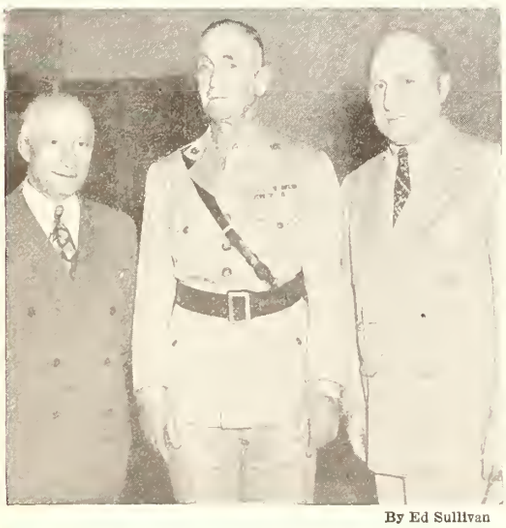
PARTY. The executives of Republic Pictures extend their compliments to Judy Canova at a cocktail party for the star of "Joan of Ozark" in New York. Ranged behind Miss Canova are J. R. Grainger, president of Republic Pictures Corporation; M. J. Siegel, president of Republic Productions, Inc., and Herbert J. Yates, chairman of the board.



■ JACK BENNY signs with United Artists to produce 12 pictures, in six of which he will appear. He will be executive producer on all 12, the budgets for which total $12,000,000. Left to right: Loyd Wright and Arthur Lyons, the star's attorney and agent, respectively; Mr. Benny; George Bagnall, UA vice-president, and Edward C. Raftery, president of UA.



ON THE BALCONY of George M. Cohan's birthplace in Providence, R. I., after the dedication of a plaque marking the spot, are Edward M. Fay, at whose Majestic theatre "Yankee Doodle Dandy" opened August 7th; Joseph H. Gaynor, chairman of the Town Criers of Rhode Island; and Governor J. Howard McGrath.



By Ed Sullivan

BEFORE a special screening of Paramount's "Wake Island" at the New York home office: Lt. Col. Victor I. Morrison, head recruiting officer in the New York area, flanked by Adolph Zukor, chairman of the board, and Barney Balaban, president of Paramount.

■ INDEPENDENCE DAY for the Republic of Ecuador was commemorated this week at a reception and broadcast at the New York Museum of Modern Art. During the ceremony Kenneth Macgowan, center below, director of production for the Coordinator of Inter-American Affairs, was presented with a medal by Dr. S. E. Duran-Ballen, consul general of Ecuador. Looking on at left is Dr. Rafael V. Lasso, Development Commission.





NED COLLINS, manager, receives from Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, the Rick Ricketson trophy for "showmanship, resourcefulness and effort" in a divisional competition just ended. Mr. Collins has been promoted to head of the booking department for the southern district of the circuit.



BREAKFAST in honor of the 70 members of the Balaban & Katz staff who graduated from the Red Cross First Aid Training course, was given in Chicago last week by the circuit. Seated along the table: Elmer Immerman, personnel director; P. Melville Carr, Chicago Red Cross director; Susan Mack, Red Cross instructress; John Balaban, host for the company, and Walter Immerman, general manager of the circuit.



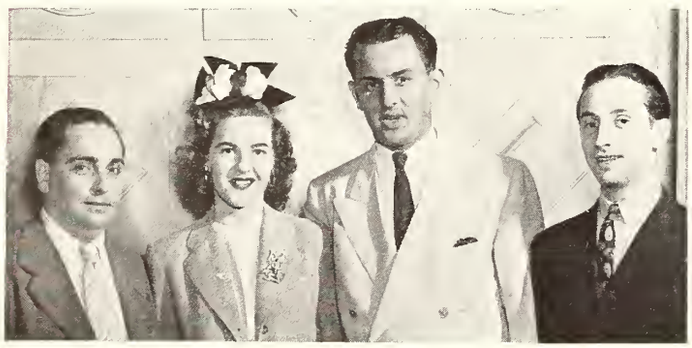
■ COUNCIL OF WAR. A group of industry volunteers who are special liaison officers in the September War Bond drive, meet in the War Activities office in New York. Left to right: David Palfreyman, Edmund Grainger; Arthur Mayer, assistant to the executive vice-chairman; George Schaefer, chairman of War Activities; Jules Rubens; Oscar A. Doob, chairman of publicity; Si Fabian, director of the drive; Major Leslie Thompson, Claude Lee, H. M. Richey. Some of the men are now on the road making advance arrangements for the drive.



■ T. Y. LO, left, and Dr. Kinn Wei Shaw, right, members of the Chinese Government Film Mission, present Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, with a scroll from the Chinese Government extolling American pictures for their aid in maintaining the morale of the people of China.

JOHN R. McPHERSON, below, branch manager for National Screen Service in Detroit, took office recently as Chief Barker for the Variety Club of Michigan. The Club has dedicated itself to a War Activities aid program for the duration.





EXHIBITORS at the Milwaukee trade screening of Columbia's "Talk of the Town" are A. E. Provinzano, manager of the Ritz, Milwaukee; Miss Jane Lighthouse of the Varsity, Milwaukee; Joseph Klauser, Jr., manager of the Varsity, and Joseph Regano, manager of the Grace, Milwaukee. The screening was one of a series held throughout the nation by the company.



■ NO CHARGE to Uncle Sam. Arriving in New York from Hollywood, above, are Casey Robinson, scenarist; Michael Curtiz, director, and Hal B. Wallis, producer, who will donate their services for the production of the film version of Irving Berlin's "This Is the Army" at the Warner studio. Profits will be given to the Army Relief Fund.



AT Columbia's Indianapolis screening of "Talk of the Town": Mrs. N. E. Orr, Speedway, Ind.; Louis Astor, Columbia sales executive; Mrs. Ethel Luckett, Indiana, Scottsburg and Austin theatres, Austin; and Mrs. Joseph Brauer, Strand theatre, Paoli, Ind.

62% OF INDEPENDENTS FAVOR ARBITRATION, 30% DO NOT

Endorse Plan in Principle, but charge Application under Decree is Limited

Motion picture theatre owners who have tried arbitration as a means of relief from trade practice and local competitive inequalities generally endorse it in principle. But they charge that arbitration's application under the motion picture consent decree is too limited.

This is the basic observation made to MOTION PICTURE HERALD in a poll of the 230 theatre operators who filed complaints during the first year and a half of operation of the arbitration system set up by the decree. Questionnaires were sent to the exhibitors who have used arbitration for their clearance or run grievances.

Their answers, and out-spoken comments, are the first comprehensive report from the field on the total respect of the motion picture arbitration system.

Many Recommended Decree Changes

A higher than average proportion of replies was received. Many responses contained detailed discussions of the decree and arbitration and recommended changes. There is evidence that exhibitors are giving careful thought to arbitration.

Almost two-thirds of the exhibitors answering the questionnaire, or 62.5 per cent, expressed an opinion generally in favor of arbitration. Only 29.2 per cent of the answers wholly condemned it.

But most of the approvals had strings attached. Exhibitors want broader arbitration clauses in the decree, more power for arbitrators, fewer lawyers, lower costs and quicker action. They want provisions by which they can arbitrate grievances against their competitors directly.

The replies registered substantial approval of the administration of the 31 regional tribunals by the American Arbitration Association, court appointed administrator of the Motion Picture Arbitration System. The Appeal Board and its broad powers of veto over the decisions of local arbitrators was sharply attacked in a number of responses, however.

Express Confidence In Arbitrators

Fifty per cent of the answers said that exhibitors felt they received a fair hearing of their complaint, 20.8 per cent of the replies were in the negative. The remaining cases were settled before reaching a hearing.

Confidence in the calibre and ability of the arbitrators selected from the panels of leading professional and business men drawn up by the AAA was expressed by a majority of exhibitors. The arbitrator grasped the problems of the film industry in their particular instance, 45.8 per cent of the exhibitors said. Only 20.8 per cent said the arbitrators did not understand all, or some, of the business complexities of their complaint.

Many of the replies to the HERALD questionnaire urged changes in the Consent Decree and its rules and procedures for arbitration. In fact, 66.7 per cent of the replies indicated that exhibitors thought steps should be taken now to change the Decree.

While 58.3 per cent of the complainants said they had won their actions, an even 50 per cent said it had been a satisfactory settlement and only 29.2 per cent of the replies indicated that the competitive situation had improved since they went to arbitration. A third of the ballots reported that complaints had been lost.

Many Settlements Seen Disappointing

Arbitration had not resulted in a satisfactory settlement, 41.7 per cent of this group said. The comparison between this figure and the number of cases won or lost would indicate that many of the settlements or withdrawals, reached presumably after a compromise, had proved disappointing to exhibitors.

To the question "Was arbitration worth the time and money expended?" 45.8 per cent of the replies said No; 37.5 per cent of exhibitors answered Yes and the rest indicated that it would be a considerable time before the costs could be offset by any gains won in an arbitration award.

The highest cost reported by an exhibitor was $2,500.

Many answers noted, however, that the costs were much less than would be incurred in an anti-trust action in the courts. They returned to the refrain that the decree must be broader.

While urging that the arbitration hearings be more informal and conducted with fewer lawyers and less insistence on legal technicalities, 75 per cent of the exhibitors reported that they were represented by counsel. This, they generally asserted, was necessary to protect their interests. Most expressed willingness to appear before the arbitrator without a lawyer, if distributors would do likewise.

The majority of the answers to the HERALD questionnaire contained detailed and thoughtful criticism of the Consent Decree and arbitration. Others were briefer, but added significantly to the statistical conclusions. Where exhibitors requested, their replies are reported anonymously.

Typical of the analyses of arbitration was the letter from William F. Crockett, vice-president and general manager of the Bayne-Roland Corporation, operating theatres at Virginia Beach, Va. Mr. Crockett also is president of the Virginia Motion Picture Theatre Owners and an active member of several UMPI committees.

Exhibitors Should Be Heard on Appeals

"We received definite advantages in the award, although we did not receive the award asked," he wrote. "We feel this was due to certain sections of the Decree which restrained the arbitrator from removing clearance entirely.

"We are trying operation under the existing award in hopes that we will be able to operate without the hardships which were apparent before this award," he said, noting that he did not feel competitive issues were involved.

Discussing the hearings, Mr. Crockett said: "We had a very fair hearing under the existing rules of arbitration, but we feel that all exhibitors should have an opportunity for oral hearings on appeal cases."

The arbitrator grasped the problems of the film business, "and while possibly some little technicalities were missed by him, gave a very constructive, able summary of the situation in his award," the Virginia leader wrote. "However, we feel that the arbitrator felt that he could not give the award he desired due to the limitations of the present Consent Decree."

The case cost between $1,000 and $1,200, he said, adding: "We will have to operate under the award for some time before we will be able to tell whether arbitration was worth the time and money expended." The sum included legal fees and all expenses.

Mr. Crockett reserved answer on questions asking his opinion of arbitration and recommendations for changes in rules inasmuch as he is a member of the UMPI committee, which is examining proposed changes.

Urges Lawyers Not Attend Hearings

A Pennsylvania independent, Herman Lorence, operator of the 18th Street Theatre, Erie, who lost his some run complaint, was critical of arbitration, but ready with suggestions for changes. He felt that he had a fair hearing, but declared the arbitrator did not understand the businesss and urged:

"Have the arbitrator selected by the interested parties from the ranks of those who un-

(Continued on following page)

PREFER ARBITRATORS WHO KNOW BUSINESS

Several of the comments appended to the replies in the arbitration poll specifically indicated that exhibitors would have preferred to have had their grievances arbitrated by persons familiar with motion picture trade practices. Section II of the rules of arbitration in the Consent Decree requires that arbitrators must be men who have no associations with or experience in the motion picture business. This qualification was included by the decree authors in answer to exhibitor demands for arbitrators who would be completely disassociated from trade considerations or possible factional bias.

'EXTEND ARBITRATOR POWERS'

(*Continued from preceding page*)
derstand the business and give him unlimited powers to correct any condition that arises and which in his opinion is unfair to either side. Under the present setup the arbitrator has absolutely no powers. The consent decree has made it a field day for the sellers."

"Do not permit the film companies to have high-powered lawyers appear," he recommended, "as they do nothing but confuse the arbitrator to such an extent by their legal technicalities that they have him dizzy as to what he can do and cannot do."

Distributors "have flouted the real intentions of the consent decree," Mr. Lorence charged, asserting that they first insist on the sale of short subjects, and offer "some run that has no value."

Federal regulation may come unless there are trade practice reforms, Mr. Lorence warned.

"Much as we dislike the entry of the Federal Government into the operation of the film business, the sales managers, except Rodgers of Metro, are so short sighted that they think they can continue forever as they have in the past," he said, "with only one result to follow: a Federal Motion Picture Commission set up with a head and staff in Washington and in each exchange center an assistant, also with a staff. The film industry will be taxed to support this commission, for it will cost less than it does at present to keep up the Hays organization.

Sees Day of Reckoning In the Future

"When this occurs it will be a great day for the politicians, for the patronage will be tremendous in the high-salaried jobs created. Now that Congress has found out so much about the business through its investigations and hearings, they are not going to let the opportunity pass much longer," Mr. Lorence wrote.

"Unless something like this is done there will be no independent exhibitors left in this business. When Hitler ran rampant and the film companies lost the foreign market they cried that they had lost 40 per cent of their gross, yet the balance sheets for the past year show the greatest earnings in their histories. . . .

"Unless they change their attitude the day of reckoning will come," he warned.

"Arbitration needs provision for suing a prior run but not the distributors," Thomas de Lorenzo, operator of the New Paltz theatre, New Paltz, N. Y., commented. He reached a settlement through stipulation, but remarked that arbitration had not improved his competitive situation.

Sees Settlement as Satisfactory on Paper

"I believe, by all means, that an arbitrator should not be limited in the event one theatre has clearance over another by merely being able to reduce the clearance," William Rosenthal, Indianapolis independent circuit operator, wrote. "The arbitrator should be able to determine whether two theatres are competitive or not, and, if they are not competitive, to be able to eliminate clearance."

Mr. Rosenthal observed that, although he had reached a satisfactory settlement with the distributor the case was carried to hearing at the insistence of an intervenor. The arbitrator then dismissed it for lack of jurisdiction.

"My opinion of arbitration is that it is necessary to prevent an exhibitor owning a larger number of situations being able to secure concessions against an individual, independent exhibitor," he added.

A Pennsylvania independent who sought the same availability as his competitor and received a partial reduction of clearance described his settlement as satisfactory only "partially, on paper." Now, he said, the period in which he may advertise is limited, and being in a weekly rural newspaper area, must "play later than ever (three to four weeks) in order to advertise the picture properly." The arbitrator did not fully understand the complexities of the business, he said.

Although he had an attorney, the Pennsylvania exhibitor added that arbitration was not worth the money spent because hearings "get lost in legal subterfuges." He recommended "fewer lawyers."

A New England exhibitor, who reached what he called "a fairly satisfactory settlement" before the case entered hearings, said "our competitive situation has not improved because the distributors have not lived up to their agreements. Arbitration would be worth the time and money if it were lived up to."

"Rules should be changed so it could be only an informal hearing between interested parties, and not so similar to a court proceeding. To date I cannot see where arbitration has been of great help to the independent exhibitor."

DESIRE CHANGES IN ARBITRATION RULES

Exhibitors are anxious for changes in the Consent Decree's rules and procedures for arbitration. They feel they should have greater scope. This is one of the principal planks in the industry "unity" platform of the United Motion Picture Industry. Action on this question has been deferred by the committee, however, pending the fate of the UMPI selling plan, now before the Department of Justice.

Better Chance Seen For Independents

A Michigan theatre man wrote that arbitration "gives the independent a better chance than he has had heretofore," noting that although his own award was only partly satisfactory to him he felt that the hearing was fair and the arbitrator understood the issues.

Julius London, who operates the Booth theatre, Detroit, called arbitration a failure and not worth the time or money involved "because decree is worthless. Every section has an escape; it does not answer any exhibitor's complaint." Although doubting that the arbitrator grasped the problems of the film business, he said he had received a fair hearing.

Says Case Definitely Worth the Time

"Excellent" is the opinion of arbitration held by the partners in the Olga Theatre Corporation, operator of the Rialto theatre at Hannibal, Mo. They describe it as,

"The only possible chance an independent has to exist, and besides, it's fair and the only way to settle disputes." The Rialto was represented by an attorney and they declared that their case was definitely worth the time and money spent.

Glenn W. Dickinson, Kansas City operator, whose clearance action for the Dickinson theatre, Mission, Kan., provided one of the first important tests of the exemption from arbitration of affiliate circuits, was critical principally of the Appeal Board.

"Arbitration is worthless when the Appeal Board can reverse an arbitrator's findings of fact. Get expenses down. Do away with the Appeal Board," he recommended, adding that it "takes too much time to get results."

The arbitrator grasped the industry's problems, he said, but asserted he did not have a fair hearing on appeal. Arbitration was not worth the time and money because the "Appeal was very unsatisfactory due to the technical attitude of the board, favoring large companies," Mr. Dickinson said.

A midwest theatre operator described arbitration as "good for some situations," but said that it was not worth his while as he "asked for some run and was granted a second run (under the some run clause), which did not help." The arbitrator grasped the problem "fairly well," he reported.

Adolph Rosecan, whose clearance complaint for the Princess theatre in St. Louis is still under advisement, called arbitration "Fine."

Asks Awards Granted Be Enforced

"It is the most satisfactory method of settling grievances, disputes and complaints of all kinds," a Danville, Va., operator, L. W. Lea, said of arbitration. He recommended that rules be changed so "that the awards granted by the arbitration boards be enforced." He said that his own competitive situation has improved in consequence of a satisfactory award in his clearance complaint.

"Make arbitration easier for exhibitors by not having too many legal points brought out at the hearing," Stanley Sobelson, operator of the West End theatre in Newark, N. J., urged. "Make it more of a friendly gathering where each party can tell his story without being trapped by legal phrases. It saves time and money. Arbitration is very helpful."

R. G. Taylor, of Grand Rapids, Mich., who won a clearance complaint for his Southlawn theatre, considers arbitration "O. K." But, he recommends, "Simplify proceedings and make them more informal; avoid all Legal Talent."

Samuel and Morris Somerson, operators of the Palm theatre in Philadelphia, are sharply critical of arbitration. Calling it "a failure," they urged, "Throw it out. Use the courts. "They declared it not worth the time and money and answered the question "If not, why not?" with the single word, "Incompetence." They did not win their clearance action.

A Missouri operator who said he reached a satisfactory settlement, although his some run case was dismissed, approved arbitration on all counts. Rules and procedure he found to be all right and commented that "It is new, but serve its purpose. It should be continued."

Get Rid of Trick Clauses, Exhibitor Urges

William Symfy, who filed the first San Francisco case, a clearance action for the Rita theatre in Vallejo, Cal., said that he did not feel he had had a fair hearing or that the arbitrator understood the problems of the film business in dismissing the case.

"Distributors have much the best of legal language in the consent decree," he wrote, recommending "Change legal language to help exhibitor. Get rid of trick clauses. Arbitration is fine if distributors would cooperate."

Operators of the El Cerrito theatre, El Cerrito, Cal., reported that they were not satisfied with the partial victory by which they won a cut, and stipulated availabilities, from Richmond, Cal., theatres. The hearing was fair.

(*Continued on opposite page*)

Want Hearings held without Attorneys

(Continued from opposite page)

and the arbitrator grasped the industry problems "definitely," they said.

"Costs were exorbitant," they wrote. "Attorney bills and costs total $2,500. What chance has the exhibitor?" Recommending "a new consent decree," they said arbitration is "impotent under the present decree, and was so declared by the arbitrator."

In his award Murray Draper, arbitrator, cut clearance of the El Cerrito behind the State theatre, Richmond, to one day, calculated from opening date at the State, and said that had he been empowered to do so by the decree he would have eliminated all clearance.

A. A. Carlson of Mayville, N. Y., wrote that he withdrew his action to "accept promises that were not well kept." His competitive situation has improved "some," he added, but he does not consider the settlement satisfactory.

Frank Biordi, operator of the Majestic theatre, Elwood City, Pa., reported that arbitration in his experience had proved not worth the time and money expended, "Because an exhibitor's chances are 1,000 to one in these cases."

"Terrible," is Mr. Biordi's opinion of arbitration. "It is the same old story. The circuits have the buying power and if you wish the proof I will give it to you."

"Don't have attorneys at the meetings between exhibitors, distributors and arbitrator," he recommended. While reporting the arbitrator grasped the problems of the film business, Mr. Biordi said he did not feel his hearing was fair. He was represented by an attorney.

Warners, PRC hold Regionals

Warners held its fifth regional sales meeting in San Francisco Monday and Tuesday. Ben Kalmenson, general sales manager, presided. Other executives were Mort Blumenstock, Arthur Sachson, Norman Moray and A. W. Schwalberg. Among the field staff were Al Shmitken, L. Blank, Al Brubetick, W. Wheeler, L. James, San Francisco; Fred Greeneberg, J. N. Howland, C. T. Charack, W. R. Walsh, H. Slater, A. E. Snyder, Los Angeles; Al Oxtoby, F. Keller, T. M. McDouglad, Portland; William Gordon, K. K. Pack, W. C. Saphro, J. Griffin, A. W. Baron, Salt Lake City; Earl Bell, W. A. Haefliger, R. P. Jamison, J. R. Neal, Denver; Vete Stewart, J. W. Spear, W. C. Young, Seattle. Home office officials on Tuesday went to the studio at Burbank for product conferences.

Producers Releasing Corporation's fourth regional sales meeting occurred in the same city Saturday, presided over by Arthur Greenblatt, general sales manager, assisted by Leo J. McCarthy, western division manager. Attending were Sam Sobel, Armand Cohn, Edward Morris, Lloyd Lamb, Joseph Ashby, Bernard Newman, Sam Decker, Bjorn Foss and William Winship.

Sell $25,125 in War Bonds

Members of the Twentieth Century-Fox company shooting scenes for "Crash Dive" at New London, Conn., last week, raised $25,125 in a War Bond campaign held in and about the Capitol theatre in New London.

Essay on the Industry

At the invitation of Rockefeller Center Magazine, the editor of Motion Picture Herald *has contributed to the August issue of the Center's publication, for its opening feature, a piece about the place of the motion picture in the world. By permission it is reproduced here.*

by TERRY RAMSAYE

LOOKING down from this rose tinted cubicle and ivory tower of the Fiftieth Street escarpment of the Rockefeller Massif, one finds capitaled here three of the great science-arts which have made over, or are making over, the human environment—in chronological order, the motion picture, the radio and television, all geneologically related, as media of expression. They, along with the printed page, so impressively represented by The Associated Press, just across the canyon, pertain to the developments by which ideas and thought have come to be made a part of environment.

Interestingly, too, our host in all this is a floration of another great environmental factor, the petroleum which has given motivation to the automobile and airplane, instruments of both communication and the motility of transit which makes this one nation and may yet make it one world.

The motion picture is a senior among these young arts and industries. It was born along with the motor car. It is a whimsy to observe that the film and the automobile came up simultaneously. The motion picture arrived as a device for dragging the scenery past the customer, while the motor car was a device for dragging the customer past the scenery. They both have done business. The pictures have become, on the national average, about four times as expensive, while the motor car is about one-fourth as costly, or less. Meanwhile the dollar has become worth less, but much easier to get. The inter-action between motor car and motion picture has been extensive, determinative in the nature of screen evolutions, resulting in the urbanization of the nation, somewhat in physical fact, somewhat in ideologies. The motion picture theatre began "in walking distance," a term which disappeared, until very recently, and poignantly now reappears.

THE motion picture began at the bottom while the motor car began at the top. At one end was the Nickelodeon, at the other the Daimler, and Benz. The film theatre took its origins in the regions of its greatest opportunity, in the densely populated foreign labor quarters, all polyglot, poor, and hungry for entertainment in a new world where the stage and the literature were fenced away from them by linguistic barrier. The pantomime of the cinema bridged the gaps with a sign language as plain as a bellylaugh or a bust in the nose. Swiftly there was revealed an indigenous American audience of like simplicity, kindred hopes and desires. The films took America, from the intellectual bottom up. The tradesmen and retailers of the foreign-labour quarters became the film's retailers and they had to take over the art in behalf of the customers. They rose with the industry and became its creative control, reached up and went up.

The screen has arrived from those humble beginnings at a positon where its most competent expressions are at one in capacity with the best of the vanishing stage and the best contemporary literature. The films now say and show for high and low.

This development up from the American melting pot and the crucible of human experience in this land makes certain that the motion picture is a truly responsible and faithful recording and functioning, in total, of the democracy which is this Republic. The screen's success could have come no other way.

IT is more than symbolic that this development finds much of the motion picture, so builded, officed here in this Rockefeller Center which records the parallel story of industry in soaring steel and towering stone, an organic architectural epitome of the great American story.

Not only is it fitting, but inevitable, that we should have here the largest, and also greatest, of all the screen theatres of the world, the Music Hall. There is also significance in that the Music Hall, so importantly an instrument of the motion picture, has its ancestry in a plan which once proposed an American shrine of the art of the opera, an art dominated by special class patronage and known to the multitudes rather more for its diamond horseshoes and tiaras than for what it had to say and sell. Here on these magic acres, of this opera-project site, the screen has demonstrated the superseding power of the art of the whole people, and has "taken over."

The charge has often been made that the motion picture is responsive only to the box office dollar. That is generally true. It is well that it is true. Service is rendered and paid for—or else. The consumer has made everything that counts. That is the American way.

"EXHIBITION *under Fire in* MALTA"



Copyright by A. Francis-Smith

Nazi bombers wreck havoc in Malta. Pictured above is the wreckage of the entrance to the Coliseum and other buildings.



Copyright by A. Francis-Smith

The "Three Musketeers" of Malta exhibition are the Pace Brothers. Robert, center, is the Coliseum's managing director.

by ALEX FRANCIS-SMITH
with the British Royal Navy at Malta

Alex Francis-Smith was a notion picture publicity director in London, and later manager of the Associated British Circuit, London, until he joined the British Royal Navy. His account of "Exhibition Under Fire in Malta" was sent by him to MOTION PICTURE HERALD'S *London office, and relayed, by airplane, to New York, where it arrived on Tuesday.*

We have read many stories of the remarkable fortitude of the Maltese people during the terrific onslaughts of the Nazis; how their most cherished possessions were destroyed and they themselves left homeless; but what of the business people, especially those whose burden it was to supply the necessary distraction from the horrors of war—the cinemas.

Try to picture for a moment, conjure up all the vivid imagination at your command, the reactions of an audience who have spent days in a shelter through ceaseless day and night bombing and emerge during a lull to take the opportunity of trying to forget the cares of war while looking at a comedy in a cinema, which rears its proud head from among the debris of flats, business premises, or clubs.

"Yes," you many answer, "we experienced that in England." Admitted, but not every day, not every night, since the war with Italy commenced. The show is on . . . the sirens sound, but the audience sit on and cling to the hope that it will not be a serious raid, or that the attention of the enemy will be directed against another part of the island, but those thoughts are dashed to the ground as nearby "Ack Ack" opens up.

Gradually they rise from their seats but they go very reluctantly, glancing back so as not to miss a laugh or a scene of particular thrill or interest; the "Ack Ack" becomes more intense, growing nearer and as soon as the crack of the Bofor shells is heard bursting overhead a concerted exit for shelter takes place, as that world of make believe suddenly becomes a sordid reality and that dominant feature of life—self preservation, takes its place. Many of the cinemas have built rock shelters for the use of their patrons under the floor of the stalls or as near the theatre as possible.

During the earlier part of the war the cinema operators carried on during the air raids but latterly it became too much to ask anyone to remain and the show was abandoned until the "raiders passed" had sounded and the show recommenced. The patrons emerged from their shelters hoping against hope that they might be permitted to enjoy what was left of the entertainment in peace, and return home content in their mind that although disturbed they had lightened to some extent the war tension. On occasions the return from a shelter has been to find their favorite theatre a ruin and they pass on thanking God that a rock shelter was available in which to seek refuge.

▽ ▽

There are two circuits of cinemas, one directed by Captain Caruana and the other by Robert Pace of the Pace Bros. The island itself boasts of 22 theatres (or did) with a total seating capacity of approximately 15,000 and with prices ranging from 7d to 2/6 according to the locality and the type of theatre.

Captain Caruana is a genial type of chap who, apart from greeting you as you enter the Manoel theatre, will play the genial host to you at the bar which bears his name, after the performance. This bar and the name of "Caruanas" or the "Captain's," as it is more affectionately referred to, is known to every visitor from all parts of the world. Captain Collins was the first to bring the "talkies" to Malta and opened up in the Grand Opera House, now a house of memories, thanks to the efforts of Nazi culture. Captain Caruana opened the Manoel theatre as opposition to Collins, and now controls quite a number of the cinemas but he, too, has suffered losses. The Gaiety, the Capital, the Kingsway, Regent, Rialto, Rio are now piles of debris.

Pace Bros. even had the courage to build and open a new super just 12 months ago, the Coliseum, and were rewarded by seeing the "house full" sign exhibited for weeks on end even though the films shown were vintaged.

▽ ▽

The main worry at present, as you may well realize, is product, and carbons; and how eagerly do the public and services, as well as the directors, await the arrival of a convoy, trusting that new features may have been lucky enough to have been included amongst the cargo. To a blitzed island such as this, films may not be looked upon as essential war stores or necessities of life, but when one considers that there is no place that one can go to get away from war and depends entirely on the cinema for its war relaxation, films become essential war stores, for happy service men and happy civilians are better armed to face the rigors of bombing when it does arrive after they can snatch even an hour or so watching the world of make believe.

The latest war gazettes—the latest to us—are always received with great enthusiasm and bring home vividly what the rest of the world and the services are doing to bring victory nearer.

UNITY PLAN 'POCKET-VETOED' BY ARNOLD, ALLIED CHARGES

Myers threatens to seek Revival of Neely Bill to compel Trade Reforms

Charging that Assistant Attorney General Thurman Arnold is planning to "pocket veto" the UMPI sales plan, Allied States Association on Tuesday threatened at Washington to seek revival of the Neely block booking bill to bring about the reforms which it asserted the Department of Justice had failed to obtain.

A bulletin from Abram F. Myers, general counsel, and M. A. Rosenberg, president of Allied, attacked the Department of Justice for failure to act on the blocks-of-13 sales formula proposed by the United Motion Picture Industry to replace the Consent Decree's blocks-of-five method which expires on September 1st.

"There is today no legal restriction of any kind on the monopolistic and socially undesirable practices of block booking and blind selling" the bulletin charged, blaming Mr. Arnold's inaction on the UMPI plan and his "accepting a milk and water consent decree in 1940."

Allied Plans to Reveal Facts

"The implications of the situation are grave enough to merit the consideration and to arouse the indignation of the countless thousands who directly and through their authorized spokesmen have joined in the fight against the evils of block booking and blind selling," the message said.

Allied disclosed its intention to "reveal the facts and make its position plain to the exhibitors, the public groups which cooperated with it in support of the Neely Bill and the public in general."

As Mr. Myers was releasing the bulletin, which he emphasized had been approved by Allied's executive committee, Governor Matthew M. Neely of West Virginia, who as a member of the Senate pressed the legislation bearing his name over a period of several years, was assuring friends on the Senate Finance Committee that he planned to return to Washington next January. Governor Neely already has received the nomination for the Senate seat—in his state tantamount to election.

The Allied bulletin characterized the present situation as "scandalous" since, as a result "of Arnold's action in accepting a milk-and-water consent decree in 1940, and his inaction in 1942" there is no legal restriction of any kind now on block booking or blind selling.

The break between Allied and the department—with which it had worked in close cooperation during the period of the Neely bill campaign and in the building up of the Government's anti-trust suit against the eight distributors — was seen as complete, with the association charging that Mr. Arnold had adopted a "capricious and arbitrary" stand on the UMPI plan. It contended that he had indicated at the July 3rd meeting at which the plan was submitted that the department would accept it although Mr. Arnold and his assistants made no attempt to cover dissatisfaction with it.

"POCKET VETO" EVIDENT, ABRAM MYERS SAYS

In a statement accompanying his bulletin, Abram Myers explained that "for several days it has been evident that the Department of Justice intended to give the UMPI plan a 'pocket veto'.

"The delay has enabled certain circuit operators with closed situations, who have profited by the five-picture system, to circulate misleading statements concerning the scope and effect of the plan.

"The distributors have indicated that they will continue to sell under the five-picture plan—at least to the independent exhibitors. This will be a blow to those exhibitors but they will know that the associations cooperating through UMPI did all in their power to secure a better method.

"The danger to be watched is that with all restrictions removed the distributors will continue to sell to the independents under the five-picture plan but will sell to the circuits and other privileged buyers under long-term preferential franchises."

Calls Consent Decree A Failure

Allied declared the consent decree a failure, robbing the independent exhibitor of protective measures which he enjoyed even under the old system and making it possible for the major companies to profit handsomely.

During the past sales year, under decree buying methods, it said, exhibitors have been offered blocks with one or two good pictures and a balance of poor ones. This has left them in the position of buying, "under the gun," on a take it or leave it basis, the message charged.

All opportunity which the independent previously had to cancel some pictures or "wash out" unplayed ones at the end of a season has been lost, the bulletin said.

Mr. Myers further charged that last year distributors demanded that more pictures be played at high percentages of box office receipts than ever before. Both the consenting, and independent, distributors made these demands, he said.

"Not only that, but they required that the exhibitors increase the admission prices paid by the public during the engagements of numerous outstanding pictures, including inspirational war pictures, thereby increasing the amounts realized by them from the percentage arrangements," he said.

"The tactics of the distributors in thus taking advantage of the opportunities afforded by the Consent Decree have resulted in greatly increasing their earnings at the expense of the exhibitors and of the moviegoing public." Mr. Myers appended a statement of corporate earnings of the distributors.

Sees UMPI Plan as Better Than Decree

The UMPI plan, it said, is far superior to the Consent Decree selling scheme "devised by theorists in the Department of Commerce and in the Department of Justice" but which, it was charged, is still desired by Department of Justice officials.

"Mr. Arnold's attitude is all the more serious," the message pointed out, "because with Congress absorbed with problems arising out of the war there is little likelihood that it will find time to consider anti-block booking legislation.

"The most that can be hoped for is that a Congressional committee, either in the consideration of some measure like the Neely bill or pursuant to a resolution calling for an investigation, will develop and disclose all the facts connected with this amazing situation. Such revelation would pave the way for effective action in the future."

Although the UMPI plan increases the block buying from five to 13 pictures the Allied report predicted that on the basis of prospective release schedules this was more likely to be about 10. It also noted that the provision for trade showing five pictures in each block and identifying the rest precluded the worst dangers of blind buying.

"All the safeguards of the Consent Decree against forcing one picture or group with another picture or group, now suspended, will be restored," it said. Elsewhere the report noted that one consenting company since June 1st had demanded that exhibitors pledge to buy a second group as a condition of obtaining the first. It did not elaborate on the charge.

Most importantly the UMPI plan provides a minimum cancellation privilege, the bulletin said, which will enable exhibitors to drop a minimum of 20 per cent of undesirable pictures. An additional factor in favor of the UMPI plan was the potential savings in transportation by salesmen and purchasing exhibitors, the message said.

Local Units Must Decide on Duals

A second bulletin from Mr. Myers this week told members that a decision on the elimination of double features as a conservation measure was up to the local units of exhibitor organizations.

Summing up arguments on the conservation issue he said that each area should decide whether it wished to ban double features or elect to accept fewer prints, with resultant changes in clearance and availability. A ban on all double features prob-

(*Continued on following page, column* 1)

Myers scores Delay on New Unity Plan

(*Continued from preceding page*)

ably would have to be implemented by a nationwide Federal order, he said.

"The double feature issue is another challenge to exhibitor associations" he wrote, urging local groups to canvas their members on this aspect of the conservation problem and to be prepared to join in concerted action.

Opponents of double features, he reported, are arguing that show hours would be reduced, with savings in power, fuel and critical materials. Also they say it would enable theatres to run Victory Shorts and other Government films with less disturbance to the regular program.

The gathering of information from all exhibitors on what the effect of eliminating double features would be in conserving materials and in organizing for the enforcement of any decision that might be reached was seen by Mr. Myers as "a challenge to every exhibitor organization to demonstrate its ability to meet demands of the times."

Urges Exhibitors Write Conservation Views

Mr. Myers said that the exhibitor committee, known as the Motion Picture and Speaking Stage Theatres Advisory Committee, has been summoned to a meeting in Washington on August 20th. The exhibitor members are: M. A. Rosenberg, president of Allied, Robert Poole, secretary, Pacific Coast Conference, and Si Fabian, New York exhibitor.

This will be an opportunity for exhibitors to impress on Government officials the need for joint advisory committees on the conservation problem, he said. He urged theatre men to write to the committee members, or associations with their views on the matter.

A meeting of St. Paul and Minneapolis exhibitors called by Northwest Allied last week to discuss double bills and giveaways failed to reach an agreement. Delegates, however, pledged to drop duals on Wednesday and Thursday. They remain on Friday and Saturday. Another meeting will be called to continue the discussion and examine the giveaway problem.

W. R. Frank, Minneapolis independent, has resigned from Northwest Allied. His action followed similar steps, on the eve of the convention on September 1st and 2nd, by Paul Mans, Lee Brothers and Sol Fischer, who also are active Northwest independents. The unit's action against double features and giveaways was said to have spurred the resignations.

Reelected by Union

Benjamin G. Hull, business agent of the projectionists' union in Springfield, Mass., has been reelected a district vice-president of the State Federation of Labor.

Named Stromberg Aide

Katherine Brown has become executive vice-president for Hunt Stromberg Productions, Inc., releasing through United Artists. She formerly was eastern agent for David Selznick.

Rodgers Sees General Increase in Receipts

Theatres, generally, are reporting better business, according to William F. Rodgers, MGM vice-president and general sales manager, on his arrival in Hollywood Tuesday with E. M. Saunders, J. E. Flynn, and E. K. O'Shea, division managers. The men are to participate in product conferences at the studio with Louis B. Mayer, Howard Dietz, and other executives.

Mr. Rodgers admitted "high and low" locations, according to war industries and population shifts but said the general picture was good. Theatres are "extremely busy" maintaining morale, he added.

"Americans, while wanting variety, are not seeking so-called escape films exclusively," he said. "The war is here, and when a great story comes along with a war background, it gets enthusiastic support."

The company shortly will sell its 1942-43 product to the National Theatres chain, Mr. Rodgers said, and on Tuesday he went into conferences with Charles Skouras, the circuit's president, for renewal of the three year franchise now expiring.

Bush in Charge of Trade Paper Ads for 20th-Fox

Rodney Bush, formerly exploitation manager for Twentieth Century-Fox, has been assigned by Hal Horne, director of advertising and publicity, to handle trade paper advertising, serving under Charles Schlaifer, advertising manager.

Mr. Bush joined Twentieth Century-Fox in 1937. He started as a theatre manager in Memphis in 1924 for Paramount Famous-Lasky, and later entered the advertising department of Publix Theatres at the home office when that circuit was formed. He later became press book editor for Paramount Pictures, and in 1935 went to the Paramount studio as advertising and exploitation manager.

Raise $300,000 in USO Campaign

Jack Cohn, chairman, and A. P. Waxman, director of campaign of the USO Amusements, Arts and Sports Division, announced yesterday that $300,000 had been raised by their group in Greater New York. This was $60,000 above their quota.

Sam Rinzler, Fred J. Schwartz and Irving Lesser, who were co-chairmen of USO Theatre Week, were instrumental in bringing in $200,000 through collections taken in the motion picture theatres in the five boroughs.

Golden Confers in New York

Nathan D. Golden, film consultant of the United States Department of Commerce, conferred in New York last week with the Eastern Public Relations Committee on industry statistics. A committee for statistical work includes Robert M. Gillham, chairman; Hal Horne and Maurice Bergman.

Studio Publicists Elect Lieber

The Public Relations Committee, western division, on Tuesday elected Perry Lieber, head of publicity at RKO, as its chairman. He succeeds Howard Strickling of MGM, whose six month term expires. George Brown, of Paramount, was elected to fill the vice chairmanship vacated by Mr. Lieber.

Form Play Association

Max Reinhardt, Eddie Dowling, Norman Bel Geddes and Richard Myers have announced their association to produce plays for the new season.

Benny to make 12 Pictures for United Artists

Jack Benny last week signed a contract with United Artists to produce 12 pictures said to involve $12,000,000.

The company will be known as Jack Benny Productions, Inc. Six will star Mr. Benny. Mr. Benny will be executive producer for all 12. Two will be produced each year. The first will go before the cameras in January.

Mr. Benny now is negotiating with George Kaufman and Moss Hart, playwrights, for an original screenplay. He also is seeking Ernst Lubitsch, director.

The deal was signed by Edward Raftery, UA president; George Bagnall, vice-president; and Arthur S. Lyons and Loyd Wright, attorney, representing Mr. Benny.

Sol Lesser will release his projected "Stage Door Canteen" through United Artists. By his agreement with the American Theatre Wing, operator of the canteens, and from which he obtained screen rights, profits above distribution and production costs will go to the organization.

Deny Dismissal of Joelson Suit

Application to dismiss the anti-trust suit brought by Julius Joelson, operator of J. J. Theatres, Inc., in the New York supreme court against the eight major companies, Harry and William Brandt and Max Cohen, was denied last week by Justice Benjamin Schreiber. The suit, novel in that it charges violations of the state penal code and business laws, claims a conspiracy to create a monopoly in the Times Square district.

"While there is doubt in the mind of this court that many of the allegations of the complaints compel or justify the inferences drawn therefrom, the motion to dismiss the complaint is denied, since the plaintiff is entitled to those inferences most favorable to sustain the complaint," Justice Schreiber said.

According to Emil K. Ellis, attorney for the plaintiff, the action is the first against the film companies to be brought under state laws.

Guy Wonders, Warner District Head, Dies

Guy Wonders, district manager for Warner Theatres, in Maryland, southern Pennsylvania, and West Virginia, died Monday in Washington, from injuries suffered in a fall Sunday night from the seventh floor of the Earl Theatre building, that city, where the circuit has offices. Mr. Wonders had charge of 12 theatres and had been in the industry 39 years. Survivors are Mrs. Stevens Porter, a daughter, of Bethesda, Maryland; and Mrs. Beatrice Bock, a sister, of Baltimore.

Schine Managers Meet On Selling of Bonds

The Schine circuit's participation in selling of War Bonds and Stamps was outlined Tuesday in Rochester, at a meeting of 45 managers in the territory. Other such regional meetings will follow. In charge at Rochester, were Gus Lampe, assistant general manager; and Bud Silverman, city manager.


PARAMOUNT'S
"HOLIDAY INN"
OPENS FOR BUSINESS SEPT. 4
-and WHAT Business!

A NEW HOLIDAY DA
FOR EVERY SHOWMAN'S CA

Ring it with gold—it's a money-date! The day you open Paramount's song-spangled, entertainment-packed package of fun . . .

SEPT. 4

"ABRAHAM"

"YOU'RE EASY TO DANCE WITH"

"LAZY"





"I CAN'T TELL A LIE"



"LET'S SAY IT WITH FIRECRACKERS"

"HAPPY HOLIDAY"

Irving

"HOLIDA

starri

Bing Crosby •

with

Marjorie Reynolds • Virginia Dale • W

A Mark Sandric

Screen Play by Claude Binyon • Adaptation by

13 IRVING BERLIN HITS!

12 SONGS BY BING!

8 ASTAIRE DANCES

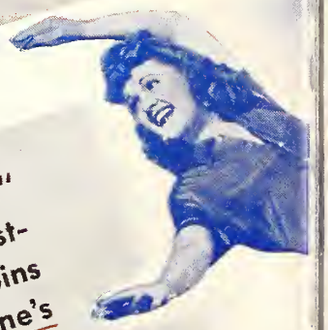

NDAR!
Berlin's
"WHITE
ed Astaire
Abel • Lyrics and Music by IRVING BERLIN
roduction
Rice • A Paramount Picture
"WHAT A COMBINATION —CROSBY, ASTAIRE, SANDRICH and BERLIN —THAT'S MONEY!"
(Box Office Digest)
An idea and thirteen top tunes from Irving Berlin . . . twelve songs by the one and only Bing . . . eight new dances by Fred Astaire . . . production and direction by Mark Sandrich! It all adds up to just what VARIETY called it— "101 SOLID MINUTES OF TIPTOP FILMUSICAL ENTERTAINMENT!"
MINUTES OF ENTERTAINMENT!
ANOTHER HIT FROM SANDRICH!
Paramount Pictures

BIGGEST THING ON B'WAY...

BIGGEST THING ON THE AIR...

BIGGEST SHOW OF THE YEAR

All New York celebrates the arrival of "Holiday Inn" —with a sell-out at $5.50 top for opening day...New York reviewers echo the raves of the trade critics . . . New York moviegoers stamp their approval by rolling up record business!



Fifty-five major network shows give "Holiday Inn" a sendoff—in addition to Paramount's TWO coast-to-coast broadcasts! "Be Careful, It's My Heart" joins the Hit Parade two short weeks after the tune's release! Independent stations everywhere are on the air with Paramount's THIRTEEN special record-ings! Never such a radio campaign!

There's no doubt about it—"Holiday Inn" puts a new holiday on every showman's calendar— REAL HOLIDAY BUSINESS EVERY DAY IT PLAYS!

Paramount presents

Irving Berlin's

"HOLIDAY INN"

Starring

BING CROSBY and FRED ASTAIRE

A MARK SANDRICH production

with MARJORIE REYNOLDS ★ VIRGINIA DALE ★ WALTER ABEL

LYRICS AND MUSIC BY IRVING BERLIN

Screen Play by Claude Binyon · Adaptation by Elmer Rice

"WHAT A HUNK OF MERCHANDISE-HERE IS A SHOW!" (BOXOFFICE)



PRINTED IN THE U.S.A.

TRADE ATTENTION FOCUSED ON LABOR FRONT ISSUES

Office Guild Jurisdictional Dispute of Wide Import; Operators may strike

Negotiations which are expected to have far-reaching effect on the labor-employer equilibrium in the motion picture industry began this week in New York. Although they were concerned immediately only with office workers in company exchanges and ultimately with all white collar workers, the significance attached to them by the industry brought into sharp focus the status of labor contracts now under discussion throughout the trade, some of which are being bitterly disputed.

The first discussions on the agenda in New York were between officials of the Screen Office Employees Guild of Los Angeles, a local of an American Federation of Labor studio union, and Pat Casey, labor contact executive for the producers and distributors. The course and result of these discussions, which concern only Los Angeles exchange workers, are expected to have an important influence on a jurisdictional fight now being waged in the east between the Screen Office and Professional Employees Guild, Local 109 of the CIO United Office and Professional Workers of America, and the International Alliance of Theatrical and Stage Employees, which controls exchange workers.

Still further in the background were the scheduled discussions between Philip Murray, president of the CIO, and William Green, president of AFL, aimed at nation-wide labor peace.

Other present discussions of bearing on the general picture include the demands of Moving Picture Machine Operators Local 306, in New York, for a revised contract for home office projectionists; a strike settlement for clerical workers at the Warner home office, and wage adjustment negotiations with Laboratory Technicians' Local 702, AFL.

West Coast Dispute Brought to New York

The negotiations between representatives of the Screen Office Employes Guild, representing office workers of the principal exchanges in Los Angeles, and Mr. Casey of the producer-distributors, now shifted to New York, were considered to be of possible ultimate effect in the exchanges of all key cities. Specifically they were to discuss reclassification of workers and minimum scales for Los Angeles exchanges.

Entering the conversations, too, may be the status of the exchange employes of the San Francisco offices of the distributors, who were recently organized by the Guild immediately preceding the recent strike of the Los Angeles workers which was called off after several days when the distributor-producer group sought an amicable settlement.

The principal points remaining to be settled are classification of workers according to their duties, and minimum wage scales.

There is every likelihood that the New York discussions will have some bearing on the future economic status of the majority of the 11,000 exchange workers employed by companies in the United States.

However, executives of the Guild said in Hollywood over the weekend that organization of exchange employes in cities other than San Francisco had not been discussed by them.

Other points sought by the Guild for the Los Angeles workers have reportedly been settled in conferences between Casey and exchange representatives and Guild executives during the last two weeks in Hollywood.

The pattern of the concessions granted may influence demands by employes in other cities. Principal pay demands of the Los Angeles workers are based on the scales of studio workers doing the same or comparable work.

Wage Increases to 40 Per Cent Asked

During the strike which lasted about a week before the truce was effected, officials of the Guild, which is a local of the International Brotherhood of Painters, Decorators and Paper Hangers of America, AFL, charged that veteran employes of exchanges were receiving as low as $20 a week, and that some of them were performing duties calling for much more money.

Wage increases approximating an average of 40 per cent were asked. Also sought were inclusion in a written agreement of provisions for sick leaves, vacations with pay, and other conditions.

Mr. Casey left Friday for New York; so did all but one of the negotiators for the Guild. They were Herbert K. Sorrell, president of the Conference of AFL Studio Unions of which the Guild is a member; Glenn Pratt, business representative of the Guild, and Paul Norstrom, of the MGM exchange unit. Blanche Cole, Guild secretary, left Saturday for the east.

CIO Unit organizing New York Workers

The CIO's United Office and Professional Workers of America also is organizing clerical workers in the distributors' home offices—through its Screen Office and Professional Employees Guild, Local 109.

Although its charter was obtained only last October, the union's organization has been rapid. On July 28th, in the law office of Wendell Willkie, chairman of the board of Twentieth Century-Fox, there were signed closed shop contracts between the Guild and RKO, Loew's and Twentieth Century-Fox. A contract with Columbia followed shortly. Included were the Columbia New York exchange, and Loew's radio station, WHN.

Mr. Willkie is reported to have brought together executives of the signatory companies, except RKO, for a meeting with Lewis Merrill, UOPWA president, and Phillip Murray, national president of the CIO.

The union began in October, 1941, with the granting of a charter from the CIO. It formerly had been a loose combination of employee guilds in the home offices, banded together in the Screen Guild Council. David Golden became its president, a post he still holds.

It includes the Screen Readers Guild and a year ago there was a possibility it might include the Screen Publicists Guild. However, that organization's membership rejected affiliation at that time with a CIO union, although in a reversal it is today a separate local of the UOPWA.

Local 109 claims it now represents 2,000 film office clerical workers in New York, and says it hopes to represent 6,000.

Negotiations now are under way with National Screen Service, in headquarters and exchanges; a National Labor Relations Board election is pending at the Paramount office; the union has filed with the NLRB for certification as the collective bargaining agency for United Artists clerical workers, and for Paramount's exchange, music company, newsreel and for such workers in the Loew's and Twentieth Century-Fox New York exchanges.

Attempts to organize exchange white collar employees have been met by the IATSE, an AFL union, with orders to its "B"—exchange "back room" workers' locals—to take in all exchange employees. However, Local 109 spokesmen said this week there was "no doubt" it would capture most of the New York exchanges. They added a petition to the NLRB would be filed shortly, for representation of RKO exchange office workers.

The contracts signed with the four major companies July 28th are identical. Chief provisions include a 10 per cent general wage increase; a maintenance clause under which a majority of employees must be members; severance pay, and vacations.

Arbitration of grievances is provided. If the union and employer cannot agree on a third person to be arbitrator, he is to be picked by the American Arbitration Association, and his decision is to be binding.

Walkout threatened by Projectionists

Conferences at mid-week in New York among executives of Local 306, largest projectionists' union in the country, and distributor home office officials, were to determine whether approximately 150 union members in projection booths of exchanges, home offices, studios, and newsreel offices were to strike.

The union is demanding renewal of a 1938 contract which expired in 1940, and which has been observed in a "status quo" agreement. Disputed points, however, are new provisions asked by both sides.

In negotiations for renewal the union, in November, 1941, demanded that Loew's distributing organization cease servicing theatres employing non-union projectionists, or those of the rival New York union, the Empire State Motion Picture Operators.

Company Seeks Federal Injunction

Loew's responded with a petition to Federal Judge Henry Goddard for an injunction. It asserted cessation of service as demanded would be a breach of contract, and also contrary to the Federal consent decree, to which it, along with four other major distributors, is a signatory. The action is pending.

However, Local 306 spokesmen asserted this week the demand on Loew's was made by the local's "old regime," headed by Joseph Basson; and that decision was still to be made by the

(Continued on following page)

LABOR IS INDUSTRY ISSUE

(Continued from preceding page)

new regime, headed by Herman Gelber, president, whether to pursue it.

The demand was made in accordance with the desire of Local 306 to eliminate competition —"dual unionism," it terms it. The competition is the Empire State union, which has a contract with the Century circuit and several smaller companies.

Negotiations for amalgamation have been desultory. Local 306 charges Empire is a "company union." In conferences this spring in the offices of the New York State Labor Relations Board, Empire balked further talks until the Board decided several pending jurisdictional cases.

Another disputed point in contract renewal between major distributors and the union is the former's demand they be allowed to close projection rooms at will.

A third dispute centers about the union's demand for a general wage increase of 15 per cent.

The local also has contracts with the great majority of theatres in New York which are unaffected by the dispute with the distributors. Contracts with the Skouras, RKO, and Loew circuits, 1936-1945, are the same, although wage scales vary. In the Loew circuit, projectionists receive a $63 minimum for a 40-hour week. In the Independent Theatre Owners Association pact they receive between $50 and $55.

Severance, Vacation Pay Provided

The theatre contracts have in common provisions for two weeks' vacation with pay, two weeks' notice upon severance and arbitration on "every difficulty."

The most recent wage readjustment with the circuits was last year. A Local 306 official described the theatre contract situation as "pretty well stabilized." Citing the union's war work, a spokesman said that members were projecting "thousands" of special shows per week, in police stations, social halls, clubs, churches, schools and the like without recompense. These shows are under the Office of Civilian Defense, and are of special defense reels. Also, he said, Local 306 members are contributing "over time" in showing of special defense films in theatres.

Warner Clerical Strike Settled

After 10 days of idleness and picketing the Warner home office, clerical workers returned there Monday morning, their demands granted. The walkout, ordered by AFL Office Workers Local 23,169, came because the company allegedly reneged on several points in an agreement which was to precede the contract.

Intervention and arbitration proved futile. The settlement was obtained after Joseph Bernhard, Warner vice-president and general manager, flew into New York from the coast Sunday.

Terms of the contract follow:

All striking employees will be paid for the time they were out.

Those earning less than $30 per week will get an increase of $4 weekly; $5 for those earning between $30 and $40; $6 for those earning $40 to $50; $8 for those earning more than $50. The increases are retroactive to May 15th. A union grievance committee will also adjust other salary "inequalities." In layoffs, seniority will be observed.

Severance pay will be given thus: one week's pay for those who worked a full year; two, for those with two to five years' employment; three, for five years; four, for six years; five, for seven years; six, for eight years. Employees now union members, must retain membership. All new employees must join the union.

The union was formed in February, 1941. It was known first as the Warner Brothers Associated Office Employees. In May of this year, it received a charter from the AFL. Raymond Price is president.

The AFL office worker's union also has a unit at Universal's home office. On Monday, volunteers from the Warner unit handed circulars to Paramount employees, citing the contract provisions, and urging membership.

Cameramen Join Jurisdictional Fight

Between Hollywood, Los Angeles and Washington this week were played the tunes of a tri-cornered battle over the jurisdiction of first cameramen, claimed by the American Society of Cinematographers, the International Brotherhood of Electrical Workers which is aiding the ASC and the IATSE, the latter seeking to exercise its AFL charter grant over the workers.

Headed by Fred Jackman, who is directing the fight from his Malibu Beach home, the ASC protested several months ago to the Los Angeles office of the National Labor Relations Board that the major producers were violating the Wagner Act by negotiating a wage scale for first cameramen in January.

Since then, the ASC obtained the aid of the International Brotherhood of Electrical Workers, which fears encroachment of the alliance into the ranks of certain electrical workers which have been the subject of dispute for some years. The international board of the IBEW has issued a charter to Local 1318 which is seeking to combine first cameramen and certain electrical workers in its membership.

Thus, some cameramen are holding three cards in order to work: those of the IATSE, the IBEW and the ASC.

William R. Walsh, regional director of the NIRB, after conducting an intensive investigation into the charges and counter-charges including conferences with Richard F. Walsh, IATSE president, who was in Hollywood for two weeks on the jurisdiction matter, forwarded the entire case to Washington for decision as to whether a board complaint charging the producers with violation of the Wagner Act should be issued. The complaint was refused.

Dispute Affects Location Crew

The ASC-IATSE dispute has resulted in a tangle over what cinematographer shall guide the cameras on 20th Century-Fox' "My Friend Flicka," on location in Utah. Winner of the round just passed at press time is the IATSE, whose member, Dewey Wrigley, has supplanted Virgil Miller, who supplanted Eddie Cronjager.

Mr. Miller's replacement was ordered when he resigned the IATSE membership. Mr. Wrigley is a member of both ASC and IATSE. Mr. Cronjager was ousted because he was not an IATSE member.

The ASC contract with the major producers provides that all first cameramen working in studios be members of the Society. However to work on locations outside of the state, the cinematographers must hold IATSE cards. ASC officials claim most of their members have gone into the IBEW local, thus making a third card they carry.

The IATSE Hollywood local has received offers of aid from the other two photographers' locals in the alliance. Then, too, the recent convention of the alliance voted "all aid possible" to the Hollywood local in its fight.

Twenty-four resignations of cameramen from the IATSE local have been received at the local's office, according to Herbert Aller, business representative of the IATSE.

The ASC some time ago appealed to the IATSE international for a separate charter, but the Photographers Local 659 opposed it. At a vote of local members presided over by International President Walsh, the first cameramen were overwhelmingly defeated in their request, and the international backed its unit.

Now the ASC is playing with the IBEW.

No strike is expected because of the NLRB case.

Local 644 Has All Eastern Cameramen

Under rigidly defined conditions, all of the East's motion picture photography, commercial, documentary, and entertainment, is under the jurisdiction of the AFL's Local 644, International Photographers.

The current uniform "production" contract, now two years old, expires December 31st.

For production for entertainment, it gives 1st men $62.50 per day, $250 per week, exclusive of Saturdays and Sundays, for which they receive time and a half pay. All work over eight hours per day, is designated time and a half. The work week is of 40 hours.

On the same type production, assistants receive $15 per day, $75 per week. For commercial film production, first men receive $50 per day, $100 per week; assistants, $15 per day, $75 per week. A still man on a production rates $25 per day, $125 per week.

The union also has a contract covering newsreel photographers, signed last December 19th, and running for two years.

Publicists Guild Seeks Contract

With all major distributors except Warners signed to closed shop contracts, the Screen Publicists Guild is concentrating on that company, and this week, there were to be conferences with is executives.

Warners, although agreeing to union recognition, never bargained in concert with the other companies. The United States Conciliation Service was unable to bring agreement, but its three-man panel assigned to puruse the case was to meet this week with both sides.

The Guild contract is for two years, with a proviso for reopening at the end of one year for salary adjustments. Salient points are:

The three classes of workers and their minimum weekly salaries are: publicists, $65; as-

(Continued on opposite page)

JURISDICTION BASIC FACTOR

(Continued from opposite page)

sociate publicists, $40; apprentices, $25. Seventy per cent of a company's employees shall be members.

Severance pay is established up to 12 weeks' for 10 or more years of service. A work week is of 40 hours, cumulative. This includes a "tolerance period" of 20 hours, for persons working outside their offices. Vacations with pay are of two weeks for persons with service of one year or more; one week for those with less than one year.

The Guild was formed in November, 1939. It remained unaffiliated until June 22nd, this year. It then became Local 114 of the United Office and Professional Workers of America, CIO. Last year affiliation with the UOPWA's Screen Office and Professional Employees Guild was rejected. Jonas Rosenfield, Jr., is president.

Contract negotiations with the companies started in September and were broken off several times. Contracts were signed May 5th after a campaign in which a strike was voted.

Local 702 Presses NSS; Others Signed

The New York processing laboratories in the main have accepted the claims of Local 702, IATSE, four-year-old laboratory workers' union. An agreement has been reached with National Screen Service, but that organization thus far has not signed a contract. A strike against the Movielab Company was called off in March, after five months, but the firm did not sign a contract, and remains the chief "holdout."

Currently, with those with whom it has contracts, the union is attempting to obtain wage increases to correspond to the rise in the cost of living, and closer to those obtaining in west coast laboratories.

The union was formed September 9, 1937. It represented a break from its predecessor, Local 669 of the IATSE and was at first independent.

Introduced First Closed Shop Pacts

It immediately sought recognition from all eastern processing companies. First acknowledgment came from De Luxe, Ace and Consolidated in March, 1938. It entered into its first contract, the terms varying according to company. Contracts later were signed by Ace, De Luxe, Consolidated, H. E. R., and Paramount News.

Local 702 introduced the first closed shop pacts in the field. A spokesman said Monday it had raised base pay to $28 in all companies. The union's first strike occurred at Du-Art, in 1938. It resulted in a 10 per cent pay increase, but not a "satisfactory" closed shop. Other contracts gained by the union were with Malcolm, Producers, Cinelab, Pathe News and Mecca.

Contracts expired December, 1940. After negotiations, they were renewed March 10th, 1941, with the salient provision that all laboratories were to enforce parallel wages and working conditions no later than March 10th of this year. There are to be wage increases March 10, 1943, of five per cent for those earning over $50, and 10 per cent for those earning less than $50.

The 1943 reopening provides not only for the wage boosts but also for three additional holidays with pay. The union also obtained on September 1st, 1940, the first agreement with the Pathe laboratories in Bound Brook, N. J. On June 19th of this year, the local drew Paramount's laboratory in Long Island into the pact.

The membership is approximately 1,500. John H. Rugge is president.

Delay Petrillo Suit Hearing

Delay until September 16th of the Government's anti-trust suit against James Caesar Petrillo and the American Federation of Musicians, of which he is president, was granted Thursday in Chicago Federal court by Judge Michael Igoe.

It was countered with immediate notice by Joseph A. Padway, defense counsel and general counsel to the American Federation of Labor, that he would demand the hearing be advanced to August 24th.

In obtaining the delay, Daniel B. Britt, Special Assistant Attorney General, asserted it was sought because Thurman W. Arnold, Assistant Attorney General in charge of the Anti-Trust Division of the Department of Justice, wished to argue the case personally, and could not do so until September.

Mr. Padway on Friday, August 7th, also asked for dismissal of the suit. He challenged Federal jurisdiction and asserted the Government failed to state a cause of action; that the case involved was only a "labor dispute" and a "peaceful refusal to work under certain conditions."

Says Arnold Desires To Test Theories

Mr. Petrillo last week charged through counsel that the suit was instituted by Mr. Arnold so that he could "test out some of his pet theories which have recently been repudiated by the supreme court."

The Department of Justice this week rounded up evidence from broadcasters, transcription manufacturers and all others affected by the various Petrillo edicts.

There will be a series of conferences, out of which are expected to emerge affidavits for submission to court when the complaint is heard.

The National Music Council last week asked William Green, president of the American Federation of Labor, to intervene. It termed the ban on recordings a "blow to our democratic way of life."

Chicago Union Opens Books to New Members

In Canton, Ohio, a motion to dissolve an injunction issued last week restraining picketing of four theatres of Tri-Theatres, Inc., was dismissed on Monday. The judge added that until the labor case was tried shortly, no picketing would be allowed.

Directors of the Chicago projectionists Local 110 met this week over a new contract to become effective September 1st.

For the first time in 24 years its books will be open to new members.

At a meeting last week attended by 300 members of the union, a resolution to open the books to new members was made by Robert Burns, chairman of the membership committee. It was passed unanimously. As a result 155 new members will be admitted, to be selected from the list of "permit men," as soon as possible.

The "permit system," in existence for many years and the idea of the late Thomas E. Malloy, has been the means of large income for the union.

Progress in the formation of a union taking in film exchange office workers is being made in Chicago under the direction of officials of the Chicago Film Exchange Employees Union, B-45. The new union already has signed up Warners, Paramount, Twentieth Century-Fox and RKO Radio front office workers. Head bookers and office managers are not eligible for membership.

In the same city, the photographers' union, Local 666, IATSE, has signed a new contract with industrial film producers. It takes effect September 1st.

B-51 Contracts with N. Y. Exchanges

The exchange workers' local in New York is B-51, of the IATSE group of "B" exchanges throughout the country. It has renewed its two-year contracts with the distributors, and now is attempting to include office workers, in a struggle with CIO Local 109. It has not filed petitions with the NLRB, however—and Local 109 already has obtained representation for Columbia exchange clerical workers. Lou Johnson is president of B-51.

Reduce Prices at Army Theatres

Admission prices at Army theatres operated at posts, camps and stations have been changed to reflect the recently-enacted legislation exempting such shows from admission tax.

The single-admission charge has been reduced from 20 to 15 cents and the price of coupon books—widely used by enlisted men—has been cut from $1.40 to $1.20 for a book of 10 coupons. The changes in rates went into effect August 8th.

MGM to Donate Profits Of Shorts to Red Cross

Exhibitors will be asked by Metro-Goldwyn-Mayer to pay regular rentals for "Mr. Blabbermouth," short subject produced and distributed for the Government, as well as four additional short subjects. All profits will go to the Red Cross and studio overhead and distribution costs will not be charged against the films, it was said.

Sussman Leaves 20th-Fox; Will Take Vacation

William Sussman has resigned from Twentieth Century-Fox. He had been eastern division manager, until replacements recently by A. W. Smith, Jr.

There had been discussion subsequently of a Cleveland sales post, but Mr. Sussman announced his departure Friday, August 7th. He will take a vacation, and then disclose his plans.

"Divide and Conquer" In 20 Houses Friday

"Divide and Conquer," Warner short subject exposing Nazi methods, was to have opened in New York Friday. It will play 20 leading first-run houses, day and date. The company said this was the largest number ever recorded in that area for a short subject.

TO
EV



Charles Boyer
Rita Hayworth
Ginger Rogers · Henry Fonda
Chas Laughton · Edw. G. Robinson
Paul Robeson
Ethel Waters
"Rochester"
Thomas Mitchell
Eugene Pallette
Cesar Romero
Gail Patrick
Roland Young
Elsa Lanchester
George Sanders · James Gleason

MAN

and The Hall Johns

REMINDER: Don't neglect to send in your monthly report on July War Bonds and Stamp sales. Give your Account Number. Mail to War Activities Comm., 1501 Broadway.

20TH CENTURY-FO

PING
ERYTHING

AT THE BIG 5-THEATRE SIMULTANEOUS RUN IN LOS ANGELES!



TALES OF HATTAN

hoir

Written and adapted for the screen by: Ben Hecht, Ferenc Molnar, Donald Ogden Stewart, Samuel Hoffenstein, Alan Campbell, Ladislas Fodor, L. Vadnai, L. Gorog, Lamar Trotti, Henry Blankfort Original Music by Sol Koplan • "Glory Day" by Leo Robin and Ralph Rainger

Directed by JULIEN DUVIVIER

Produced by BORIS MORROS & S. P. EAGLE

ontinues to "Say it with Pictures"

Mexico establishes Cinema Institute

Patterned after Hollywood Academy; Camacho is Honorary Chairman

by LUIS BECERRA CELIS
in Mexico City

Mexico now has an officially constituted Institute of Cinematographic Arts and Sciences, similar to the Academy of Motion Picture Arts and Sciences of Hollywood. The Institute was organized by the Athenium of Sciences and Arts of Mexico at the request of the Association of Producers and Distributors of Mexican Motion Pictures, which felt that the time had arrived for this country to have such an organization. Annual selection of the "bests" in the business had for some time been done by the Association of Mexican Cinematographic Journalists.

The Mexican Institute is headed by Felipe Gregorio Castillo, chief of the Federal Film Censorship and Supervision Department, who also is the chairman of the Athenium's cinematographic section; Nemesio Garcia Naranjo, Ricardo Lopez Mendez, Prof. Jose F. Vazquez and Julio Jimenez Rueda, representing the Athenium; Jorge Mendoza Carrasco, of the Cinematographic Journalists Association, and Arturo Ortiz Mugica of the Film Censorship and Supervision Department.

Rules of the Institute requires that artistic and box office values both be considered; that great attention be given the scenario of films, while the selection of actors must be guided by natural ability, lack of affectation, virility, appearance and other things that "make players credible representatives of the best ideals of Mexico in the theatre and on the screen," while inherent ability, naturalness, dress, beauty and grace are the chief points in deciding on the selection of actresses.

Institute Offers Prize Awards

President Manuel Avila Camacho has consented to be the Institute's honorary chairman. He is the first Mexican president to show a practical interest in his country's motion picture industry. He donated a handsome trophy to the producer of the best Mexican film of 1941, as chosen by the Journalists.

Prizes of the Institute's competition will be a gold medal to the producer of the best picture, and $2,250 in cash each for the best actor and actress. Various business houses have subscribed to the fund for these prizes. There also will be prizes, as yet unspecified, for directors, cameramen, makeup artists and others who contribute to production.

▽

If MGM wishes to produce a biography of Francisco I. Madero, first president of the Mexican revolution, in a fashion which will please Mexico, it must alter considerably the scenario it submitted to the Federal Film Censorship and Supervision Department for criticism. The Department found that the scenario as it was submitted did neither Mr. Madero (assassinated in 1913) nor Mexican history justice, it was said.

MGM was asked, if it desires to go ahead with this production, to have as consultants one or more recognized Mexican historians.

▽

Mexican pictures henceforth will be governed by the Code of Morals that the Federal Film Censorship and Supervision Department has drawn up and which is similar to that used in Hollywood. The Association of Producers and Distributors of Mexican Motion Pictures has given the department written assurance that it will obey this code strictly.

▽

Profits that he garnered as a star bull fighter and as a film actor are being invested by "Pepe" Ortiz, one of Mexico's outstanding matadores, in a film production company he has organized here and which is to start its first production, a bull fight picture, "Marvilla del Toreo" ("Marvel Bull Fighter") early in September.

Conchita Martinez, Spanish folk dancer and singer, will be starred. Mr. Ortiz plans to make two other films.

Government Shorts Present War View

As war time propaganda and to "orientate public opinion," the Federal Film Censorship and Supervision Department is preparing a series of shorts for the screen discussion by outstanding personalities in various fields in this country of the international situation, from the Mexican viewpoint.

Alejandro Galindo, who has several successful pictures to his credit, will direct. The series would be exhibited in all of Mexico's 1,012 active theatres and is expected to start on or about September 16th, Mexican Independence Day.

The Academy of Cinematographic Art, which the Government and the National Picture Industry Workers Union started recently to teach screen acting, has resumed functioning after a brief period of reorganization. All tuition is now free.

MEXICAN CENSOR BANS 7 FILMS

The Mexican Federal Film Censorship and Supervising Department banned only seven films of 1,918 reviewed during the first 18 months of the Department's existence. Deletions were ordered in 70 other films. The report, for the period ended July 31st, included Mexican and foreign films, of all lengths.

Disney to make New Feature on Mexico

Walt Disney will follow "Saludos," his first feature length picture based on his 1941 tour of Latin America, with a second full length combination of cartoon and live travelogue on Mexico.

The world premiere of "Saludos" will be held simultaneously at five first run Rio de Janeiro theatres on August 24th. Mrs. Darcy Vargas, first lady of Brazil, will be guest of honor at the opening. The film, in four episodes, is based on the music and colorful backgrounds of Brazil, Argentine, Chile, Peru and Bolivia.

The Disney research and production staff which prepared "Saludos" has completed a study of the music, traditions and romance of Mexico and combined them into a story. Production will start within a few weeks. It too will combine cartoon and the color footage taken on Mr. Disney's tour of Latin America. Donald Duck, known as Pato Pascual, and a number of new Disney creations will appear against the Mexican background.

The RKO sales department has not yet completed plans for the United States' release of "Saludos." It is understood, however, that it will be issued as a full length feature following the run of "Bambi."

"Saludos" will be shown under its Portuguese title of "Alo Amigos," in Brazil. The deal, closed by Bruno Cheli, RKO's Brazil manager, provides for a guaranteed two-week opening run at the five theatres with increased admission prices.

Poller Named Aide to Mochrie at RKO

Mike Poller last week was promoted from the head of the playdate department of RKO Radio Pictures, Inc., to assistant to Robert Mochrie, general sales manager. The promotion was made by Ned E. Depinet, president of RKO Radio.

Poller has been with RKO Radio for 13 years, having joined the theatre department in 1929, doing film booking and buying. He later transferred to distribution. In 1937 he assumed charge of the playdate department.

Picker Given Post at Columbia Studio

Leonard Picker, who has been in the legal department of Columbia Pictures Corporation since 1932, left New York on Tuesday to become assistant to B. B. Kahane at the Columbia studio in Hollywood.

Associates at the Columbia home office gave Mr. Picker a farewell luncheon at Gallagher's on Monday, with more than 50 persons in attendance.

Washer on Army Show

Ben Washer, formerly publicity representative in the East for Samuel Goldwyn, now a private in the Army, has been assigned to the Army show, "This Is the Army," now at the Broadway theatre, New York. Hal B. Wallis held conferences in New York this week with Irving Berlin on plans for filming the Army show for Warner release.

Treasury Honors Miss Dietrich

Marlene Dietrich was termed the nation's leading seller of War Bonds in a special citation Tuesday from the Treasury Department. In Hollywood a Treasury agent announced Miss Dietrich had sold more than any other single person. Trailing Miss Dietrich were Rosalind Russell, Linda Darnell and Dorothy Lamour.

EXHIBITORS IN BRITAIN BESET BY WAR TIME PROBLEMS

Quota, Sunday Bookings, Staff Depletions Among Operating Difficulties

by AUBREY FLANAGAN
in London

From all points of the summer season compass, exhibitors here with the mantle of worry worn by all in a war afflicted land already upon their shoulders, are finding further missiles hurled into their commercial and political camp. Trade still is far above the pre-war average, with no immediate suggestion that the market will depreciate.

But the picture houses are finding difficulties in obtaining British product and thus fulfilling their quota obligations; a determined bid among the distributors to cash in on the improved Sunday trade; politicians and propagandists seeking Government intervention because they are not giving away their entertainment to the armed forces; their staffs, despite Government promises and instructions, being depleted and drained, and themselves called upon to take drastic action to economize in the use of light and power.

Headaches Vary In Degree

Such headaches vary in their bitterness. Some will pass, others are likely to remain. The likelihood is that pressure upon the appropriate Government quarters may ease the labor situation by having the labor exchanges called to heel, and the Ministry itself persuaded to take a more serious view of the role of the cinema. Despite the dexterous and determined maneuvers of the Kinematograph Renters Society, there would seem no assurance that any notable change will be made in the present Sunday films policy.

The shortage of British product, despite the campaigning and protestations of the Cinematographic Exhibitors Association, hardly is likely to be eased, although it is possible the attitude of the Board of Trade may be lenient. On the more immediate question of fuel economy exhibitors have got to draw in their horns, have in fact already been given instruction by their headquarters in how to do this.

The distributor group, maintaining an eye, in which the observer would be blind not to perceive the green of jealousy, on the business currently done by the picture houses on Sundays, are relentless in their efforts to make the most out of this, to alter the now established policy of showing inexpensive, out-dated, or poor quality films on Sunday, for one under which up-to-date commercial features would be shown, out of which both exhibitor and renter would derive a reasonable revenue—which, they contend, under the present system the latter does not.

Efforts have been made (as reported in MOTION PICTURE HERALD) to persuade the exhibitor by various means to abandon this policy of the cheapest possible films to obtain the largest possible public. It has taken the form now of a campaign to abolish one-day bookings and where possible have programs booked on a seven-day basis. Since the circuits are notably the main obstacle, particular efforts in recent days have been devoted to persuading, not the booking managers, but the "High Panjandrums," managing directors and chairmen of the groups, to reconsider their trading policy. Talks have not been finally inconclusive. They have not, on the other hand, been fruitful.

Associated British, largest of the British groups, have listened to the proposals of the KRS that seven-day bookings be given a trial, and heard the plea that the present policy is not only unfair to the public but also uneconomic in its need for extra labor and machinery. Although the Associated British organization already has tried seven-day bookings and found them unsuccessful, the KRS suggestion that they should be tried again for appropriate films was not dismissed.

Ask Assurance on Quota Defaults

Less easy was the path of the KRS casuists with Arthur Rank of Gaumont-British and Odeon. There the adamantine and pugnacious attitude of Commander Arthur Jarratt, G-B's booking chief, influenced the proceedings with argument meant to plead the case that the KRS could not be trusted, and that if seven-day bookings were to be conceded, even experimentally, they would be imposed for all time. G-B, too, has tried seven-day bookings and found them unsuccessful, claiming they mean that one of the seven days loses all its value as a trading day.

With Jarratt set against the distributor plan, and antipathy within Associated British—and probably in Odeon—it is not likely that the KRS will score a tactical victory. Even if they did with the circuits, it is dubious whether the independents could be persuaded to alter what they still find is a profitable procedure.

Efforts still are being made by the CEA to get some assurance that exhibitors will not be penalized for failing to meet their quota obligations. The impending prosecution of 85 out of 1,200 defaulters is not regarded as a sign of leniency.

More urgent, however, is the aspect of the situation in its relation to product. From the last year's registrations they had only 46 films from which to draw, a poor total for 4,700 cinemas, of which probably approximately 1,000 are circuit-controlled. This year, in the first quarter, only nine films have been registered, and Dr. Hugh Dalton, president of the Board of Trade, has stated in the Commons he cannot guarantee that the studio and personnel figure, by which these were achieved, will be maintained as a war time minimum.

Even in the showing of pictures, whether they are British or foreign, on a Sunday or during the week, the exhibitor ever has looming before him the contradictory and unsatisfying shadow of the Ministry of Labor.

The blanket on the younger women projectionists has been raised and the danger is imminent that girls now trained to replace men already called to the armed forces will be swept into the factories. Efforts are being made to obtain the intervention of the Board of Trade in altering the attitude of Ernest Bevin. But the position of the exhibitor as an employer is not an envious one, or one in which stability is a discernible factor.

Fuel Economy Need Affects Theatres

Currently, too, from various points of the compass, from Parliament and elsewhere, have come suggestions that soldiers, sailors and airmen should be admitted free, that they should be charged the lowest possible prices for the highest priced seats, and, most recently, complaints that prices in the houses in the West End of London are far above the means of the boys and girls in uniform. Allegations of profiteering and piracy, requests that the Government take action, suggestions of price control have been made. But, so far, let it be recorded, they have been cold-shouldered by Government spokesmen.

Now comes the need for strict economies in fuel, to synchronize with the Government's fuel economy campaign, and the misty shadow of fuel rationing. CEA maneuvering in this regard has been clever, and, avoiding the imposition of official regulations, a voluntary code of rules has been set up by the exhibitors' association and is to be observed strictly by British picture houses.

Under the new code:

All proscenium and attendant lighting comes to an end.

Full lighting of auditoriums will be abbreviated, and the total wattage used will be cut to 50 per cent of pre war. Every other lamp will be removed.

Cleaning light and vacuum cleaner power will be economized.

Save for safety lighting, foyer and vestibule lamps will be out during daylight.

Advertising lighting is to be eliminated.

FILMS COUNCIL URGES AID FOR INDUSTRY

The British Films Council sounded an urgent call for immediate measures to preserve a nucleus of British production, in its annual report, issued last week in London. Reviewing its third year of activity, the Council asked that the Government consider it essential to provide a sound economic basis for commercial production. Hugh Dalton, president of the Board of Trade, in presenting the report to Parliament, said it is the Government's policy to preserve the industry, and disagreed with the gloomy picture of the future presented by the Council.

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Entertainment Films As Propaganda

A straw in the wind of war time motion picture production blew into town with a promise from the Ministry of Information's Films Division that it now would give its blessing and practical support to purely entertainment films and not merely the war variety. In short, the ministry, no less keen on propaganda than ever, presumably, considers that there is propaganda value in films of quality. They may be comedies, historical dramas or romances. They need not refer to the war in any way. If they are films of quality and do not distort or injure the prestige and character of Britain and her allies, they will find the Films Division pulling in the team.

The decision is a significant one. It points the way to British producers who hitherto justifiably had believed they would have the Ministry's backing only on purely war propaganda films. It follows, too, the increasing tendency on the part of the public—and of the more sagacious industry men—to go very warily on war films.

The help which the Ministry will afford presumably will take the form of assistance in general benison and no less materially in helping the release of men and studios for the physical processes of production.

Films Division States Policy

A statement of policy was made by Films Division chief Jack Beddington—who these days sits in on the meetings of the British Film Production Association—at last week's meeting of that body. On the Association there are producers who are known to be fearful that war films are reaching the saturation point. Among these are C. M. Woolf, head of General Films Distributors, and Fillipo Del Giudice of Two Cities Films, who is intent these days on putting Britain and her character on to the screens of the world.

In a statement issued after the meeting it was made clear that the Films Division was now all for a balance to be preserved between war and non-war propaganda films.

"The Ministry indicated its willingness to support all types of pictures, including entertainment of a dramatic or comedy kind, provided these were of the highest quality and neither maudlin, morbid nor purely nostalgic for the old ways and old days.

"Its special support would be given to realistic films of everyday life dealing with events not directly about the war but featuring events in factories, factory hostels, workshops, mines and on the land, and to other serious films dealing with historical and dramatic themes, provided they showed the positive virtues of national British characteristics and the democratic way of life. These films can be first-rate as prestige propaganda, and for morale, and need not lack box office value.

"As in the past, first class war subjects realistically treated would be supported. It would be against the national interest for these to cease or suffer in quality. But the Films Division would be less favourable towards B class war pictures, and A pictures inspired by mere sensationalism, even if little or no cooperation was required from the services.

"An exception to the above are comedies of various sorts and settings. It will be understood that taste in handling this type of film is particularly important."

It is too early for any tangible effects of this pronunciamento to have been felt on British production. It is not surprising that the spirit of war still hovers over the conference rooms of the domestic studios. War films more or less—probably more rather than less—still hold floors at Denham, Ealing and Teddington. None the less there is a discernible trend towards motion pictures of less bellicose and blatantly propagandist flavour.

At Shepherds Bush, for instance, Maurice Ostrer, production chief, has followed one sheer comedy with another even sheerer, a screen adaptation of one of British radio's most popular programmes, "It's That Man Again" in which comedian Tommy Handley, as Mayor of Foaming-at-the-Mouth, and many of the radio cast, are being directed by Walter Forde.

Comedy Is Theme of Many Pictures

Comedy reigns, too, at Elstree, where wisecracking Jewish comedian Max Miller is at work for British National, complete with an elephant which plays the harmonica in "Asking for Trouble." It reigns also at the Riverside Studios, with Frank Randle, Enoch Ramsbottom, and (Mr. Lovejoy) Harry Korris—comedians of another BBC bullseye, "Happidrome" at work under the banner of Mancunian, for release by Butchers, and with John Blakely directing. Verity Films, hitherto producers of shorts exclusively, also have embarked on a feature comedy based on Frederick Lonsdale's play, "On Approval."

Other productions of a completely pacific nature are on the accredited blueprints of other British producers. Two Cities have De Grunwald's "This Demi Paradise" for forthcoming production. The same company's programme also includes some Noel Coward prospects which will not necessarily be war subjects. Gainsborough plan other comedies. Paul Soskin's next will be "Dear Octopus" by Dodie Smith. Ealing's schedules, although mainly rich in documentary or documentary drama, also provide for subjects which might be classified loosely as "escapist," among them the Will Hay comedies. The abandonment of some war subjects and their replacement by other entertainment films of the quality and realistic flavour favoured by the M.O.I. are already under consideration.

War Services Are Being Dramatized

Nevertheless, these prospects apart, Concanen-Two Cities' film on women in khaki, "We're Not Weeping," which Leslie Howard now is jointly directing, is still in full flight with scenes being shot in a genuine dyed-in-the-khaki A.T.S. camp. At Denham the Powell-Pressburger opus in all the glories of war time colour, "Colonel Blimp," is on the floor. Elsewhere in the same studios, RKO Radio's current production, with a distinctly war atmosphere, Archers Production's "The Silver Fleet" is in an advanced stage of shooting. Teddington has George King's "Tomorrow We Live" which has a Fighting France flavour, and Ealing is at work on "The Bells Go Down" which dramatises the work of the war time Fire Service.

The immediate trade show prospect has a majority of war films for presentation. There remain those war films already in production. No pronunciamento by the Ministry of Information is likely to alter the plans of Ealing Studios, whose programmes of war documentaries have been outlined in these pages. Gainsborough's schedule contains some subjects which are of such obvious box office appeal that they are not likely to be abandoned.

The war film certainly is not going to be obliterated by the current discussions. None the less it is certain that the MOI policy, taken with the lesson of the box office, will have some influence upon the trend of production in the future. Nothing in war is static, and motion picture production is no exception. Some experimenting with the character and nature of entertainment films is inevitable. The box office will be the arbiter.

Rosener to Distribute "Earth" on West Coast

Herbert Rosener Company will distribute on the Pacific coast the film "Ravaged Earth," Mark L. Moody's picture record of Japanese atrocities, which is now in its seventh week at the Esquire and Grand theatres in Hollywood.

The film was to have opened next in San Francisco, on Friday, at the Clay and Larkin theatres. The film will be shown in other key cities on a roadshow basis, it was said.

Milder Back to London

Max Milder, managing director for Warner Bros. in Great Britain, returned to his London headquarters early this week. He has been in this country for the past month on a vacation visit and to confer with H. M. Warner and other company executives.

Joins Public Relations Unit

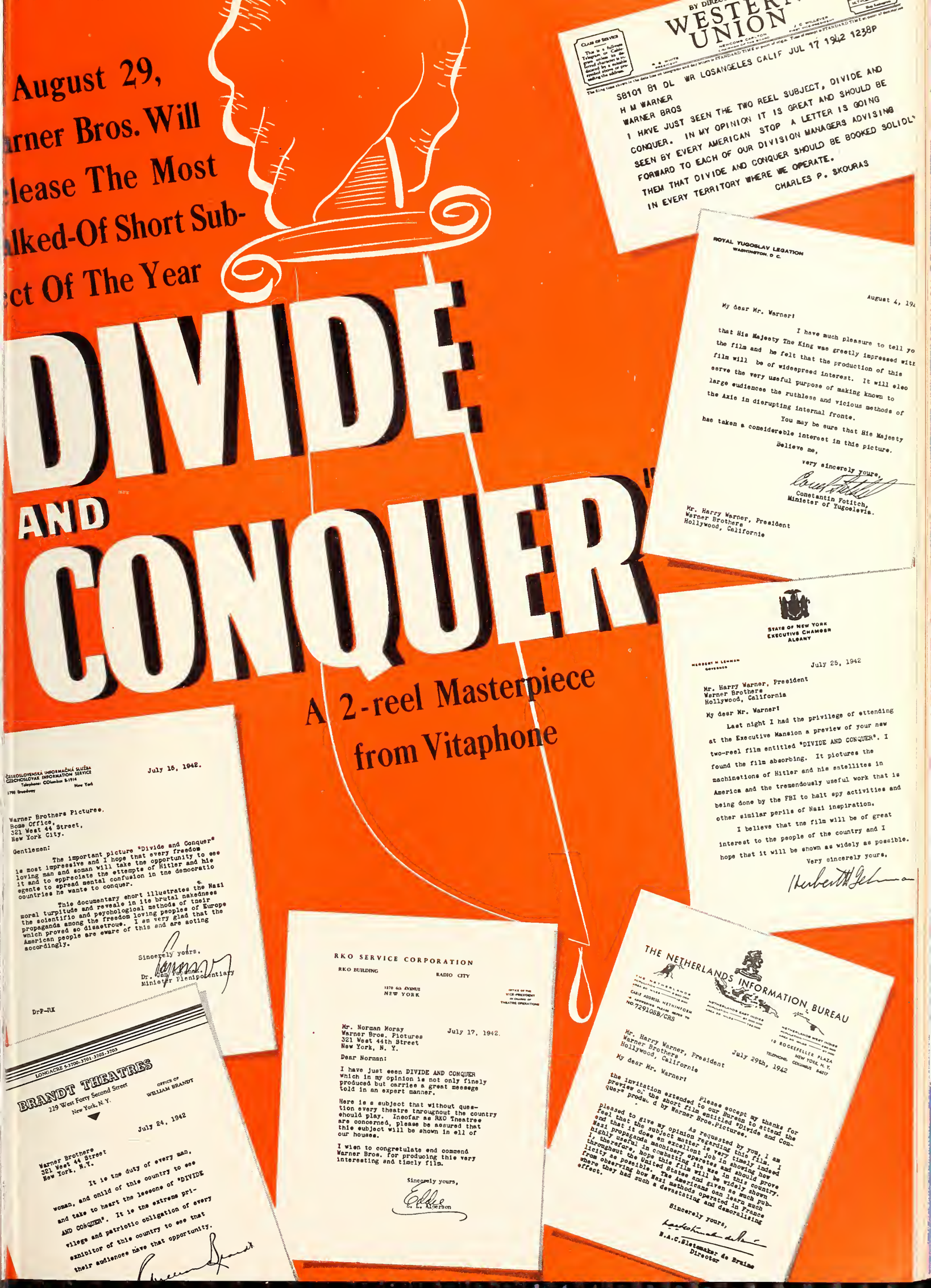
Lance Heath, formerly acting publicity director at the Columbia Pictures studio, has joined the west coast Public Relations Committee as assistant to Arch Reeve, secretary.

Korda Buys "Thirteen"

Sir Alexander Korda has purchased from Artkino, Russian distribution agency, the American remake rights to "The Thirteen," Soviet film.

Gable in Air Force

Clark Gable has enlisted as a private in the machine gun corps of the Army Air Force. He has left for Miami to begin his training.


August 29,
arner Bros. Will
lease The Most
lked-Of Short Sub-
ct Of The Year
DIVIDE
AND
CONQUER"
A 2-reel Masterpiece
from Vitaphone
WESTERN UNION
S8101 81 DL WR LOSANGELES CALIF JUL 17 1942 1238P
H M WARNER
WARNER BROS
I HAVE JUST SEEN THE TWO REEL SUBJECT, DIVIDE AND CONQUER. IN MY OPINION IT IS GREAT AND SHOULD BE SEEN BY EVERY AMERICAN STOP A LETTER IS GOING FORWARD TO EACH OF OUR DIVISION MANAGERS ADVISING THEM THAT DIVIDE AND CONQUER SHOULD BE BOOKED SOLIDLY IN EVERY TERRITORY WHERE WE OPERATE.
CHARLES P. SKOURAS
ROYAL YUGOSLAV LEGATION
WASHINGTON, D. C.
August 4, 194
My dear Mr. Warner:
I have much pleasure to tell yo
that His Majesty The King was greatly impressed with
the film and he felt that the production of this
film will be of widespread interest. It will also
serve the very useful purpose of making known to
large audiences the ruthless and vicious methods of
the Axis in disrupting internal fronts.
You may be sure that His Majesty
has taken a considerable interest in this picture.
Believe me,
very sincerely yours,
Constantin Fotitch,
Minister of Yugoslavia.
Mr. Harry Warner, President
Warner Brothers
Hollywood, California
STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY
HERBERT H. LEHMAN
GOVERNOR
July 25, 1942
Mr. Harry Warner, President
Warner Brothers
Hollywood, California
My dear Mr. Warner:
Last night I had the privilege of attending
at the Executive Mansion a preview of your new
two-reel film entitled "DIVIDE AND CONQUER". I
found the film absorbing. It pictures the
machinations of Hitler and his satellites in
America and the tremendously useful work that is
being done by the FBI to halt spy activities and
other similar perils of Nazi inspiration.
I believe that the film will be of great
interest to the people of the country and I
hope that it will be shown as widely as possible.
Very sincerely yours,
Herbert H. Lehman
ČESKOSLOVENSKÁ INFORMAČNÁ SLUŽBA
CZECHOSLOVAK INFORMATION SERVICE
Telephone: COlumbus 5-1916
1706 Broadway New York
July 16, 1942.
Warner Brothers Pictures,
Home Office,
321 West 44 Street,
New York City.
Gentlemen:
The important picture "Divide and Conquer"
is most impressive and I hope that every freedom
loving man and woman will take the opportunity to see
it and to appreciate the attempts of Hitler and his
agents to spread mental confusion in the democratic
countries he wants to conquer.
This documentary short illustrates the Nazi
moral turpitude and reveals in its brutal nakedness
the scientific and psychological methods of their
propaganda among the freedom loving peoples of Europe
which proved so disastrous. I am very glad that the
American people are aware of this and are acting
accordingly.
Sincerely yours,
Dr. Jan Fierlinger
Minister Plenipotentiary
DrP-RK
RKO SERVICE CORPORATION
RKO BUILDING
RADIO CITY
1270 6th AVENUE
NEW YORK
OFFICE OF THE VICE-PRESIDENT IN CHARGE OF THEATRE OPERATIONS
Mr. Norman Moray
July 17, 1942.
Warner Bros. Pictures
321 West 44th Street
New York, N. Y.
Dear Norman:
I have just seen DIVIDE AND CONQUER which in my opinion is not only finely produced but carries a great message told in an expert manner.
Here is a subject that without question every theatre throughout the country should play. Insofar as RKO Theatres are concerned, please be assured that this subject will be shown in all of our houses.
I wish to congratulate and commend Warner Bros. for producing this very interesting and timely film.
Sincerely yours,
Edkie
E. K. Anderson
LONGACRE 5-3700-3701-3702-3703
BRANDT THEATRES
229 West Forty Second Street
New York, N.Y.
OFFICE OF WILLIAM BRANDT
July 24, 1942
Warner Brothers
321 West 44 Street
New York, N.Y.
It is the duty of every man,
woman, and child of this country to see
and take to heart the lessons of "DIVIDE
AND CONQUER". It is the extreme pri-
vilege and patriotic obligation of every
exhibitor of this country to see that
their audiences have that opportunity.
THE NETHERLANDS INFORMATION BUREAU
CABLE ADDRESS: NETHINFORM
NO. 72910SB/CRS
10 ROCKEFELLER PLAZA,
NEW YORK, N. Y.
TELEPHONE: COLUMBUS 5-6211
Mr. Harry Warner, President
Warner Brothers
Hollywood, California
July 29th, 1942
My dear Mr. Warner:
Please accept my thanks for
the invitation extended to our Bureau to attend the
preview of the short film entitled "Divide and Con-
quere produced by Warner Bros. Pictures.
As requested by you, I am
pleased to give my opinion regarding this film. I
feel that the subject matter is very timely indeed
and that it does an excellent job in showing how
Nazi propaganda and subversive activities can be much
highly useful in combatting its use in this country.
I, therefore, hope this film will be widely shown
throughout the United States and given as much pub-
licity as possible. The Americans can learn much
from observing how Nazi methods operated in France
where they had such a devastating and demoralising
effect.
Sincerely yours,
B.A.C. Fletcher de Bruine
Director

RELIEF IN SPECIFIC RUN CASE UPHELD BY APPEAL BOARD

Affirms Award in Detroit; Exception Cites Contractual Relation

Ruling on a specific run complaint for the first time, the Appeal Board of the motion picture arbitration system this week upheld the relief granted to Erving A. Moss, operator of the Parkside theatre, Detroit, with but a single exception.

The board affirmed the award by Wilbur H. Brucker, former Governor of Michigan, which directed the five consenting distributors to license the fifth run requested by the Parkside to the competing Aloma, Admiral, Rivola and Alger theatres, circuit houses only by separate contract.

An exception was made in the appeal opinion, however, for the contractual relations between Paramount and the Alger theatre, operated by the United Detroit Theatres Corporation. These two intervenors in the original action, Detroit's sixth case, carried it to the Appeal Board.

The three judges of the Appeal Board, Van Vechten Veeder, Albert W. Putnam and George W. Alger, found that the Alger was a Paramount affiliate within the meaning of Section XVII of the consent decree. they found that the Alger was part of the United Detroit circuit whose stock is wholly owned by Paramount.

Cites Decision in Dickinson Case

The board cited its decision (No. 27) in the Dickinson case which held that Section XVII clearly withdrew from the operation of Section VIII, the clearance clause, a distributor's right to arrange for the exhibition of its pictures in theatres affiliated with it. Although the Detroit case dealt with run, it wrote, "so far as the protection of Section XVII is concerned there is no distinction between the two."

"A distributor authorized by virtue of Section XVII, to license its pictures to theatres affiliated with it upon such terms and subject to such conditions as may be satisfactory to it, may grant to its affiliated theatres such protection by way of run as may be satisfactory to it," the judges ruled.

The arbitrator's finding that the affiliate section did not apply in the Detroit case was based on a mistaken conception of the fifth Appeal decision in the Earle theatre case, the board said. It added that "there is no question of exclusive run in this case."

The Parkside decision also held that membership by the Aloma, Admiral and Rivola theatres in the buying and booking organization of Cooperative Theatres of Michigan, Inc., gave them the status of circuit theatres within the meaning of Section X which specifies membership in a circuit of not less than 15 theatres.

The board affirmed the arbitrator's findings of fact on all of the six conditions imposed by Section X, and wrote, "In our opinion the award is fully supported by the record, with the sole exception of the issue raised by Paramount under Section XVII."

The appeal board Wednesday reversed the dismissal of Buffalo's tenth case by William E. Barrett and ordered the five distributors to reduce to seven days the clearance granted to the Schine Capitol Theatre, Newark, N. Y., over Caroline Perriello's Playhouse in Clyde, N. Y. They also granted the intevenor Ohman Brothers in Lyons, N. Y., the same seven day maximum to preserve its equality with the Playhouse.

The board found that until several years ago complainant and intervenor had received "open booking" seven days after Newark. "There is no explanation given by the defendants for the extraordinary increase from seven to 30 days from 1939-40, the board said, concluding that seven days was reasonable clearance between Newark and the two theatres and should be restored." Costs were divided equally.

Albany

Former New York Supreme Court judge Joseph Rosch, arbitrator in Albany, cut the clearance enjoyed by the Colonial Theatre, Norwich, a Schine circuit house, to three days over Smalley's theatre, Sidney. Previously, the clearance was 14 days.

Three similar clearance cases have been filed by Smalley Theatres against the "big five," all of them involving clearance held by Schine theatres over competitive Smalley houses. Hearings on all three are to start in Albany next week.

Chicago

An award has been rendered in the Times theatre, Danville, Ill., clearance case against the five consenting companies, by Wilbur A. Griffen, arbitrator.

Paramount was dismissed from the case under Section XVII of the Consent Decree as an affiliated distributor and the clearances granted the Fischer, Palace and Lincoln theatres found not unreasonable. The clearance granted the Tivoli theatre over the Times was judged as unreasonable with the arbitrator finding that the Tivoli did not play its pictures promptly. The Times sometimes had to wait as long as 175 days after first run before it could play certain pictures.

The Tivoli, a second and third run house, was ordered to play closer to availability so that the Times theatre would have films not later than 88 days after first run and 42 days after second runs.

Detroit

The Michigan theatre, Flint, Mich., filed Detroit's tenth case Friday when it named Paramount, Warners, Twentieth Century-Fox and MGM in a clearance action. It charged that clearances of 74 days to first runs and 14 days to second runs in Flint granted by the first three named distributors were unreasonable. It also attacked MGM clearances of 67 days to first runs and 7 days to seconds.

Boston

Currie and Harmon, Inc., operators of the Darlton theatre, Pawtucket, R. I., settled their clearance action against All Five and first and subsequent run houses in Providence and Pawtucket on Thursday with a consent award. George E. Gordon, arbitrator, signed it. The case was Boston's twelfth.

The case against Paramount was withdrawn.

Minneapolis

A clearance demand by Abraham and Louis Engler, operating the Royal and Hopkins theatres in Hopkins, Minn., filed August 5th, attacked the clearances granted the Minnesota Amusement Company and all Minneapolis first runs by MGM, Warners, RKO and Twentieth Century-Fox.

St. Louis

Describing the St. Louis clearance system as "chaotic" but insisting he was powerless under the decree to remedy it, Kenneth Teasdale, arbitrator, on Tuesday dismissed the clearance complaint of Adolph Rosecan, owner of the Princess, south St. Louis subsequent house. Warners, Paramount, RKO and Twentieth Century-Fox were defendants in the city's ninth case.

Mr. Teasdale held that the clearance between the Princess and the Wehrenberg-Kaimann Cinderella theatre and the St. Louis Amusement Company's Gravios was not unreasonable, but added, "Complainant is victimized by the loose and flexible system now in operation." Mr. Teasdale suggested a rearrangement of clearance by "some sort of an administrative commission which would make a citywide survey and arrive at conclusions sound and fair for the entire area."

CHANGE COMPLAINANT IN MIDDLE OF CASE

A St. Louis arbitrator, Harry G. Erbs, has permitted a switch in complainants in the 12th St. Louis case. It happened when E. R. Gillette sold his Stadium theatre, in Carruthersville, Mo., to Gregory Carey on July 23rd. Mr. Erbs granted a request to amend the Stadium's some run complaint against MGM by substituting Mr. Carey's name as owner.

Mr. Carey appeared at the hearing to testify that all other companies offered him a run at prices much lower than MGM and to assert that that company had set an exorbitant price in its offer. John X. Quinn, Loew branch manager, corroborated a letter stating MGM terms and Mr. Erbs took the case under advisement.

INDUSTRY IS READY TO ROLL ON WAR BONDS CAMPAIGN

Morgenthau to open Drive at Capitol on Aug. 31st; hope for $300,000,000

Nationwide mobilization of all the facilities and talent of the motion picture industry for the War Bond drive to be conducted through September, "Salute Our Heroes" month was nearly completed this week. Far-reaching plans already laid include provision for the "Stars Over America" tours which will cover 300 cities; premiere rallies in Washington, New York and Hollywood to launch the drive; parades and rallies in all cities through the month; national and local radio broadcasts; arrangements by circuits and local committees for tieups with department stores, other retailers and factories, and mobilization of all film salesmen to handle War Bond sales in the higher brackets.

Secretary of the Treasury Henry W. Morgenthau will open the drive officially on the steps of the Capitol in Washington on August 31st. The ceremony will be part of a great demonstration with the stars of several eastern War Bond tours participating. Another premiere will be staged in Hollywood on the same day and other ceremonies, all in conjunction with the start of the tours, will be held in San Francisco, Fresno, Dallas, Chicago, Chattanooga, Philadelphia and New York. All are planned as explosion points for the drive opening.

Estimate 60,000,000 Reached by Tours

An estimated 60,000,000 persons will be reached by the "Stars Over America" tour in which Hollywood players will lead rallies in 300 cities and towns, all one-night stands. The routes were arranged by Carlton Duffus and Gordon White of the Treasury staff in Washington and have been approved by the Hollywood Victory Committee. Communities which have had recent star rallies will not be revisted but many of the smaller centers will be, particularly the towns and villages where no star ever has made a personal appearance.

Seven studio publicity men have volunteered as advance men and seven others will tour with the stars. Approximately 200 field exploitation men have been placed at the disposal of S. Charles Einfield, field director of the tours by advertising and publicity directors constituting the Eastern Public Relations Committee. David Lipton and Earl Wingart have been appointed to direct this phase of the work.

11 Industry Figures Donate Their Time

This week 11 representative industry figures volunteered to devote all of their time, beginning immediately, as exhibitor liaisons in all parts of the country. The men, and the territories assigned them after conferences in New York with George J. Schaefer, War Activities Committee chairman, are:

Claude Lee, assigned to Florida, Georgia, Alabama, Tennessee, Louisiana and Mississippi; Leslie E. Thompson, New York, New Jersey and Connecticut; H. M. Richey, Virginia, North Carolina, South Carolina and West Virginia; Jules Rubens, Illinois and Indiana; P. J. Wood, Ohio, Kentucky and Michigan; David Palfreyman, Wisconsin, Minnesota, North Dakota, Montana, Wyoming and Colorado; Ed Grainger, Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and western Pennsylvania; John Payette, District of Columbia, Delaware, Maryland and eastern Pennsylvania; H. A. Cole, Texas, New Mexico, Arkansas and Oklahoma; David Bershon, California, Nevada and Arizona, and J. M. Hone, Oregon, Washington, Idaho and Utah.

The group will be special assistants to Si Fabian, campaign director, and will cooperate with state chairmen, Treasury Department administrators and all exhibitor groups. They will assist local committees and will give special attention to centers where star tours will touch.

Oscar Doob, publicity director of the campaign, said this week it was hoped that the 300 star rallies would average sales of $1,000,000 each, a total of $300,000,000.

The strictly non-commercial nature of the "Stars Over America" tours is emphasized in a bulletin issued by the Treasury Department and made a part of the instructions given advance men on the tours.

The War Activities Committee this week reported that the full cooperation of every general sales manager had been offered for the mobilization of sales staffs as War Bond salesmen. A quota of $10,000,000 has been set for the salesmen, who will negotiate sales of the War Bonds of the F and G series up to $100,000. Treasury men will cooperate with the salesmen in closing the deals.



This lithographed one-sheet in red, white and blue, prepared by the War Activities Committee for the September Bond drive, is available in any quantity at five cents each through National Screen Accessories. The same design, in 11 by 14 size, is available at four cents each.

"Commando" Group Has Quota of $33,000,000

A "$33,000,000 Commando Committee" was announced this week as one of the special volunteer groups working in the War Bond campaign. Each member of the committee has pledged himself to sell from $500,000 to $2,000,000 worth of War Bonds before September 1st. The committee includes executives, stars and circuit heads.

Because of the concentration of corporate headquarters of film companies in New York, Mr. Schaefer, handling the Commando task force for Mr. Fabian, campaign director, has recruited a special New York committee, including:

Stanton Griffis, Nicholas M. Schenck, Adolph Zukor, Peter Rathvon, H. G. Place, Spyros Skouras, Charles Skouras, Barney Balaban, Jack Cohn, H. J. Yates, Jules Brulatour, Herman Robbins, Will Hays and Ed Raftery, with Joseph Hazen as New York chairman.

Another special committee is being formed in Hollywood to tap that reservoir. Henry Ginsberg, of the Motion Picture Committee of Hollywood, is recruiting studio executives, stars and others to sell a large part of the $33,000,000 quota.

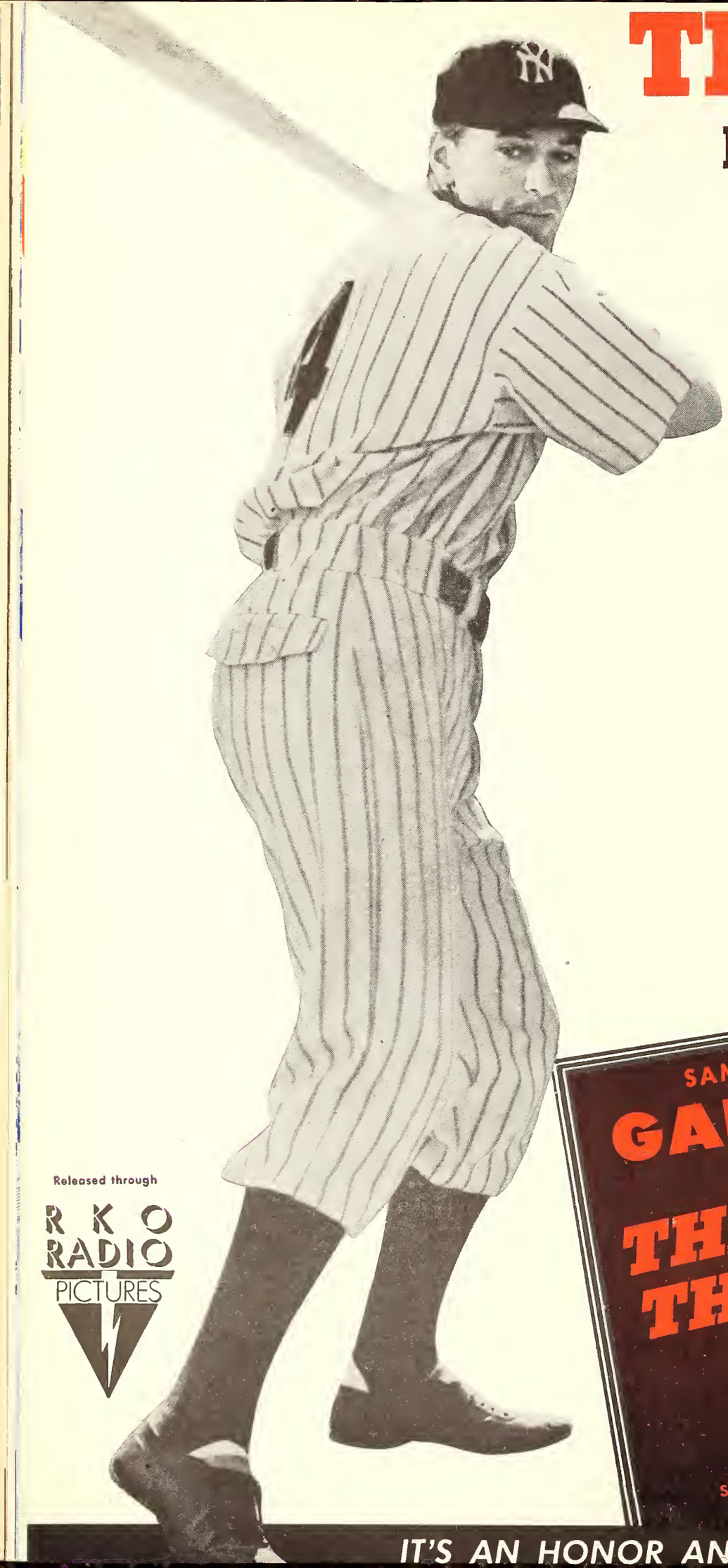
In addition, a field force of Commandos has been named from among the following leading theatre owners from coast to coast: A. H. Blank, Des Moines; Arch Bowles, San Francisco; Harold Fitzgerald, Milwaukee; John Balaban, Chicago; John Friedl, Minneapolis; Ben L. Heidingsfeld, Cincinnati; I. J. Hoffman, New Haven; Earl Hudson, Detroit; Ike Libson, Cincinnati; Frank Newman, Seattle; R. J. O'Donnell, Dallas; Sam Pinanski, Boston; Elmer Rhoden, Kansas City; E. V. Richards, New Orleans; Rick Ricketson, Denver; Ted Schlanger, Philadelphia; Charles Skouras, Los Angeles; Robert Wilby, Atlanta.

Bond Premiere for "Dandy" on Coast

Following the precedent set for the New York opening at Warners' "Yankee Doodle Dandy" at which War Bonds were the price of admission with the house scaled up to $25,000, a similar sale was held for the opening of the picture at the Hollywood theatre, Hollywood, Wednesday night. Bond sales in connection with the premiere were expected to exceed $5,000,000.

THE PRI

IS BATTING* LIK



NEW YOR

WASHINGTO

SALT LAKE CIT

NEW ORLEAN

SAMUEL GOLDWYN presents

GARY COOPER

in

THE PRIDE OF THE YANKEES

(THE LIFE OF LOU GEHRIG)

with

TERESA WRIGHT • BABE RUTH

WALTER BRENNAN

VELOZ and YOLANDA • RAY NOBLE and his Orchestra

Directed by SAM WOOD

Screen Play by Jo Swerling and Herman J. Mankiewicz

Original Story by Paul Gallico

Released through

RKO RADIO PICTURES

IT'S AN HONOR AND A DUTY! . . LINE UP Y

OF THE YANKEES

LOU GEHRIG

AT THE NATION'S BOXOFFICES!

* WE MEAN 1000%

SAMUEL GOLDWYN

IS HAPPY TO REPORT:

Highest weekly grosses under any policy at New York's House of Historic Hits! An endless climb at the ASTOR where it continues smashing its own all time record!

New Years business in July and August! No ceilings in the nation's capital on its biggest hit!

Higher than Pike's Peak for amazing house records!

Our Southern cousins are bulging the Orpheum's walls . . . It's a new Louisiana Purchase!

. . and with pardonable enthusiasm . . . the holdovers are rolling in in waves . . . and second weeks are topping firsts! ! ! ! !

THE PRIDE OF THE YANKEES becomes the **PRIDE OF THE NATION** as the parade (already Kansas City, Buffalo, Boston, Des Moines, Cleveland, Omaha and others are wiring their news of their breath taking openings . . .) gets under way.



DIENCES FOR THE GREAT BOND AND STAMP DRIVE IN SEPTEMBER!

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Two typical Broadway vaudeville booking agents entered the elevator in our RKO Building publishing headquarters, at Rockefeller Center, the other mid-morning, both obviously dejected over the trials and tribulations of their lot. "Yeah," said one, "and you think you have troubles. "Here I work and stew and fret to get a booking for—actor's name deleted—and when I rush over to tell the big ham that he finally has a date at an RKO house, what do I find? What DO I find?" screamed the agent. "I find that he is working at the Fairchild factory on Long Island, making airplanes for the war."

▽

Jinx Falkenburg is not Jinx Falkenburg at all. She's Eugenia Falkenburg.

▽

"Speaking of flyers," writes W. Varick Nevine, III, exhibitor of Alfred, New York, "maybe you could help me out." "There are not many men in town, so I am on the Rescue Squad for the Office of Civilian Defense. I do tricks at airplane spotting. And teach mathematics in College. I am both the manager and the projectionist in the theatre. Now, what I want to know is this: Just what are my duties in an air-raid warning?"

▽

For more than two years, the fate in Europe of Felix Salten, author—including the authorship of "Bambi"—has been a mystery, ever since the Hitlerites destroyed all the Salten books they could get their hands on. They pouted that Salten's stories of tenderness toward animals and lessons in compassion were "enervating to German youth." Felix Salten finally was heard from on Monday, by way of a cable to Walt Disney, from Zurich, Switzerland. Said he had heard that Disney had made his "Bambi" book into a motion picture and would like to see it, but will probably have to wait until after the war.

▽

RKO Radio is going to make "I Walked with a Zombie."

A Zombie—and we don't mean Bob Hope's Zombie, is a person, supposedly dead, who returns to life. The eerie Voodoos believe that their watches have supernatural powers and make Zombies with the snap of a finger, or the snap of something.

▽

What the average American soldier thinks of the war is very important to the British, according to a letter from a former National Theatre employee, now "somewhere in England," to W. E. Green, President of National. The letter, on the new "V-mail" photographic form, was written by Lieutenant E. B. Conklin, Jr., and emphasized the "wonderful treatment" accorded to American soldiers by British citizens. However, people in England, said Conklin, are still somewhat confused by pictures of American cowboys and gangsters who they see in U. S. movies and are inclined to believe that most cities in the United States are teeming with such characters. Which is an old story.

▽

The penetrating power of its trade advertising, says National Supply Company, seems most unusual. Last week National's publicity department received a request for the company's booklet on theatre equipment conservation from an inmate of Auburn State Prison at Auburn, New York.

IN THE LAND OF JIVE AND JULEPS

Adolph Hitler and his Nazi hordes may have moved in and taken over the Holland of Europe, for a while, but Metro-Goldwyn-Mayer reminds that right now the spirit of the Dutch prevails, and that there's a Holland, U. S. A., which is the theme of Metro's new "Seven Sweethearts" feature picture, and which is introduced on the screen by the following little rhyme:

To this great land
Of Jive and Juleps
The Dutch once came
To plant their tulips . . .

They grit their teeth,
Pulled in their belts,
Produced New York—
And the Roosevelts . . .

Enriched this best
Of melting pots
With their traditions,
Towns and tots . . .

Behold!
In Michigan today
There's still a Holland,
U. S. A.

A town that flaunts
Its windmill touch.
To prove you just
Can't beat the Dutch.

A CINCINNATI film exchange man who asks—discreetly—that his name be withheld, passes on the following, although he claims that otherwise he is perfectly normal:

It always has been a puzzle to me
What sailors sow when they plow the sea.
What was it that made the window blind?
Whose picture is put in the frame of mind?
When a storm is brewing, what does it brew?
Does the foot of a mountain wear a shoe?
Can a drink be gotten from the tap on the door?
Does the edge of the water cut the shore?
How long does it take to hatch a plot?
Has a school of herring a tutor or not?
To a king who reigns, why shout, "O, Hail!"
With a powder puff is one's mind made up?
Does a saucer go with misery's cup?
Can you fasten a door with a lock of hair?
Did a biting wind ever bite you, and where?
Who is it that paints the signs of the times?
Does the moon change her quarters for nickels and dimes?
What tune do you play on the feelings, pray?
And who is that mends the break of day?
And say—I'll admit this is quite absurd,
When you drop a remark, do you break your word?
Can a rope be made out of ocean strands?
Have the silent watchs of midnight, hands?
Can money be tight when change is loose?
Now, come, you wiseacres, what is the use
Of going through college and taking degrees
When we're posed by such plain, little problems as these.

Mrs. Eleanore Coolidge Walton, head of the movie censoring board at Kansas City, ordered deletion of thirty feet in a film which showed native girls doing an "energetic" hula dance.

The theatre manager, unnamed by Associated Press flashing the word around the world, called Mrs. Walton and protested: "Those hula dancers only shake a little."

"That's correct," retorted the censor, laconically, "They shake a little too much."

▽

The big romance in Walt Disney's new "Bambi," feature cartoon, is narrated by Ann Gillis, as the voice of Faline, the young doe, and by Hardy Albright, who is "Bambi." They romance through 6,300 feet of motion picture. Yet neither met during the filming. Their romancing was recorded on different occasions.

▽

Willie Best, pickaninny son of George Best, left his home on the old Hugh Critz Plantation near Clarksdale, Miss., years back at the age of 14 and had not been heard of again until a short time ago when it was revealed that Willie had gained some attention in Hollywood as Step'n Fetchit. Clarksdale's George Best recently received a letter from Willie and it asked him to go to the next movie Step'n Fetchit played in at Clarksdale, to see if the elder Best recognized anybody. "That's my son all right," George said. The letter, by the way, also included a little check for the ol' man.

▽

Interpretations of the effect of the U.S. Maximum Price Regulation on different commodities and services were released officially, the other day, by the Office of Price Administration Leon Henderson, in Washington. They covered milk, Army Uniforms, Navy Uniforms, pawnshops, peddlers, free matches, extra charges for paper cups, fire sales, golf courses and bowling alleys—all wrapped up in a single bundle. The Government followed that one with a simultaneous announcement of the appointment of War Production Board priorities committees for the motion picture industry and the fertilizer fields.

▽

Too old for the last 'grandfather's draft,' as he calls it, Broadway film press agent James Hood MacFarland has settled down to selling farms in the quiet of Rumson in New Jersey. Only once of late did Jim MacFarland leave his own dairy farm in the Rumson sector. And that was to go to New York to handle publicity for the premiere of—"How Green Was My Valley."

▽

Cooperating to polish the sweetened tooth of the boy in uniform, Portland, Oregon, movie operators have placed receptacles in their theatres and fill them daily with a variety of candy bars. They call the receptacles 'squirrel cages.' Leo Pally, of Portland's Jefferson Theatre, is in charge. He's called 'The Candy Kid.'

▽

The Minor Estate in Los Angeles operates the Major Theatre at nearby Burbank

▽

The colleagues of Ted Wright, who formerly conducted theatres in and around Eureka, California, and who will remember his entering U. S. services one year ago as a plain private will lift an eyelash on learning that already Ted Wright is a Captain. That's really stepping as anyone who knows Army promotions will attest. We suppose another six months will find Captain Wright challenging the War Lords.

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS

of

FIBBER McGEE and MOLLY

EDGAR BERGEN and CHARLIE McCARTHY

in

"HERE WE GO AGAIN"

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albony	Fox Projection Rm.	1052 Broadway	Tues. 8/25	11:00 A.M.
Atlonto	RKO Projection Rm.	191 Wolton St.	Tues. 8/25	11:00 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Tues. 8/25	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Fronklin St.	Tues. 8/25	11:00 A.M.
Chorlotte	Fox Projection Rm.	308 So. Church St.	Tues. 8/25	11:00 A.M.
Chicogo	RKO Projection Rm.	1300 So. Wobosh Ave.	Tues. 8/25	11:00 A.M.
Cincinnati	RKO Theotre Proj. Rm.	12 E. 6th St.	Tues. 8/25	8:15 P. M.
Clevelond	Fox Projection Rm.	2219 Payne Ave.	Tues. 8/25	11:00 A.M.
Dallos	Paromount Projection Rm.	412 So. Horwood St.	Tues. 8/25	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Tues. 8/25	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Tues. 8/25	11:00 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Tues. 8/25	11:00 A.M.
Indionapolis	Fox Projection Rm.	326 No. Illinois Ave.	Tues. 8/25	11:00 A.M.
Konsos City	Paromount Projection Rm.	1800 Wyondotte	Tues. 8/25	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Tues. 8/25	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vonce Ave.	Tues. 8/25	11:00 A.M.
Milwaukee	Worner Projection Rm.	212 W. Wisconsin Ave.	Tues. 8/25	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Tues. 8/25	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Tues. 8/25	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Tues. 8/25	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Tues. 8/25	11:00 A.M. & 2:30 P.M.
Oklahomo City	Fox Projection Rm.	10 No. Lee Ave.	Tues. 8/25	11:00 A.M.
Omoho	Fox Projection Rm.	1502 Davenport St.	Tues. 8/25	11:00 A.M.
Philadelphio	RKO Projection Rm.	250 No. 13th St.	Tues. 8/25	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Tues. 8/25	11:00 A.M.
Portlond	Stor Preview Rm.	925 N. W. 19th St.	Tues. 8/25	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 8/25	11:00 A.M.
Solt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Tues. 8/25	11:00 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Tues. 8/25	11:00 A.M.
Seottle	Jewel Box Projection Rm.	2318-2nd Ave.	Tues. 8/25	11:00 A.M.
Sioux Folls	Hollywood Theotre	212 No. Philips Ave.	Tues. 8/25	11:00 A.M.
Woshington	Fox Projection Rm.	932 New Jersey Ave.	Tues. 8/25	11:00 A.M.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

Einfeld Sets Plans For War Bond Tour

He didn't know it at the time, but when S. Charles Einfeld took a trainload of players and press people to Weaverville, Cal. back there in the peaceful winter of 1937, to stage a publicity screening of Warners' "Gold Is Where You Find It" and thus establish the site-premiere as an institution of exploitation, he was starting his training for the field directorship of the industry's War Bond Campaign which gets rolling, a billion dollars worth, on September 1st.

Between the date of that trial trek and now the resourceful Mr. Einfeld has transported trainloads, planeloads and boatloads of professionals and press people hither and yon about the nation with nary a slip-up, notably inclusive of all-out expeditions to Virginia City for "Virginia City," to Dodge City for "Dodge City," to many another point on the map caught up with by Warner cameras and, most notably, to San Francisco via the high seas aboard the *S. S. America* for "The Sea Wolf."

Field Director Einfeld is one man, not seven, although his works often make him seem more than that, and he can't personally accompany and conduct the seven tours which will take seven groups of players via seven routes to some 300 cities during September, so he's boiled his experience in such matters down to a set of 12 rules.

List of Rules Governing Player Appearances

Here they are:

1. They (the players) will appear at stamp booths in theatre lobbies or in public squares (such as the Victory House, in downtown Los Angeles, where War Bonds are steadily on sale under officially approved conditions).
2. They will appear at public rallies, civic club luncheons and, most particularly, at factories, to boost payroll savings plans.
3. They will appear at planned press conferences.
4. They will not appear on theatre stages.
5. They will not appear at store stamp booths.
6. They will not appear at rallies where admission is charged, except where the admission is in terms of stamps and bonds.
7. They will not appear at private parties, dinners, etc.
8. They will not appear on paid radio broadcasts.
9. They will not appear necessarily at conventions or rallies planned to coincide with the appearance of the star just to have them present as a drawing card on the strength of the fact that this will give the affair a war-savings sanction.
10. They will not make any appearances associated with any political activities or politicians.
11. They will not appear in any parades (except in important Labor Day parades).
12. They will not appear at more than three functions in any one day or in any one city.

Underlying those rules is more experience in the subject dealt with than ever has been acquired by any other man.

The seven publicity directors now advance-agenting the routes to be covered by the seven troupes of players are laying down the rules in every one of the 300 cities to be visited. The seven troupes making the tours will abide by them.

Production eases Its Pace

The production level, which has stood at 50 or better for several weeks, dipped to 42 when studios started only seven new pictures to replace 15 which wound up their occupancy of shooting stages. Twentieth Century-Fox was leading with seven films shooting, Metro-Goldwyn-Mayer, Universal and Warner Brothers following with six each.

COMPLETED

Columbia
Law of the Northwest
MGM
Gambler's Choice
Journey for Margaret
PRC
Along the Sundown Trail
Secrets of a Co-Ed
Yanks Are Coming
Paramount
No Time for Love
RKO Radio
Ladies Day
Navy Comes Through
Roach
Yanks Ahoy
20th-Fox
Dr. Renault's Secret
Springtime in the Rockies
Universal
Sherlock Holmes in Washington
Tenting Tonight on the Old Camp Ground
Warner
Casablanca

STARTED

Columbia
How Do You Do?
Monogram
Bowery at Midnight
RKO Radio
Seven Miles from Alcatraz
20th-Fox
Crash Dive
Undying Monster
Universal
Old Chisholm Trail
Warner
Edge of Darkness

SHOOTING

Columbia
Something to Shout About
Commandos Come at Dawn
Underground Agent
Desperadoes
Goldwyn
They Got Me Covered
MGM
Presenting Lily Mars
Skyway to Glory
Keeper of the Flame
Clear for Action
Man on America's Conscience
Reunion
Monogram
Texas to Bataan
Homicide Squad
Paramount
Henry Aldrich Gets Glamour
Lucky Jordan
Crystal Ball
For Whom the Bell Tolls
RKO Radio
Cat People
Once Upon a Honeymoon
Republic
Ice-Capades Revue
20th-Fox
My Friend Flicka
Life Begins at 8:30
Ox-Bow Incident
China Girl
Meanest Man in the World
Universal
Moonlight in Havana
Shadow of a Doubt
Arabian Nights
Forever Yours
Flesh and Fantasy
Warner
Adventures of Mark Twain
Princess O'Rourke
Watch on the Rhine
Air Force
Desert Song

Chinese Assured Of U. S. Product

Members of the Chinese Government Film Mission, visiting Hollywood last week, were assured a steady flow of Hollywood production, made up of features, shorts and newsreels, to supply the 110 theatres still operating in China.

Dr. Wei Shaw, Kinn Wei Shaw, China National Film Corporation executives, said, "We still can operate more than one-third of the houses we had before the invasion—24 hours a day and no admission charged—and we can reach millions more through mobile projection units operating right behind the fighting lines for the Army and the always present surrounding farmers."

Urgent need of carefully selected product to instruct the population and bolster morale was expressed by the Commission, which included T. Y. Lo, Dr. T. Y. Fung, both of Chungking, Dr. Maurice Williams of New York, co-founder of the United China Relief, and Dr. Kinn.

Being in 5 Places At One Time

Dialogue overhead in a studio projection room during last week's cluster of day-and-date previewings for the press.

Reviewer A to reviewer B: How'd you like that MGM number last night?

Reviewer B: I didn't see it. I caught the Fox job. Joe covered MGM.

A: Yeah? Which one are you catching tonight?

B: Think I'll grab the MGM thing tonight, and send Joe to ——

A: Wish I could make up my mind—I'd like to see 'em both.

B: So would the exhibitors, I reckon.

A: Meaning what?

B: Meaning it's probably only coincidence or due to widespread holdovers or something, but the people who set the dates for the trade shows have sure been drifting toward a situation where the exhibitor who really wants to look at the stuff for himself will have to be in five places at the same time.

A: Probably just coincidence.

STUDIOS AWAIT DECISION OF WPB ON RAW STOCK CUTS

Industry's Plan provides Reduction Up to 20%; Cooperation marks Talks

by FRANCIS L. BURT
in Washington

War Production Board officials this week had before them industry proposals for cuts running up to more than 20 per cent in the consumption of motion picture film, with indications that a decision would be forthcoming promptly.

The industry plan was submitted to the board through Harold B. Hopper, chief of its Motion Picture Section, last week at a conference in New York. The cuts proposed are aimed at meeting Mr. Hopper's warning at the advisory committee meeting in Washington, July 28th, that a curtailment of at least 20 per cent in raw stock used was imperative because of heavy and increasing military demands for film.

Formal orders are expected to be issued shortly, placing the maximum of raw stock which may be used at not more than the consumption in 1941, in line with Mr. Hopper's declarations in the past that under no circumstances could the Board permit a greater consumption.

The Board order is expected to limit both the number and footage of films, but in the most general terms, leaving it to the industry itself to allocate the available supply among the various producers.

While the Government will move formally to impose restrictions on the use of raw stock, the whole matter is being handled in the cooperative spirit which has marked the board's relations with the industry from the very start of the former's conservation program.

It was because of the whole-hearted cooperation of the industry that Board officials decided not to place restrictions on the producers individually, but to permit the industry to divide up its film supplies—a concession that has been granted no other industry, restriction orders always calling upon all producers to restrict their consumption of a controlled material by a stated percentage or to a fixed limitation.

Industry Committee Expects WPB Decision

The industry's schedule of raw stock cuts, meanwhile, awaited the WPB order, which, it was anticipated, would establish priorities for users and authorize purchase permits. This procedure would enable the WPB to distinguish between essential and non-essential commercial and amateur use.

The schedules of film savings, amounting to 180,000,000 feet of the 960,000,000 used by Hollywood last year, are expected to stand as the industry's estimate of the maximum reduction in raw stock consumption which it believes it can make safely. Based on 1941 consumption, the schedule calls for a 15 per cent reduction for all companies using up to 50,000,000 feet; 20 per cent on the next 50,000,000 feet; 25 per cent for the following 25,000,000 feet; 30 per cent for the next 25,000,000 and 35 per cent on all over 150,000,000 feet. Two companies are reported opposed to the schedule.

The problem of implementing the reductions in footage once an industry agreement is reached continues under discussion. In some companies curtailment of the number of short subjects and secondary features is contemplated. Others plan to reduce the number of prints in circulation.

WPB Bans Mercury for Film Developing

The War Production Board, tightening its control over chemicals used in photographic operations, has prohibited the use of mercury in film developing solutions. Moving to conserve stocks of mercury, the Board ordered its use abandoned in all but the most essential connections. Provision was made, however, for its use where needed for maintenance or repair of present equipment.

The distribution of soluble nitro-cellulose of four types, including that used in making film, was placed under strict control by the WPB last week. The order provides that deliveries of more than 1,000 pounds per month can be made only by special authorization. Deliveries of more than 232 and less than 1,000 pounds may be made without allocation but with a certificate to the supplier that it is to be used to fill war orders. Deliveries of less than 232 pounds per month are not restricted.

The order also provides that no deliveries of undissolved scrap film may be made without express authorization.

Executives of film manufacturing companies in New York expressed the opinion that the order would place no limitation on the manufacture of motion picture film. It has seen as an allocative rather than a restrictive order.

Gorman, Eyssell Named to WPB

Tom Gorman, RKO Theatres division manager in the Chicago area, and Gus S. Eyssell, managing director of the Radio City Music Hall, have been appointed members of the Motion Pictures and Speaking Stage Theatres Industry Advisory Committee of the War Production Board. The purpose of the committee is to give advice, supply information and make recommendations to the WPB. Both new members will attend a meeting to be held under the supervision of C. J. Dunphy, presiding officer of the committee, in Washington, August 20th.

WEST COAST DIMOUT HITS NIGHT FILMING

Hollywood studios are concerned over the Army's drastic dimout order for the west coast, effective August 20th. With the restriction extending inland 150 miles at some points, night location work will become difficult and, as the order now stands, no night exterior shots may be made at the studios. Twentieth Century-Fox is contemplating the purchase of land east of the coastal area in order to erect permanent sets for night exterior shooting.

The dimout regulations prohibit all lighting for theatre marquees and outdoor night sports. Advertising signs must be extinguished after sundown. Like the east coast order, the dimout is designed to eliminate sky glow at sea.

West Coast Theatre Operations Expand

With the San Francisco Bay area teeming with war building activity, motion picture exhibitors are finding ways to get around construction priorities so as to bring their programs to a steadily-expanding audience.

Robert Lippert, who recently opened the new Studio theatre in Richmond, where three shipyards are in full swing, including that of Henry J. Kaiser, is remodeling a store building for another house. The Lark theatre at Larkspur in Marin County is being moved 10 miles to Sausalito, where another huge shipbuilding plant is being erected. Just a few weeks ago Fox West Coast Theatres opened the Fox News theatre in downtown Oakland. It is in a remodeled store building, but construction was started before priority restrictions were ordered.

Joseph Blumenfeld, operator of the Orpheum, United Artists and Esquire theatres in downtown San Francisco, has taken a long lease on the old Tivoli, and reopened it with 10 acts of vaudeville headed by Faith Bacon, Verne Buck of Chicago as master of ceremonies, an 11-piece orchestra, and single features. Emil Bondeson, former manager of Alcazar, is manager.

Wolff in New OWI Post

Nat Wolff, west coast radio liaison for the Office of War Information, has been named deputy chief of the OWI Radio Bureau, William B. Lewis, chief, announced on Monday. He will supervise all OWI radio work on the Pacific coast. George Zachary, formerly a CBS producer, was named chief of the radio bureau's production division by Mr. Lewis.

Paramount Group Set

Paramount Wednesday announced its first group of features for 1942-43. They include "Wake Island," "The Major and the Minor," "The Glass Key," "Priorities on Parade" and "Henry Aldrich, Editor." Trade screenings will be held August 27th and 28th.

GREATEST NATIONAL ADVERTISING CAMPAIGN IN *COLUMBIA'S* HISTORY *SELLS 112,322,500** READERS OF *24* NATIONAL MAGAZINES TO MAKE

"THE TALK OF THE TOWN"



The Talk of the Nation

*Computed on the generally accepted basis of 4 readers to every magazine.

MAGAZINES	CIRCULATION		
LIFE	3,317,435	COLLIER'S	2,190,740
LIBERTY	2,160,028	COSMOPOLITAN	1,959,900
LADIES' HOME JOURNAL	4,119,173	LOOK	1,931,284
WOMAN'S HOME COMPANION	3,745,167	REDBOOK	1,384,452
AMERICAN	2,354,596	MODERN SCREEN	687,755

HOLLYWOOD MOTION PICTU… MOVIE STORY

SCREENLAND SILVER SCREEN



,090,263	SCREEN GUIDE			MOVIE LIFE	
	MOVIE-RADIO GUIDE . . .	620,842		MOVIES	524,755
	STARDOM			MOVIE STAR PARADE	
767,034	PHOTOPLAY-MOVIE MIRROR	772,015		CHARM	170,288
	SCREEN ROMANCES . . .	284,896			

TOTAL 28,080,625

U.S. extends Program of Training Films

Success of First 48 made by Office of Education resulting in Expansion

Marked expansion of the vocational training film program of the U. S. Office of Education, Washington, is being mapped out as a result of the unusual success of the 48 pictures so far made. Appropriation bills in Congress have provided a fund of $1,000,000 for the fiscal year just started.

The broad acceptance of the bureau's film courses by vocational schools and industrial establishments is indicated by the fact that during the seven months beginning December 1, 1941, when the pictures began to emerge from the laboratories, a total of almost 6,500,000 feet of 16 mm prints were sold by the distributor, Castle Films.

The pictures, sold at a flat rate of $8.47 per 400-foot reel, in the can and delivered anywhere in the United States, have met such wide acceptance that the office has been encouraged to broaden its activities to take in lines other than machine shop practice and shipbuilding, to which the first 48 films were confined, and pictures this year, while including more on those trades, will also go into airplane manufacturing operations and the making of optical glass.

Used as Supplement to Personal Instruction

Designed to be used as a supplement to personal instruction, the films have been found of sufficient value for the Army and Navy to obtain "lavenders" of each, making from 150 to 200 prints for use in their training centers, and requests for the pictures have come in from the Governments of India, Australia and other nations.

Enthusiastic over the work, Dr. C. F. Klinefelter, assistant to John W. Studebaker, Commissioner of Education, explained this week that activities for the moment were confined to enlarging the staff to handle the the increased operations which are planned and to determining upon the number of courses to be handled. The producing companies will not be asked to submit bids on the work until all details are complete and it is known definitely just what is to be attempted and how it is to be done.

Estimate About 140 Films to Be Made

The number of pictures to be produced, he said, will depend on what is to go into each visual-aid unit, that is, whether a particular course shall consist of one film and one or two film strips, or what combination. The strips, he explained, are used where it is desired to stop movement to show in detail a particular point on which more detailed instruction is necessary.

The strips have been found so important in instruction that the office is committed to their production for all of the pictures previously made.

While, accordingly, no definite number of pictures has been arrived at, Dr. Klinefelter estimated that it would be in the neighborhood of 140, which would enable the provision of units on a number of operations in the four fields to which they are to be devoted.

The major fields of distribution aimed at by the Office of Education are the vocational schools training workers for war industries and industrial plants engaged in their own training programs. In both fields, he declared, the Government films are being found very valuable, as evidenced by the demand for prints, the price of which was fixed at a point which would enable schools and plants with limited funds to take advantage of the project.

Zinn, RCA Attorney On Board of RKO

Frank Zinn of the legal staff of the Radio Corporation of America on Monday was elected a member of the board of directors of the Radio-Keith-Orpheum Corporation, succeeding Lunsford P. Yandell, who resigned recently to enter Red Cross work. Mr. Zinn will represent RCA on the board.

It was reported from Hollywood on Monday that Ned E. Depinet, president of RKO Radio Pictures, was considering the naming of an executive producer for the studio during a visit on the coast. Mr. Depinet was at the studio with Malcolm Kingsberg and Edward Alperson, company executives.

Paramount, UA Circuits To Operate N. Y. Rivoli

United Artists circuit and Paramount Pictures on Wednesday signed a 10-year contract to operate jointly the UA Circuit's Rivoli theatre on Broadway, New York. In charge will be a committee composed of George Skouras and William Phillips of the UA Circuit, and Leon Netter and Robert Weitman, of Paramount.

Montague Salmon will manage. The deal becomes effective with the reopening of the house on September 2nd with Paramount's "Wake Island." The new Paramount Broadway show-window also will play other product. Paramount and the UA Circuit will divide profits and losses.

Seek Noon Opening

Petitions containing hundreds of signatures were submitted to Mayor James G. Stewart in Cincinnati last week requesting that the City Council pass an ordinance prohibiting all theatres in the city catering to colored patrons from opening before noon on Sundays. There are five houses in Cincinnati, with combined seating capacity of approximately 2,500, for colored patrons.

Pepperman on Gripsholm

Lewis Pepperman, United Artists manager in Tokyo, is a passenger on the *Gripsholm*, Swedish liner which sailed for the United States from Portuguese East Africa on July 28th with other Americans freed in an exchange agreement with the Japanese. The announcement of Mr. Pepperman's return was made by Walter Gould, foreign manager for United Artists.

Fly says Radio will not fail

Broadcasting is neither in dire straits, nor will the Government allow it to fail, James L. Fly, chairman of the Federal Communications Commission, said on Monday, denying in Washington rumors that the broadcasting industry was harrassed by shortages of men and materiel.

He added that he, the War Production Board and other agencies had discussed the situation, and that, while replacement parts were not plentiful, they would be given to the industry with Government sponsorship. Of the shortage of technical men, he noted that the War Manpower Board had recommended that certain types of radio employees be classified as workers in "essential" industry.

Mr. Fly also discussed foreign language broadcasts and taxes. Of the first, he said domestic programs were under constant scrutiny, and of the second, that the radio industry could not stand a direct levy.

Meanwhile, in Philadelphia, Thurman Arnold, head of the Department of Justice Anti-Trust Division, indicated last week anti-trust actions would be filed shortly against the Radio Corporation of America, General Electric, the American Telephone and Telegraph Company and other communications companies.

Schechter Leaves NBC For Post with OWI

A. A. Schechter, director of news and special events for the National Broadcasting Company since 1931, resigned last week to take a post with the Office of War Information at Washington, to which he was appointed by Elmer Davis, director. His resignation is effective August 15th. A successor has not been named as yet.

Schechter is widely known in radio for his exclusive broadcasts. He will become special assistant to Gardner Cowles, assistant director of domestic operations of the OWI, and will be assigned to the radio branch.

Cagney Offers Land

James Cagney and W. Cameron Forbes, former United States Ambassador to Japan, have turned over to the United States Army about 6,500 acres of land on the islands of Martha's Vineyard and Naushon, off Cape God, for maneuvres to be staged there. Cagney also has given the use of his summer home, Tashmoo, in West Tisbury, for quarters for staff officers.

Army Takes Over Hotel

San Francisco's 24 story Empire Hotel, a favorite stopping place for Hollywood celebrities, was sold last week to the Army for $2,000,000, and will be remodeled immediately into offices and conference rooms. Located in the heart of the theatre district, the hotel's Skyroom cocktail lounge has been a rendezvous for show people for many years.

Rain Empties Theatres

Audiences in two Skouras theatres in Englewood, N. J., the Englewood and Plaza, were compelled to leave the theatres on Monday when heavy rains caused the street to become flooded and water began to seep into the theatres.

Start Training Film

"Pack Transportation," another training film for the Army, has been started by Capitol Productions, Hollywood, for the Research Council of the Academy of Motion Picture Arts and Sciences.

Selling facts about "Between Us Girls"

UNIVERSAL'S HIT FOR LABOR DAY AND THE NEW SEASON!



78,000,000 MAGAZINE READERS WILL SEE THIS FULL PAGE AD IN THE BIGGEST CIRCULATION MAGAZINES!

On the news stands from August 25th through Sept. 15th

Here are the magazines carrying this ad . . .

LIFE, LOOK, LIBERTY, COLLIER'S, AMERICAN MAGAZINE, TRUE STORY, FAMILY CIRCLE, PHOTOPLAY-MOVIE MIRROR, CHARM, HOLLYWOOD, MOTION PICTURE, MOVIE STORY, TRUE CONFESSIONS, ROMANTIC STORY, GLAMOUR, MOVIE RADIO GUIDE, STARDOM, SCREEN GUIDE, MOVIE LIFE, MOVIE STARS PARADE, MOVIES, PERSONAL ROMANCES, RADIO MIRROR, TRUE EXPERIENCES, TRUE LOVE & ROMANCE, TRUE ROMANCES, MODERN ROMANCES, MODERN SCREEN, SCREEN ROMANCES, SCREENLAND, SILVER SCREEN, PIC.

UNIVERSAL PICTURES

WATCH FOR OTHER NEWS ABOUT THIS KOSTER HIT

Your theatre is on the front line of the war in September . . . "Salute To Our Heroes" Month must sell a billion dollars in Bonds and Stamps!

Educators studying Film Propaganda

Watch Newsreel Makeup at 20th-Fox; Discussion led by DeBra of MPPDA

Teachers and educational administrators from all sections of the country are greatly concerned with the impact of motion pictures on public opinions.

To study the operations of the industry at first hand last Thursday 115 members of education and propaganda classes at Columbia University Teachers College visited the Twentieth Century-Fox home office to observe the compilation of newsreels and hear a discussion of propaganda factors in feature pictures.

Edmund Reek, vice-president and producer of Movietone News, was host to the group of 115 from the classes of Dr. Clyde R. Miller, Dr. Harold Rugg and Dr. Wilbur Chapman Hallenbeck in the home office Little Theatre.

Newsreel Compilation Studied by Group

There the group studied the mechanics of newsreel compilation, viewed unedited newsreels and attended a special screening of the historical documentary, "United We Stand." Earl Allvine, producer of the feature and associate editor of the newsreel, told the group that the newsreels' mission is to present the fact on the screen, without bias or editorial interpretation. All the American companies have been eminently successful in accomplishing this, he said.

Arthur De Bra, assistant to the director of the community service division of the Motion Picture Producers and Distributors of America, answered questions on motion pictures submitted by the teachers and explained the operation of many of the industry's trade practices.

Screen's First Mission Is Entertainment

No pressure group, he asserted, is ever able to tell any producer what he should or should not include in a film or select as story material, Mr. De Bra asserted. Pointing to examples from recent production he told the teachers that the screen has occupied a position as a leader and expresser of public opinion closely akin to the press and radio.

But, he reminded the class, the theatrical screen's first mission is entertainment and its presentation of issues is necessarily secondary. However, it has presented true and fair dramatizations many important historical, economic and social issues, he said.

He cited "The Devil and Miss Jones," "The Magnificent Dope," "Christmas in July," "How Green Was My Valley" and other recent titles as examples of pictures which depict a labor leader as hero rather than a successful business man or promoter. But such pictures, he told the questioner, are few and reflect the relatively new and small group of labor leaders who have risen to a "hero" status in popular estimation.

Many pictures have successfully pictured social conditions in the community, bad housing, poor education and other factors producing the criminal, he told another teacher. "Dead End," "One Third of a Nation," "Primrose Path," "Girl From Avenue A" and "Courageous Doctor Kildare" were among the titles he cited in proof that the screen can portray causes as well as the mere dramatic fact of a crime and a criminal's capture.

Explains Industry's Trade Practices

"Can you name a film which starts with marriage and then brings in the problems of marriage, instead of marriage as the end in view," one teacher asked.

Mr. De Bra cited "We Who Are Young," "Saturday's Children," "Woman of the Year" and "One Foot in Heaven," explaining that much film entertainment must be romantic as well as dramatic. This, he said, precludes beginning very many photoplays with marriage. The screen he declared has been generally successful in depicting exemplary weldock.

When Dr. Alice Keliher and the Motion Picture Commission for the Progressive Education Association sought excerpts from photoplays to portray marital problems and their successful solution, Mr. De Bra recalled that they had no trouble in obtaining examples from "Arrowsmith," "The Animal Kingdom," "Cradle Song" and other outstanding features.

He also explained the operation of the business end of the industry, and, answering a question on block booking which recalled the agitation of public groups to abolish it, pointed out that it already has been generally ended by the New York Consent Decree. He cited also the UMPI sales plan as another example of the application of self regulation in the industry.

Following the lecture the group saw "United We Stand." The visit was part of a tour by the propaganda analysis class to newspaper offices and broadcasting studios.

Stage, Radio Volunteer To Aid Bond Drive

The United Theatrical War Activities Committee, in New York, with its membership of stars of stage, radio, concert and opera, vaudeville and night clubs, will aid the industry in its $1,000,000,000 War Bond and Stamp drive in September.

At a meeting with officials of the War Activities Committee this week, James Sauter, executive director of UTWAC, expressed the desire of stage, radio, night club and concert artists to participate.

Campaign Director Si Fabian of the film committee welcomed the cooperation of UTWAC.

Broadway Plays in Preparation

A number of plays are being prepared for production on Broadway during the coming theatrical season.

The Howard Lindsay-Russel Crouse comedy, "Strip for Action" is scheduled to open at the National theatre, with Keenan Wynn in the lead, on September 22nd.

A new Emmet Lavery comedy, "Murder in a Nunnery," is scheduled for a late autumn opening, with Morris Helprin producing.

The Theatre Guild's 1930 folkplay, Lynn Riggs' "Green Grow the Lilacs," is planned as a musical comedy, with changes by Messrs. Rodgers, Hart and Hammerstein.

"The Damask Cheek," a new comedy by John Van Druten and Lloyd Morris, will be produced by Dwight Deere Wiman, and probably will have Flora Robson in the lead. The Shubert play, "Count Me In," is to rehearsals soon, with Charles Butterworth, June Preisser and Mary Healy in the leads. George Abbott's "Beat the Band" is well along in preparation.

Herman Shumlin has at least three plays scheduled, the Frances Goodrich-Albert Hackett dramatization of E. P. O'Donnell's "The Great Big Doorstep"; Robert Ardrey's new and as yet untitled work, and Vladimir Pozner's "The Edge of the Sword," on which Mr. Shumlin has taken a year's option.

Shepard Traube is making plans for his next production, "Winter Soldiers."

National Decency Legion Classifies Five Films

Of five pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, two were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Hillbilly Blitzkreig," "The Loves of Edgar Allan Poe." Class A-2, Unobjectionable for Adults: "Invisible Agent," "Tales of Manhattan." Class B, Objectionable in Part: "Somewhere I'll Find You."

Named Representative For Mexican Company

Henry R. Arias has been appointed New York representative for a new producing and distributing company formed in Mexico City by M. J. Messeri, former manager for Paramount in Spain and Portugal. The company plans to produce Mexican films and distribute them and American pictures. Mr. Messeri is president and general manager of the new company.

Host at Trade Showing

Arthur Levy, Columbia Pittsburgh exchange manager, was host to 50 exhibitors at a luncheon at the Hotel Schenley, following a trade showing of "Talk of the Town" at the Schenley theatre. The exhibitors also saw rushes of "My Sister Eileen," "You Were Never Lovelier" and "Desperado."

Smoke Routs Patrons

More than 2,000 patrons left the Branford theatre, Newark, N. J., without mishap on August 5th, when the large midtown theatre filled with smoke from a second-floor storeroom fire, which was quickly extinguished.

"Ice Capades" To Open

The third edition of the ice show, "Ice Capades of 1942" will open at Madison Square Garden, New York, September 4th, and will run until September 20th.

STUDIOS ACQUIRE 40 STORY PROPERTIES DURING JULY

Compares with 55 for June; War Predominant Theme; "This Is the Army" Sold

Forty story properties were acquired by Hollywood producers in July. This was a drop from the 55 acquired in June but an increase over the 31 acquisitions of July, 1941, July and August are traditionally "slow" months in the story buying fields.

More than 50 per cent of the properties acquired in July were concerned with the war in some manner. Probably the most notable acquisition of the month was Warner Brothers' purchase of the screen rights to Irving Berlin's all-soldier show, "This Is the Army," now playing to capacity on Broadway. The picture will be in color.

Other highlights in story purchases for the month included Columbia's acquisition of the screen rights to Max Marcin's radio program, "The Crime Doctor," on which a film series is planned with Warner Baxter starred; "Men Without Country," a new novel by Charles Nordhoff and James Norman Hall, authors of "Mutiny on the Bounty" and "The Hurricane," bought by Warners, and "Without Love," the play by Philip Barry, which is scheduled for Broadway production in the autumn acquired by Metro-Goldwyn-Mayer.

Properties Acquired In Month of July

ADVENTURES OF THE FLYING CADETS, original by Morgan B. Cox, purchased by Universal.

ANGEL OF BATAAN, original by Fresco Cooper, purchased by Republic.

BLACK MARKET, original by Donald Christopher, purchased by Republic for an Armand Schaefer production. The story concerns the illegal sales of rationed goods.

BOSS OF HANGTOWN MESA, original by Oliver Drake, purchased by Universal.

COME ONE, COME ALL, stage comedy by Frank Ross and Robert Russell, purchased by Columbia for Jean Arthur. George Stevens will produce.

CRIME DOCTOR, THE, Max Marcin's radio program, screen rights of which were purchased by Columbia. The company has signed Warner Baxter to star in a series of pictures based on the program.

DAY WILL DAWN, THE, a British-made film about the exploits of commandos in Norway, acquired by Paramount for American distribution.

FACULTY ROW, original by William Noble, University of Washington student, purchased by MGM for production by Robert Sisk.

FEAST OF THE REASON, forthcoming novel by Dorothy Walworth, purchased by MGM for production by Sam Marx. The film will have an entirely feminine cast.

FERRY COMMAND, the motion picture, rights of which were acquired by MGM from Homer Berry.

FLYING COMMANDOS, THE, original by Harrison Williams, purchased by Republic.

GHOST STORY, original by Julien Duvivier, purchased by Universal.

GUNMASTER, THE, biography of Bat Masterson, famous western gunman, by Norman Houston, purchased by Harry Sherman for Paramount release. Richard Dix will be starred.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
August, 1941	9	7(a)	1	17
September	31	17(b)	2	50
October	20	15(c)	4	39
November	20	16(d)	3	39
December	16	10(e)	.	26
January, 1942	27	9(f)	4	40
February	44	18(g)	3	65
March	40	15(h)	2	57
April	43	8(i)	5	56
May	30	11(j)	5	46
June	35	16(k)	4	55
July	24	12(l)		40
TOTALS FOR 12 MONTHS	339	154(m)	37	530

(a) Including 1 radio script.
(b) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.
(c) Including 4 published magazine stories.
(d) Including 1 published magazine story and 1 musical composition.
(e) Including 4 published magazine stories.
(f) Including 1 film and 1 song.
(g) Including 3 published magazine stories and 1 song.
(h) Including 4 published magazine stories and 2 musical compositions.
(i) Including 2 published magazine stories and 1 newspaper comic strip.
(j) Including 4 published magazine stories and 2 radio scripts.
(k) Including 1 magazine story, 1 song and 1 poem.
(l) Including 3 films, 1 radio script and 1 song.
(m) Including 26 magazine stories, 2 newspaper comic strips, 4 radio scripts, 5 films, 6 musical compositions, 1 poem and 1 song.

HALF A DECK HALLIGAN, original by Gene Fowler and Gene Fowler, Jr., purchased by Twentieth Century-Fox. The story recounts the adventures of a merchant marine skipper.

HANGMAN, THE, original by Emil Ludwig, purchased by Seymour Nebenzahl, producer of "Mayerling." It deals with the life and assassination of Rudolf Heydrich, Nazi leader.

HONORABLE MOON, China Relief song, screen rights of which were purchased by Warners for use in the picture 'Princess O'Rourke."

HOSTAGES, novel by Stefan Heym, purchased by Paramount. The story concerns Nazi-dominated Czechoslovakia.

I WALKED WITH A ZOMBIE, story by Inez Wallace, purchased by Columbia.

LAST BEST HOPE, THE, forthcoming novel by Helen Deutsch, purchased by Twentieth Century-Fox. The story is set against a contemporary war background.

LISTENING POST, THE, original by Michael Yuris, purchased by Twentieth Century-Fox.

MARE SMITH, U.S.A., unpublished novel by Mildred Cram, purchased by MGM for production by Arthur Hornblow. The story deals with a Washington, D. C., white-collar girl whose sweetheart is killed in the war.

MEN WITHOUT COUNTRY, new novel by Charles Nordhoff and James Norman Hall, acquired by Warners, as a vehicle for Humphrey Bogart. The story involves five Frenchmen who escape from the Devil's Island penal colony and join the Free French forces.

NATION DANCES, A, Russian-made feature dealing with a carnival celebration behind the Soviet lines, purchased by Warners for distribution in this country as a two-reel short subject after it has been edited and provided with English commentary.

NEXT OF KIN, original by Gina Kaus and Jay Dratler, purchased by MGM as a vehicle for Joan Crawford. The story deals with a woman without social background who marries a naval officer and is confronted with Navy snobbery.

ONE MORE TOMORROW, unproduced play, purchased by Warners.

PITTSBURGH, original by Tom Reed, purchased by Universal.

RACKET IDEA, original by F. D. Unger, purchased by MGM.

ROAD TO MOSCOW, original by Roland Dorgeles, purchased by Twentieth Century-Fox. The story concerns guerrilla warfare in Russia.

SILVER BULLET, original by Oliver Drake, purchased by Universal.

SPIES ON OUR SHORES, original by Pauline Josephs, purchased by Monogram.

Philip Barry Play Bought by MGM

TAMPICO, original by Ladislaus Fodor, purchased by Twentieth Century-Fox. Robert Bassler will produce and Jean Gabin will be starred.

THIS IS THE ARMY, Irving Berlin's all-soldier show, purchased by Warners with a first installment of $250,000. Lt. Col. Jack L. Warner will supervise the production.

TIME IS NOW, THE, original by Lile Damert and Robert Aisner, purchased by MGM.

TORNADO, novel by John Guedel, purchased by William Pine and William Thomas for Paramount release. Richard Arlen will star in this story of midwest coal mines.

UNTITLED, original by John Jacoby, purchased by Universal for Deanna Durbin.

UNTITLED, original by John Klorer, purchased by Universal for Deanna Durbin.

WITHOUT LOVE, play by Philip Barry, screen rights of which were purchased by MGM. The play opens on Broadway in the autumn under the auspices of the Theatre Guild, but the picture will not be released until sometime after the completion of the stage presentation or the early part of 1944.

WOMEN OF ABERDEEN, original by Anna Wigton, purchased by Paramount. A comedy, the story deals with the adventures of three girls working in the munitions plant at Aberdeen, Md., where the Army's proving grounds are located. Susan Hayward has been assigned to the lead.

YANKS ARE CUNNING, THE, original by Gordon Williams, purchased by Monogram.

Open Third Theatre

Elias and Meyer A. Berenson of Bogalusa, La., where they operate the State and Redwood theatres, have opened their third house at Gretna, La., across from New Orleans. The new theatre, the Tower, seats 1,000 with a balcony for negroes seating an additional 300.

$5,823,000 IS PARAMOUNT NET; RKO LOSS, $643,360

KAO Earns $507,571; RCA Profit $3,024,121, and Consolidated Film, $224,276

Paramount Pictures, Inc., this week estimated its earnings for the second quarter, ended July 4, 1942, at $2,908,000 after interest and all charges including estimated provision for all Federal taxes, normal and surtaxes being computed at 45 per cent. This was after deducting $240,000 representing increase in provision for Federal normal and surtaxes for the first quarter from 40 per cent to 45 per cent, and included $482,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries.

Earnings for the six months ended July 4, 1942, on the same basis, were estimated at $5,823,000, including a $1,026,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and $130,000 of non-recurring income.

For the first six months of 1942 the company included in its earnings only those subsidiaries which have operations in the Western Hemisphere; the operations of all other foreign subsidiaries (including those in England, Australia, New Zealand and India) and the company's share of current film rentals therefrom are included only to the extent received or determined to be receivable in dollars.

Earnings for the quarter ended July 5, 1941, were $1,904,000, including a $231,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, while earnings for the first six months of 1941 were $4,379,000 including a $881,000 share of undistributed earnings of partially owned non-consolidated subsidiaries. The 1941 earnings included the operations of and the company's share of film rentals from subsidiaries operating in England, Australia, New Zealand and India, which have not been included in 1942 except to the extent above reported.

94 Cents per Share On Common Stock

There were outstanding on July 4, 1942, 126,042 shares of cumulative convertible $100 par value 6 per cent first preferred stock. After deducting $189,063 of dividends accrued for the quarter on these first preferred shares, the remaining $2,718,937 of estimated combined consolidated and share of undistributed earnings for the quarter represent 94 cents per share on the 2,901,580 shares of common stock outstanding on July 4, 1942, which compares with 66 cents per share for the quarter ended July 5, 1941.

Computed on the same basis, the estimated combined consolidated and share of undistributed earnings for the six months ended July 4, 1942, represents $1.88 per share on such common stock outstanding, which compares with $1.58 per share for the six months ended July 5, 1941.

The board of directors of Paramount on Monday declared the regular quarterly dividends of 25 cents per share on its common stock and $1.50 per share on its first preferred stock, payable October 1, 1942, to common stockholders of record on September 15, 1942 and preferred stockholders of record on September 17, 1942.

Consolidated Net $118,866

For the three months ended June 30, 1942, the consolidated net earnings of Consolidated Film Industries, Inc., and its subsidiaries, before deducting any provision for Federal taxes, were $224,276.

After deducting $105,409 estimated provision for Federal normal and surtax based upon pending tax legislation the balance of net earnings, $118,866, is equivalent to 29½ cents per share on the 400,000 shares of $2 preferred stock outstanding.

RCA Profit for Six Months $3,024,121

Radio Corporation of America—which has large holdings in Radio-Keith-Orpheum Corporation—reported last Thursday a net profit, after all charges and taxes, of $3,024,121 for the first six months of 1942, compared with $4,101,095 in 1941, a decrease of $1,076,974.

Total gross income from all sources amounted to $90,095,593 in the first half of 1942, compared with $68,891,379 in the same period in 1941, an increase of $21,204,214.

Provision for Federal income taxes (on the basis of 45 per cent normal and 90 per cent excess profits tax) amounted to $11,907,800 for the first half of 1942, compared with $5,657,700 for the corresponding 1941 period, an increase of $6,250,100.

KAO Profits are Nearly Doubled

Profits earned by Keith-Albee-Orpheum Corporation were nearly doubled in the first six months of 1942, reaching $507,571, compared with $213,440 in the same period of 1941. KAO's consolidated income account compares as follows:

	26 Weeks Ended July 4, 1942	26 Weeks Ended July 5, 1941
Profit before provision for depreciation and income taxes	$1,300,100.62	$ 635,402.74
Depreciation	317,668.34	327,047.59
	$ 982,432.28	$ 308,355.15
Provision for incomes taxes	474,860.82	94,915.00
Net profit after all charges	$ 507,571.46	$ 213,440.15

The provision for Federal income taxes is based on a 45 per cent rate for 1942 as compared with a 30 per cent rate for 1941. No provision has been made for Federal excess profits tax as the companies do not appear to be liable in this respect, said the company.

RKO 6-Month Loss Increases $157,755

Radio-Keith-Orpheum Corporation, parent of the RKO picture-making, distributing and circuit companies, last week reported a loss of $643,360 for the six months ended July 4, 1942, compared with a loss of $485,605 in the same period last year. Nearly all of the 1942 losses were attributed by RKO to "extraordinary studio write-offs and reserves." Consolidated income account compares as follows:

	26 Weeks Ended July 4, 1942	26 Weeks Ended July 5, 1941
Profit from operations, before items below	$1,410,801.96	$1,419,314.82
Extraordinary studio write-offs and reserves	633,804.92	.....
	$ 776,997.04	$1,419,314.82
Depreciation	641,182.46	667,753.10
	$ 135,814.58	$ 751,561.72
Provision for income taxes	752,787.29	213,456.34
	$ 616,972.71	$ 538,105.38
Dividends declared during the 1942 period on common and preferred stock and accrued during the 1941 period on preferred stock of a subsidiary company in the hands of the public	26,388.00	52,500.00
Net profit or loss after all charges	$ 643,360.71	$ 485,605.38

The provision for Federal income taxes is based on a 45 per cent rate for 1942 as compared with a 30 per cent rate for 1941. No provision has been made for Federal excess profits tax as the companies do not appear to be liable in this respect, said RKO, adding: "The above figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the practice heretofore."

Eastman Nets $7,462,336

Net profit of $7,462,336 for the first six months ending June 13th was reported Wednesday by Eastman Kodak Company, in Rochester. This is equal to $2.94 per share of common stock, and compares with a net profit of $10,480,425, or $4.15 per share, for the same period in 1941.

Directors at the same time declared a dividend of $1.25 on the common stock and the regular quarterly dividend of 1½ per cent on the six per cent preferred.

It was pointed out that this was the first time the company had paid less than $1.50 per share on the common stock, since the disbursement on April 1, 1938.

Total sales for the period were $97,539,272, an increase of 33 per cent over 1941 sales for the same period. Operating profits gained 48 per cent, going from $17,989,337 for the period in 1941 to $29,538,732 for the period just ended. It was indicated the dividend reduction would mean a reduction in the employee wage dividend.

IT SOUNDS THE ALERT FOR ~~LAUGHS~~

The GREATEST FUN-TEAM ON EARTH

JOAN OF OZARK

JUDY CANOVA · JOE E. BROWN

EDDIE FOY, JR. · JEROME COWAN

ALEXANDER GRANACH · ANNE JEFFREYS

JOSEPH SANTLEY — Director

Original screen play by Robt. Harari, Eve Greene & Jack Townley

Additional Dialogue by Monte Brice & Bradford Ropes

A REPUBLIC PICTURE



BUY U. S. WAR SAVINGS BONDS

War booming Grosses in Canal Zone

The influx of large numbers of war workers and members of the armed forces is booming attendance at the 33 motion picture theatres in the Republic of Panama and the Canal Zone at an unprecedented rate. The *Foreign Commerce Weekly,* issued by the U. S. Department of Commerce, estimates that gross receipts for 1942 will be 60 per cent above the 1941 figure.

The gross income for the 33 theatres during 1941 was estimated at $1,200,000 by the Government bulletin.

Hollywood product occupies approximately 75 per cent of Panama screen time, the magazine reported, with Spanish language pictures from Argentina and Mexico accounting for about 25 per cent. Panama theatres last year exhibited 500 features.

The *Foreign Commerce Weekly* also reported that the Royal Air Force production unit in Great Britain now has four mobile units, an overseas production staff, and headquarter section. The unit is making propaganda, training and secret military films.

Three full length documentary films, similar to "Target for Tonight," and six short subjects are on the unit's production schedule for this year. Detachments are also in Libya and Malta and the unit plans a camera record of the tasks of each command. Plans are being made for film units for the Royal Canadian Air Force and the Polish air forces in Britain.

War Boom in Some Canadian Cities

Canadian cities and towns engaged in war activity are currently experiencing a box office boom, according to Mitchell S. Bernstein of the Bernstein and Lieberman Circuit, who visited New York this week.

The B & L Circuit, with headquarters in St. John, N. B., has five theatres in Nova Scotia, five in New Brunswick, and two in Maine. The Canadian Government regards theatres as an essential industry, said Mr. Bernstein, and in some of the war active communities they are the only form of amusement available.

Close Scranton House

The Riviera, one of six theatres operated by Comerford in Scranton, has closed for the summer. Bud Irwin, manager, has been retained as swing man, relieving managers of other theatres during their vacations. The remainder of the staff has been absorbed by the other houses. The Riviera, built in 1928, had never closed before.

Pasho Buy Theatre

The Apollo, New Haven, has been purchased by John Pasho, New York, from the Fishman circuit. Mr. Pasho is the brother of Ralph Pasho, operator of the Gem Theatre, Naugatuck, Conn.

Charter Cinema-Craft

Incorporated for $200,000 in California, Cinema-Craft Productions, Inc., plans to manufacture photographic supplies and film, and will have main offices in Los Angeles. Principals are Alfred Burke, Lafayette McDonald, and Francis Corby, of that city.

Warners To Use "Penrod"

Booth Tarkington's "Penrod" series will be used by Warners in its new season short subjects, Gordon Hollingshead, in charge of that short subject production, said last week.

SHORT PRODUCT PLAYING BROADWAY

Week of August 10th

CAPITOL

Exotic New Mexico	FitzPatrick Traveltalk
Self Defense	MGM
Information Please, No. 9	RKO
Feature: Tarzan's New York Adventure	MGM

CRITERION

Lake Carrier	PRC
Pigeon Patrol	Universal
Call of the Sea	Universal
Feature: Invisible Agent	Universal

RIALTO

Unusual Occupations, No. 3	Paramount
At the County Fair	Paramount
Feature: A-Haunting We Will Go	20th Cent.-Fox

ROXY

Your Air Raid Warden	Victory Film
Lights Out	20th Cent.-Fox
Setting the Pace	20th Cent.-Fox
Feature: They All Kissed the Bride	Columbia

STRAND

Men of the Sky	Warner Bros.
So You Want to Give Up Smoking	Warner Bros.
Feature: Wings for the Eagle	Warner Bros.

Invites Sale of Bonds Of Spokane Circuit

Tenders of Fox West Coast Theatres (Now Fox Spokane Theatre Corporation) modified first mortgage four per cent bonds due September 1, 1943, are invited by the Spokane and Eastern Branch of the Seattle First National Bank, special trustee, which holds approximately $10,500 for purchase of bonds.

Tenders at prices not more than par will be opened at 3 P.M. August 20, 1943, at the trustee's office in Spokane. The bonds will be purchased at lowest tenders. If purchases do not consume available funds, the special trustee by lot will designate bonds for retirement at the next interest-paying date, and interest will cease to accrue on such designated bonds at that date. The issue was originally $400,000 but has been reduced to $228,500.

Buying Pool Formed In Kansas City Area

Buyers and Bookers, Inc., has been organized in Kansas City to review, buy and book films. W. Lee Norris, and Lauren Turner are principals of the company.

Children's Film Institute

To determine the influence of films upon children's behavior, the University of Oklahoma Extension Division this autumn will sponsor a "movie institute" for children from five to eight years old.

Aniline Appoints Williams

Dr. Even Clifford Williams, research chemist and chemical engineer, has been appointed chemical director and vice-president of General Aniline and Film Corporation and has been elected to the board of directors.

To Rebuild Gem

The Bijou Amusement Company, Nashville, will rebuild the Gem theatre, Knoxville, destroyed by fire July 28th, after lightning struck it.

All Games Banned in Chicago Theatres

In a sweeping non-gambling order issued last week by Police Commissioner Alman of Chicago, 75 theatres were compelled to cease the operation of games. This included approximately 50 houses that were operating "Bingo for Defense," one to three times weekly, with War Bonds and Stamps as awards.

Several unsuccessful attempts had been made in the past by the Better Business Bureau of Chicago to stop the practice, and, although in violation of a city statute, city officials preferred to look the other way for several months because of the patriotic angle. With a general cleanup drive under way by the Chicago Police Department, to protect the thousands of men in the armed forces who visit the city, the elimination of games was included in the order. Many theatre operators claim that the operation of Bingo and other games had increased their receipts to a considerable degree.

Greenthal Honored By UA Executives

Monroe Greenthal, advertising and publicity director for United Artists, and now with the War Production Board, was given a farewell dinner at Toots Shor's Restaurant last Friday by Gradwell L. Sears, UA vice president, and Carl Leserman, general sales manager.

Among those present were: Major Hal Roach, Colvin Brown, Ed Peskay, Harry Gold, Paul Lazarus, Sr., Harry D. Buckley, David E. Weshner, Arthur W. Kelly, John Hertz, Jr., Si Seadler, Rudy Montgelais, Lloyd Seidman, Ed Churchill, William Schneider, Harry Kosiner, Maurice Kann, Cal Swanson, John Powers, Jack Alicoate, Paul Radin, Sam Cohen, Arthur Jeffrey, Herbert Jaediker, S. Barret McCormick, Paul Lazarus, Jr., Bernard Kamber, Mort Frankel, Curly Harris, Seymour Poe and Oscar Doob.

Duncan Seattle Manager

Fay Duncan has been appointed manager of the Fifth Avenue theatre in Seattle, succeeding the late James O. Clemmer. Mr. Duncan formerly was manager of the Blue Mouse and Music Box theatres for Hamrick-Evergreen, and more recently has been assistant to Mr. Clemmer at the Fifth Avenue.

PRC Deals Closed

Fox Midwest Circuit has closed a deal on "Jungle Siren," Producers Releasing Corporation picture. Arthur Greenblatt, PRC general sales manager, also announced deals with the Woods theatre, Chicago, on "Prisoner of Japan" and "A Yank in Libya," and with the Oriental theatre, Chicago, on "Men of San Quentin."

Korda Buys "War and Peace"

Sir Alexander Korda has purchased dramatic and film rights to a new stage version of Tolstoy's "War and Peace." The version, performed in Moscow, was written by I. Sudakov. Negotiations were concluded in New York by Helen Black, on behalf of the Press and Publishers Literary Group of Moscow. Mr. Korda has not yet completed production plans.

Glazer on "Deep Valley"

Benjamin Glazer's first assignment under his new producer contract with Warner Bros. will be "Deep Valley," an original by Dan Totherch, who also will do the screenplay. Ann Sheridan, Humphrey Bogart and John Garfield will head the cast.

Kinsler Appointed

Ralph Kinsler has been named country sales manager of the Warner Chicago exchange. He had been branch manager in Cincinnati.

THE AMERICAN WEEKLY

Greatest Circulation in the World

has just given its 14,000,000 readers a preview of THE MOON AND SIXPENCE thru a special page-feature. To this vast audience it writes: ***"An outstanding book has been made into an outstanding film. All we can say is that the picture is perfect. See for yourselves!"***



$2,800,000 to Army and Navy from Industry

Two checks for $1,000,000 each were presented to the Army Emergency Relief and the Navy Emergency Relief August 5th by the motion picture industry in a special ceremony at Washington. Robert P. Patterson, Under-Secretary of War and Admiral J. O. Richardson, heads of the relief funds, received the checks from Nicholas Schenck, president of Loew's Inc. The money was raised in a drive conducted by the theatres of the country.

In addition, checks for $400,000 each were presented to the two relief funds by Stanton Griffis, chairman of the executive committee of Paramount Pictures. The money was raised by the Hollywood Victory Caravan Tour.

Benefit for Army Fund Set for New York

The entertainment, publicity and advertising committees for the Army Emergency Relief Show, to be held at Madison Square Garden in New York, September 30th, met this week to complete plans for the program. Major figures of the motion picture, theatre and advertising industries who attended were:

Marvin Schenck, Loew's, Inc.; Howard Dietz, MGM's publicity head; Hal Horne, Twentieth Century-Fox; S. Barret McCormick, of RKO Radio; Maurice Bergman, Universal Pictures; Robert Gillham, Paramount Pictures; David Lipton, Lord and Thomas; John Krimsky and John Hertz, Jr., Buchanan Agency; Gus S. Eyssell, Leon Leonidoff and Erno Rapee, Radio City Music Hall; Lee Shubert, George Skouras, John Golden, Oscar Doob, Loew's, Inc.; Bert Lytell, president of Actors Equity; Sonny Werblin, Music Corporation of America; Abe Lastfogel, William Morris Agency; Jack Cohn, Columbia Pictures; Robert Weitman, Paramount theatre; Robert Ritchie, Douglas Leigh, Jack Rosenberg of the Musician's Union, Local 802, and Solly Resnick, of the IATSE.

Ticket sales, which opened last Friday, totaled $11,500 at the end of the first day. There are 18,000 regular price tickets, from $1.10 up, now on sale.

Jack Warner, vice-president in charge of Warner production, announced this week that all the proceeds from the film version of Irving Berlin's Broadway show, "This Is the Army" would go to the Army Relief Fund. Hal B. Wallis, the producer; Michael Curtiz, the director; and Casey Robinson, script writer, will donate their services. It will be made with an all-Army cast.

Agnew To Conduct Ambulance Drive

Neil Agnew, vice-president of Paramount Pictures in charge of distribution, has been named chairman of the amusement industry campaign to provide 250 ambulances for the American Field Service. The campaign will start August 15th and continue for a month. The goal is a total of $550,000.

A general committee for the national drive is being formed and local committees will be set up in each of the 31 exchange centers headed by exhibitor and distributor co-chairman. The cooperation of fraternal and civic organizations will be sought and direct contributions, special shows, tag days, contribution boxes and other campaign material will be used.

The advisory committee is headed by Herman Robbins, chairman. Its members are Tom Connors, Ned E. Depinet, J. R. Grainger, Ben Kalmenson, Abe Montague, William F. Rodgers, William A. Scully, Gradwell L. Sears and A. P. Waxman, as vice-chairman and director of campaign.

The exhibitors committee is headed by Gus S. Eyssell, managing director of Radio City Music Hall. His committee consists of: Harry Brandt, Max A. Cohen, Col. Harry A. Cole, S. H. Fabian, John H. Harris, Jack Kirsch, Ed Kuykendall, Arthur Mayer, Abram F. Myers, Robert H. Poole, Sidney E. Samuelson, Walter Vincent, Robert M. Weitman, P. J. Wood and Nathan Yamins.

The trade paper committee is headed by Abel Green. Its members include: Jack Alicoate, David A. Bader, Chester Bahn, Jay Emanuel, P. S. Harrison, Maurice Kann, Charles E. Lewis, Herbert M. Miller, T. E. Mortensen, Martin Quigley, Terry Ramsaye, Sam Shain, M. H. Shapiro, Ben Shylen, Sid Silverman, Elias Sugarman, Sol Taishoff, Arthur Unger, Mo Wax, W. R. Wilkerson.

The sports committee is headed by Dan Michalove of Twentieth Century-Fox.

The executive committee has L. E. Thompson as chairman and M. F. Gowthorpe as treasurer. Its members include: William C. Gehring, Harry M. Kalmine, Charles M. Reagan, George P. Skouras, J. R. Vogel and A. P. Waxman.

IN NEWSREELS

MOVIETONE NEWS—No. 96, Vol. 24.—President honors Lt. Comm. Bulkeley....Giant transport plane....Civilians instruct pilots....Weaving wire for bombers....Women airplane mechanics....Australian WAAFS....Army truck convoy....Huge sheep drive....Gorilla's birthday....Fashions in bathing suits....Sports.

MOVIETONE NEWS—No. 97, Vol. 24.—Gandhi stirs civil disorder in India....Roosevelt presents Queen Wilhelmina with a sub-chaser....Cargo vessel sunk off Virginia capes....Amphibian tractor tested in Detroit....Toughening training for West Pointers ....Dog has 11 pups...."Tales of Manhattan" stars get footprints engraved....Nicholas Schenck gives $2,000,000 check from industry to Army-Navy relief ....Sports.

NEWS OF THE DAY—No. 294, Vol. 13.—America fights global war....Giant air transport shown....Torpedo boat hero decorated....General Pershing's son an officer....Wild animals perish as fire hits circus....Navy gives coaches workout.

NEWS OF THE DAY—No. 295, Vol. 13.—U. S. metes death to saboteurs....Gandhi stirs India to revolt ....Dutch queen gets U. S. boat....Leahy reports on the war....Film-goers give $2,000,000 for Army-Navy relief....President grants girl's wish to christen warship....Atlantic graveyard of ships....Yank planes write sky history....Sports.

PARAMOUNT NEWS—No. 99.—Troop plane shown ....G-Men crack down on espionage activities.... Londoners clamor for second front....Office of War Information....Brazil rushes war highway....President honors Bulkeley....Congressman becomes Naval officer....Under-age Army hero is discharged.

PARAMOUNT NEWS—No. 100.—Football....Six saboteurs electrocuted....U. S. citizen sentenced to death ....$2,000,000 from film industry goes to Army-Navy relief....Dutch queen gets U. S. ship....Obscure girl sponsors warship....Gandhi's revolt.

RKO PATHE NEWS—No. 99, Vol. 13.—Army tests giant cargo plane....Second front rally in London ....Bulkeley decorated by President....Women form sharpshooting unit....Oahu kids in "barefoot army" ....Commission for Pershing's son....Harlem kids get toy "library"....Office of War Information.

RKO PATHE NEWS—No. 100, Vol. 13.—U. S. gives ship to Dutch queen....Saboteurs get electric chair ....Malta defies Axis air bombs....July 4th celebrated "Down Under"....Film industry makes $2,000,000 donation for war relief....Girl christens warship....U. S. guards Dutch Guiana....Aussies fly U. S. planes.

UNIVERSAL NEWSREEL—No. 108, Vol. 15.—New troopship of the sky....Lion cubs cared for by girl ....Fair girls make tidal waves....Rides unicycle when tires wear out....Chinese ashore under new agreement....Robot heads salvage drive....Roundup ponies in Virginia....Fire guts circus...."Save fats" drive on....Commission for Pershing's son.

UNIVERSAL NEWSREEL—No. 109, Vol. 15.—Nazi spies electrocuted....Netherland's Queen hailed.... ....Elmer Davis and Admiral Leahy in talks.... Toughening course at West Point....New giant cargo planes....Enrich Army and Navy relief....American Navy men in London....Yank planes speed Anzac airmen....American troops in Surinam.

Zanuck Status is clarified

Spyros Skouras, president of Twentieth Century-Fox, following a meeting at the studio on Monday, issued a statement to clarify the status of Col. Darryl F. Zanuck, vice-president in charge of production, and engaged in war film work.

Mr. Skouras' statement said:

"Colonel Zanuck is an officer of the Signal Corps, U. S. A., in charge of military films produced by the Research Council (of the Academy of Motion Picture Arts and Sciences) with the collaboration of all Hollywood studios and under direct orders of the War Department.

"As vice-president in charge of production, Darryl Zanuck will, as in the past, continue to guide the production activities of our company.

"Colonel Zanuck will personally produce for Twentieth Century-Fox a number of films dealing with military and naval subjects, or themes of international political significance, such as John Steinbeck's 'The Moon Is Down' and John Brophy's Libyan novel, 'The Immortal Sergeant'.

"The establishment of a Signal Corps film depot at the Western Avenue studios of Twentieth Century-Fox for the use of the Special Service Branch of the U. S. Army is another example of the motion picture industry's cooperation with the nation's war effort."

Pittsburgh Legitimate To Open August 31st

Expecting one of its biggest seasons, with the longest autumn schedule in recent years already on the books, the Nixon theatre will open with "The Moon Is Down" on August 31st, earliest opening date in years.

Listed to follow are: a return engagement of "Claudia" September 7th; the premiere of the new Lindsay-Crouse play, "Strip for Action," September 14th; two weeks of the new "Hellzapoppin" beginning September 21st; a new starring Lynn Fontanne and Alfred Lunt, October 5th; "This Is the Army," October 12th; Frederic March in a new play, October 19th; return engagement of "Arsenic and Old Lace," October 26th; Paul Robeson in "Othello," November 2nd; Gertrude Lawrence in "Lady in the Dark," November 9th, for a fortnight; "Let's Face It," for two weeks beginning November 23rd; "Junior Miss" for two weeks, December 6th; and "Sons of Fun" for the Christmas and New Year weeks.

In the 39-week season of 1941-42, the Nixon grossed more than $550,000.

Raise Price in San Francisco

Four independent downtown theatres in San Francisco here increased their admissions from 25 and 35 cents to 30 and 40 cents, following by several months the price rise put into effect by first run houses last spring. Making the increase were the Embassy, Strand, Downtown and Regal theatres. The Golden State circuit of San Francisco will make a similar increase in about two weeks, and other neighborhood circuits are expected to follow.

Helen Hayes on Committee

Helen Hayes has been named chairman of the Rockland County, N. Y., Committee of Russian War Relief, Inc. Other committee members are: the Rev. Dr. William N. Ross, Mrs. Natalie Couch Williams, Mrs. William F. McCartin, Mrs. William Walton and Charles W. Hawkins.

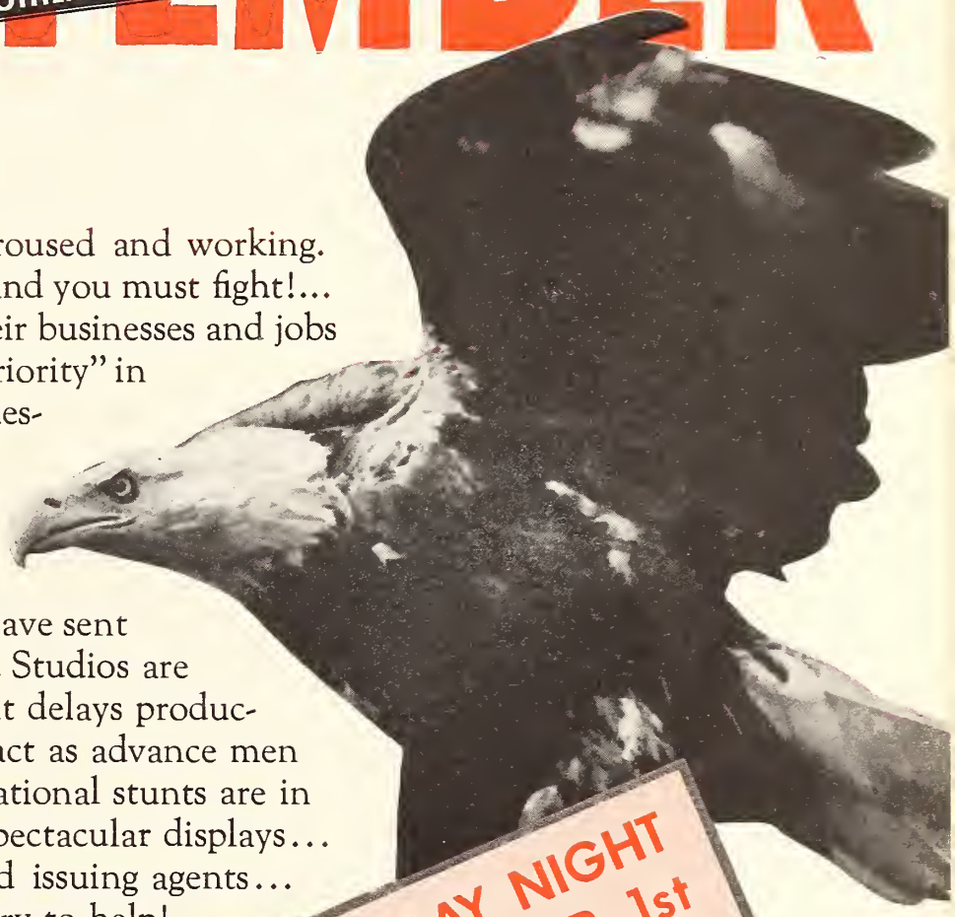
PRIVATE JONES IS DEAD!

A casualty last week in the Solomon Islands, thousands of miles from where we sit. He died for us. He gave up a job, a home, a life. Little enough we can give in time, in effort, in money to honor his memory. He's what we mean when we talk about this industry's all-out enlistment in September's "30 fighting days!"



WE'LL REMEMBER IN SEPTEMBER

"SALUTE TO OUR HEROES" A BOND FOR EVERY MOTHER'S SON IN SERVICE



The Drive Is On!

The time is short . . . All moviedom is aroused and working. Are you? You *must!* You're in this army and you must fight!... Scores of industry leaders are deserting their businesses and jobs to volunteer...Theatre men are giving "priority" in man-power, time, energy!...Every film salesman has become a bond salesman to pile up advance sales of bonds!...Top executives have formed $33,000,000 Commando Committees to sell first day's quota in advance!...8,956 theatres have sent the "Count Me In" cards...have you?...Studios are sending top-flight stars on tour—even if it delays production!...Ace promotion men quit jobs to act as advance men for tours...Thousands of rallies and sensational stunts are in work!...Lobbies are being prepared for spectacular displays... 5,000 theatres are being qualified as bond issuing agents... Movie editors are joining with the industry to help!... Magazines are running editorials and ads!...Trade papers give first page space—read them daily for developments...Sensational "premieres" in scores of cities! many are secretly piling up huge advance bonds sales to spring on September 1st)...Treasury department is offering very cooperation!...$33,000,000 per day! We need the help of every bond selling group to hit that. Cooperate with everybody—get everybody to cooperate with you. It is all-America's drive, not just ours. We carry the "ball"—America is the team!

TUESDAY NIGHT SEPTEMBER 1st AT 9 O'CLOCK!

All show business stops for four minutes as America's mighty voice sends a SALUTE TO OUR HEROES! Stage your own Sept. 1st event to launch the drive. Join with theatres in your town for a city event. Write for special bulletin "Opening Night Salute."

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City (Room 408), in cooperation with the Treasury Department, War Savings Staff.

FIGHT! It's our SECOND FRONT!

LETTERS FROM READERS

PROVES SINGLE BILLS ON TEST RUNS

To the Editor of the Herald:

We all have been reading in the trade publications a lot of talk about single features and it seems to be mostly conjecture with scarcely anyone doing anything about it.

However, using the Uptown Theatre, a class first run neighborhood house in one of the better sections of the city, as a test house, we played single features for ten days with strong product and turned in the highest gross in over a year for this theatre.

Due to the fact that one of our downtown theatres has been closed for a couple of months, and that the other three first run theatres downtown have had holdovers for several weeks, it has been impossible for us to get sufficient product to warrant continuing single billing. However, beginning in September and continuing as long as we can get strong product, it is my intention to play single features. If the policy holds up to the previous success, we will work all of our other houses into this policy gradually.

The features single billed were "My Favorite Blonde," "My Gal Sal" and "Rio Rita."

Many of our patrons congratulated me upon instituting this policy; others mentioned as they came in that it was the first time they had been to a picture theatre in years because they didn't like double features, and others thanked me for finally bringing back the single billing.

This is a thought that you might pass on to other operators of class neighborhoods,-because I believe that it will be up to us to pave the way for the other fellows.—Bill McIlwain, Manager, Uptown Theatre, Indianapolis, Ind.

URGES FEWER BUT STRONGER FILMS

To the Editor of the Herald:

I have watched the quality of the product now being released from week to week and it is a sickening fact to observe the number of pictures that are not suitable for any purpose on any program, not even for double featuring.

If the circuits would place themselves in the position of their patrons they most certainly could see how poorly the second half, or should I say the weaker half of the double bill, appeals to the customers.

Who wants to sit through a weak feature after he has seen "Sergeant York," "One Foot in Heaven," "How Green Was My Valley," "Honky Tonk," "Shores of Tripoli," "My Favorite Blonde," "Captains of the Clouds,' "Ship Ahoy," "Birth of the Blues," "Mrs. Miniver" and other pictures of that class?

Even in "war" times, good pictures do good business in the small towns. It is the class C pictures that are going to close many a small town theatre.

Yes, I double-feature. Not because I want to but because I have to. There's no other way out. Many a program has been held up or held together by a Hopalong Cassidy, a Gene Autry or a Roy Rogers and other western product.

No exhibitor can expect to have a "How Green Was My Valley," a "Fleet's In," a "One Foot in Heaven" every day in the week. But if the producers, who make these "double" features, would spend the money they use in making two doubles and make one good feature, business would be better nationally and not be great in defense areas and bad in non-defense areas.

The problem of the chain and the independent is not how to get the good pictures but how to get out of playing the bad ones. Can anyone imagine any other business operating on such a basis?

Producers who have the idea that the upturn in business in big cities is due to their product are kidding themselves. The rubber shortage is keeping many a person from pursuing his usual summer weekend trips and he has to stay in town for his entertainment.

Warner Brothers had the right idea some years back. The year they made pictures such as "Heart of the North" and "Dark Victory" proved what any film company can do if they really try. Why can we not have consistently good product instead of one good one and four bad ones?—L. E. Palmer, Manager, Iris Theatre, Postville, Ia.

Four Motion Picture Companies Chartered

Michael F. Walsh, Secretary of State at Albany, has issued papers of incorporation to four motion picture concerns to do business in New York State. They were:

Filmedia Corporation, 100 shares, by Milton Harawitz, Victory Jacobs and Henry Mayer, New York. Papers were filed by Garbiel Calef and Victor Jacobs. Willoughby Amusement Corporation, Brooklyn, $5,000 capital stock, by Frances Katz, Frieda Zoberg and Shirley Kaufman, Brooklyn; Kirtden Amusement Corporation, $20,000 capital stock, by William Indursky, E. R. Waxman and Helen Kirshenbaum, New York, and Vinegrad Theatre Enterprises, Inc., $10,000 capital stock, by Nathan Vinegrad, Helen Domin and Julian Liberman, New York.

New Orleans Tax Record

Income from the New Orleans city amusement tax, which goes to welfare work, increased 36.9 per cent in June, 1942, as compared with the same month in 1941, A. Frank Fairley, director of revenue, announced. Reflected in the increased figure, Mr. Fairley said, are heavier attendances at motion picture theatres, night clubs and other amusements.

Children's Films Selected

A Children's Cinema Guild to select and recommend films specifically for their appeal to children has been organized in St. Louis under the direction of Mrs. Edwin L. Lopata.

Farnol Closes Office

Major Lynn Farnol, public relations officer for the First Bomber Command, has closed his commercial publicity office at 250 Park Avenue, New York, for the duration. He is stationed at Mitchell Field, Long Island.

Burt Champion, Mr. Farnol's assistant, this week became publicity director for the Rivoli Theatre, New York.

Five Releases listed by WAC

The Government last week listed five pictures which shortly will be released for distribution through the War Activities Committee.

They include: "Salvage," "Manpower Mobilization," "Paratroops," "Transportation" and a Disney Technicolor film on fats and greases. "Salvage," "Manpower Mobilization" and "Transportation" are productions of the Office of War Information Film Unit. "Paratroops" is a re-edition of a film produced for the Army Signal Corps. The Disney picture is a conservation campaign film made for the War Production Board.

It was announced last week that William P. Montague, assignment editor of Paramount News, now with the OWI, will be assistant producer in the Film Unit.

The next War Activities Committee release, "The World at War," is scheduled for September 18th, and will be distributed jointly by MGM, Paramount, RKO Radio, Twentieth Century-Fox and Warners in the following exchanges:

Twentieth Century-Fox—Denver, Los Angeles, Portland, Salt Lake City, San Francisco, Seattle.

MGM—Albany, Boston, Buffalo, Cleveland, New Haven, New York.

Paramount — Atlanta, Charlotte, Chicago, Dallas, Detroit, Memphis, New Orleans.

Warners—Kansas City, Oklahoma City, Philadelphia, Pittsburgh, St. Louis, Washington.

RKO Radio—Cincinnati, Des Moines, Indianapolis, Milwaukee, Minneapolis, Omaha.

Warner Bros., in cooperation with the Army Air Force, plans production of "Transport Command," two-reel Technicolor defense subject. B. Reeves Eason will direct with Gordon Hollingshead as supervisor.

Prints of sequences showing the landing of Commando units from "The Commandos Come at Dawn," Columbia picture, will be turned over to Washington and Ottawa for possible use as training films, it was reported in Ottawa this week. The film was produced with the cooperation of the Canadian Army and Navy.

UMPI Adds to Local Taxation Committees

More names have been added to the United Motion Picture Industry local tax committee list.

Stanley Sumner, of the University theatre, Harvard Square, Cambridge, has been elected chairman of the state committee, other members of which are Charles Kurtzman, Loew theatre manager in Boston, and A. M. Kane, Paramount branch manager there.

The New Hampshire committee comprises Lloyd Brigham, Broadway theatre, Dover; E. Fahey, State theatre, Manchester; W. Lester Hughes, Paramount Boston exchange.

Film Fires Cost $4,590

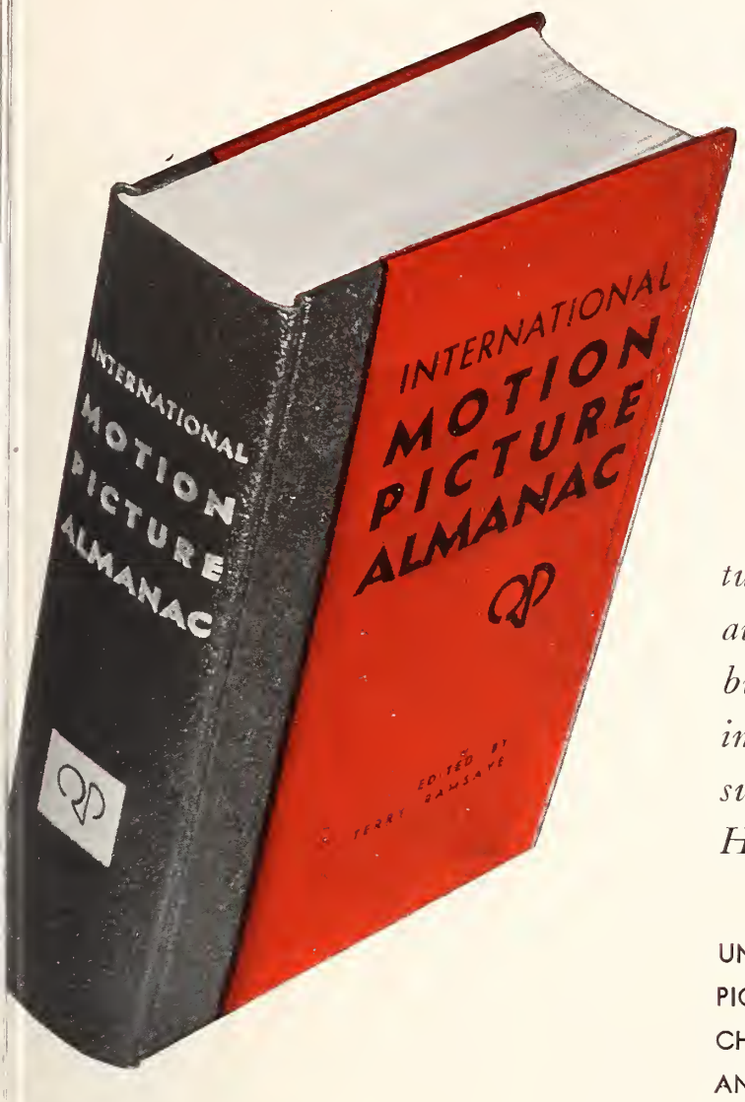
From January 1, 1926, to July 1st of this year, exchange film fires caused damage totaling $4,590, according to Arthur Dickinson, conservation department director for the Motion Picture Producers and Distributors of America.

Milwaukee Promotions

Benjamin Schwenke has been named Warner Milwaukee office manager. Jacob Kaiser has replaced him as head booker.

Schlank with Monogram

Irving Schlank, formerly with United Artists in Chicago, is now in charge of the Monogram exchange in Minneapolis.



The Press

turns to MOTION PICTURE ALMANAC as its authority for information on the motion picture business. Many of the principal syndicates, leading magazines and outstanding columnists are paid subscribers to MOTION PICTURE ALMANAC. Here is a list of some of them:

UNITED PRESS, REUTER'S, KING FEATURES SYNDICATE, ACME NEWSPICTURES, CURTIS PUBLISHING COMPANY, NEW YORK TIMES, CHICAGO DAILY NEWS, THE NEW YORKER, HEDDA HOPPER, LOS ANGELES EXAMINER-TIMES, CHICAGO HERALD-AMERICAN, BALTIMORE SUN, NEWARK SUNDAY CALL, HARRISBURG TELEGRAPH, DALLAS NEWS, RICHMOND NEWS-LEADER, IRENE THIRER, PARENTS MAGAZINE, PHOTOPLAY-MOVIE MIRROR MAGAZINE, SCREEN GUIDE, SCREENLAND, SILVER SCREEN, CINCINNATI ENQUIRER, CUE, FAWCETT PUBLICATIONS, LOUELLA PARSONS, LOOK, CLEVELAND NEWS, AMERICAN STATESMAN, VANCOUVER SUN, FRESNO BEE, HAROLD HEFFERNAN, TRIANGLE PUBLICATIONS, PM, ROCHESTER TIMES-UNION, MOVIE RADIO GUIDE, BOSTON HERALD, WASHINGTON POST, FREDERIC J. HASKIN AND DOZENS MORE.

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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—Got a little draggy in spots but nobody walked out and a few told us it was a good picture. It's about as good as anything for week-end. The two stars are good. In fact, they are both very popular here. Running time, 88 minutes. Played July 24-25.—M. L. Dubose, Majestic Theatre, Cotulla, Texas. Small town patronage.

MEET THE STEWARTS: William Holden, Frances Dee—Family entertainment which pleased. Running time, 73 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MEET THE STEWARTS: William Holden, Frances Dee—Very good little picture that pleased everyone. If you can get them in, they will take it. The stars, as well as all the supporting players, are excellent. Played July 14—Ritz Amusement, Inc., Park Theatre, North Vernon, Ind. Running time, 73 minutes. Small town patronage.

SUBMARINE RAIDER: John Howard, Marguerite Chapman—Program picture. Just fair. Running time, 64 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Good comedy. Good cast. Running time, 86 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Here is one of the best we've played in some time with the two stars at their very best. It's a swell comedy and drew very satisfactorily at the box office. Running time, 85 minutes. Played July 8-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—Satire on the Nazis. Good dialogue and amusing gags. Competent cast. Running time, 86 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—Fair picture depicting humorous side of world affairs and ridiculing Nazis. Joan Bennett did a fine job in this one and Tone also good. "Remember Pearl Harbor" was used with it and business was good both days. Premium for women also helped somewhat. Running time, 86 minutes. Played July 28-29.—George O. Wiggin, Maplewood Theatre, Malden Theatre, Malden, Mass. Neighborhood patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—Ran this with "Mr. Bug Goes to Town" and was really pleased with the results. Boy, they certainly laughed in this town while this picture was on the screen. They got a big kick out of the satire on the Nazis. Maybe the situation is serious; but that does not stop us from having some enjoyment at the enemy's expense. The dialogue is very clever. Running time, 86 minutes. Played July 30-31.—W. Varick Nevins, III, Alfred Co-Op., Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main—Business not up to expectations. Beery seems to be slipping here. Miss Main is no second Marie Dressler. Plot of this feature somewhat threadbare although tanks and other Army props very interesting and timely. Running time, 101 minutes. Played July 5-6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

DR. KILDARE'S VICTORY: Lew Ayres, Ann Ayars—Very good picture but unfortunately Lew Ayres' trouble regarding the Army I think made many enemies for him and they stayed away from the theatre. Running time, 92 minutes. Played July 19-20.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

FINGERS AT THE WINDOW: Lew Ayres, Larraine Day—Fair melodrama. Running time, 80 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FINGERS AT THE WINDOW: Lew Ayres, Larraine Day—This is a very good mystery picture. But we give that good looking Day girl credit for bringing some of them in. Running time, 80 minutes.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

HER CARDBOARD LOVER: Norma Shearer, Robert Taylor—The women came to see Robert Taylor and the men, some of them, admit that Norma is easy to look at. The story was just so-so. Funny at times. Will do if you can't get something better. Running time, 90 minutes. Played July 26-28.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

I MARRIED AN ANGEL: Jeanette MacDonald and Nelson Eddy—Star appeal is the principal attraction in "I Married an Angel." Running time, 83 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Played to swell business on weekend. Picture is only fair. Ann Sothern is very good as usual and Red Skelton is one of the top box office bets right now. Running time, 83 minutes. Played July 11-13.—Ritz Amusements, Inc., Park Theatre, North Vernon. Small town patronage.

RIO RITA: Abbot and Costello—Good comedy with Abbott and Costello holding their own in very fine shape. Business very good on this one and I think both children and adults liked it far better than "Ride 'Em Cowboy." Used "Nazi Agent" with it. Another fine picture with Conrad Veidt doing a splendid dual role. Running time, 91 minutes. Played July 26-27.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

RIO RITA: Abbott and Costello, John Carroll, Kathryn Grayson—Strictly an Abbott and Costello picture. Pleased their following. Running time, 91 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHADOW OF THE THIN MAN: Myrna Loy, William Powell—This is a picture that I can fully recommend for a situation such as mine. There is plenty of action, comedy, suspense and a good story, with two top notch performers and a good supporting cast. Would recommend this as good entertainment. Running time, 97 minutes. Played July 25.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Well-made musical. Good dancing by Powell—and laughs from Lahr and Skelton. Running time, 95 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TORTILLA FLAT: Spencer Tracy, Hedy LaMarr, John Garfield—Much more entertaining than other films of John Steinbeck's stories. Not a small town picture. Running time, 105 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Monogram

ROAD TO HAPPINESS, THE: John Boles, Mona Barrie—Compares favorably with the better major company films. Running time, 63 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—A feature with beautiful coloring but a very thin story.—Enjoyed by most of my patrons. Water scenes exceptionally good. Would recommend this one, although played very late. Running time, 82 minutes. Played July 18.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Poor story. Poor color. No entertainment. Running time, 82 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—There was something wrong with this picture but I can't put my finger on it. The color was beautiful but my customers want something else with the coloring. I really don't know what they want. Running time, 82 minutes. Played July 12-14.—M. L. DuBose, Majestice Theatre, Cotulla, Texas. Small town patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Beautiful Technicolor. Usual Lamour jungle picture. Running time, 76 minutes. —Leon C. Bolduc, Majestic Theatre, Conway, N.H. General patronage.

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—Emotional drama. Donlevy does the best acting by far. Running time, 90 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLEET'S IN, THE: Dorothy Lamour, Eddie Bracken—Pleasant musical entertainment. Good all-around performances by the principals. Specialties excellent. Running time, 93 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith—Pleased the kids. Running time, 71 minutes. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—A woman's picture. Running time, 116 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. BUG GOES TO TOWN: Max Fleischer Feature Cartoon—Ran this with "The Wife Takes a Flyer" to very good business. My folks come out quite well for feature cartoons. From your usual reports, my house must be an exception. Anyway, they came, they enjoyed it, and they said so. Personally, I think the picture is very clever and cute and I cannot see where so many of you think a cartoon is kid stuff. Children are a very small percentage of my crowd even at the very best. It would result in my murder if I let a show go by without a cartoon of some sort. Running time, 78 minutes. Played July 30-31.—W. Varick Nevins, III, Alfred Co-Op., Alfred, N. Y. Small college town patronage.

MY FAVORITE BLONDE: Madeleine Carroll, Bob Hope—Very good picture with Hope doing his best job yet in pictures. Madeleine Carroll held up the interest, supporting him well. Good story, comedy great. Used "Dangerous Game" with it. Business very good Friday. Thursday just fair. I say more like this one for Bob Hope. Running time, 78 minutes. Played July 30-31.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—Familiar story—quite a few laughs. Miss Carroll an able partner for Hope. Running time, 78 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—Funny—capable cast. Running time, 90 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REAP THE WILD WIND: Paulette Goddard, Ray Milland, John Wayne—Good acting. Superb photography. Thrilling. Our audience did not mind the advance in price. Running time, 124 minutes.—

(Continued on opposite page)

(Continued from opposite page)

Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STICK TO YOUR GUNS: Bill Boyd, Andy Clyde—Good western, Hopalong series go well here, especially Saturday. Children like him and show it by their attendance. Adults seem to like him for a change also. Used "Unseen Enemy" with it along with "King of Texas Rangers" serial and Stooges comedy rounding off program well. Very hot weather but business fair considering heat and no air conditioning. Running time, 63 minutes.—Played July 25.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

SKYLARK: Claudette Colbert, Ray Milland—This was an exceptionally clever picture. Just too much upper strata for our trade. Miss Colbert, although no longer youthful, still has plenty. Business poor. Running time, 93 minutes. Played July 8-9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

SKYLARK: Claudette Colbert, Ray Milland—Fair entertainment. Running time, 93 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Different kind of picture. Some thought it was very good, others did not like it. Running time, 91 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SWEATER GIRL: Eddie Bracken, June Preisser—It's a shame to waste two swell songs such as were in this on such a cheap and ordinary picture with a murder mystery as main story and no star value at all. Played on Bank Night to poor business. Running time, 78 minutes. Played July 28.—Ritz Amusement, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

TAKE A LETTER, DARLING: Fred MacMurray, Rosalind Russell—Here is another good sophisticated comedy that pleased everyone. Play it on your best days in your best house. It drew very well and was enjoyed by everyone. Running time, 93 minutes. Played July 18-20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

TAKE A LETTER, DARLING: Rosalind Russell. Fred MacMurray—High rating comedy. Bright lines and laughs. A picture which will get word-of-mouth advertising. Running time, 93 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake—Fifth columnist background. Ranks with the better product of its kind. Ladd made a good impression. Running time, 80 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRUE TO THE ARMY: Judy Canova, Allan Jones—It's too silly to be good. Even the Canova fans failed to come in to see this one. Running time, 76 minutes. Played July 15, 16—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RKO Radio

DUMBO: Walt Disney Feature Cartoon—I repeat: "Never again!" Running time, 64 minutes. Played June 18-20.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

DUMBO: Walt Disney Feature Cartoon—Very good—appreciated by young and old, but double billing was necessary to furnish drawing power. Running time, 64 minutes. Played July 10-11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

LADY SCARFACE: Dennis O'Keefe, Francis Neal—Double bill fare and not so hot. Running time, 66 minutes. Played July 10-11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

Republic

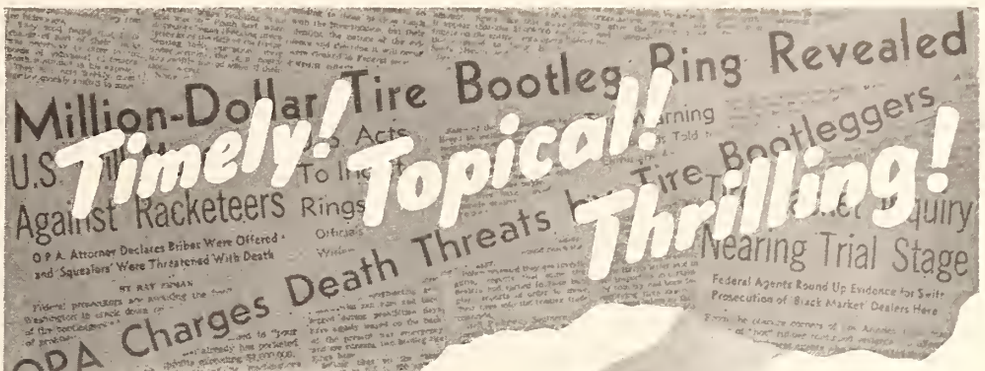
HOME IN WYOMING: Gene Autry, Smiley Burnette—Will satisfy the Autry following. Running time, 67 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REMEMBER PEARL HARBOR: Alan Curtis, Donald Barry—Timely production. Good title. Action and suspense. Running time, 76 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Twentieth Century-Fox

I WAKE UP SCREAMING: Betty Grable, Victor Mature—Not very terrific. My customers are satisfied that Miss Grable has commendable acting ability; now they'd like to see her go back to her former roles. Running time, 82 minutes. Played

(Continued on following page)



Gangdom "Moves In" Again with the "Hot Rubber" Racket!

★FIRST BLASTING EXPOSE OF THE DEADLIEST PUBLIC ENEMIES TO THREATEN YOU ...SINCE "G MEN" CRACKED DOWN ON THE UNDERWORLD!



RUBBER RACKETEERS

Monogram's Headline Sensation!

with

RICARDO CORTEZ
ROCHELLE HUDSON
BILL HENRY

"Topical as tomorrow's headlines. Has action, romance and a message of patriotism packed together in such fashion as to deliver a terrific wallop."
Motion Picture Herald

"Extremely timely subject is an especially saleable item."
Hollywood Reporter

"The King Brothers hop into a hot topic to convert the bootlegging of rubber into a swift melodrama of the hour. It should prove an excellent draw."
Daily Variety

Produced by MAURICE KING
Associate Producer FRANKLIN KING
Directed by HAROLD YOUNG
Story and Screenplay by HENRY BLANKFORT

(*Continued from preceding page*)
June 25-27.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

RISE AND SHINE: Jack Oakie, George Murpby—There isn't anything wrong with this picture if you're looking for entertainment, and aren't we all? Running time, 92 minutes. Played July 15-16.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

ROXIE HART: Ginger Rogers, George Montgomery—I got a kick out of tbis satire; but the majority of the customers either thought it too extreme or else missed the point entirely. Fair draw first night but final business poor. Running time, 74 minutes. Played June 15—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

ROXIE HART: Ginger Rogers, George Montgomery—In my opinion, Ginger's worst, story not good in my estimation, although it had drawing power, probably due to her being Academy Award winner. "Never Give a Sucker an Even Break" fair comedy used for co-feature. Business good in this show. Running time, 74 minutes. Played July 21-22—George G. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

TEN GENTLEMEN FROM WEST POINT: George Montgomery, Maureen O'Hara—Slow moving historical picture of the beginning of West Point. Little action and no draw for Sunday. Running time, 105 minutes. Played July 25-27—Ritz Amusements Inc., Park Theatre, North Vernon, Ind. Small town patronage.

United Artists

GOLD RUSH, THE: Charlie Chaplin—Good. Running time, 72 minutes.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JUNGLE BOOK, THE: Sabu, Pat O'Rourke—Beautiful color in this picture, but unfortunately had no drawing power for adults. Did five matinees with children liking this one very much. Used "Blue, White and Perfect" as co-feature. This picture very good. Lloyd Nolan, in my estimation, is a fine actor and deserves bigger and better parts. Business fair. Running time, 115 minutes. Played July 23-24—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

JUNGLE BOOK: Sabu—Beautiful fantasy in Technicolor. Will please everyone. Running time, 115 minutes—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MISS ANNIE ROONEY: Shirley Temple, William Gargan—This picture does not show Shirley's talents to advantage. Running time, 85 minutes—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

REAL GLORY, THE: Gary Cooper—A reissue worthy of playing again due to its timeliness. Running time, 95 minutes—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

LADY IN A JAM: Irene Dunne, Patric Knowles—Silly, boring, and senseless are the three most appropriate adjectives I can think of to desribe my own and my patrons' opinions of this attempt to camouflage an absurd script with a good cast. Running time, 83 minutes. Played July 19-20—C. B. Carter, Co-Ed Theatre, Brevard, N. C. Small town and tourist patronage.

YOUNG AMERICA: Jane Withers, William Tracy—Fair picture, but do not think adults enjoyed it very much. "Road Agent," Universal, used it along with "King of Texas" serial, and Stooge comedy. Business O.K. Matinee with kids, but light in evening Don't recommend for top billing. Running time, 73 minutes. Played August 1. George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

Warner Brothers

ALWAYS IN MY HEART: Gloria Warren, Walter Huston, Kay Francis—Really a good picture. Gloria Warren has them all topped with her wonderful voice. Everyone seemed to like her fine. Borah Minevitch really "hit 'em solid," too. I don't see why he isn't in more features. Running time, 92 minutes. Played July 8-9—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

BAD MEN OF MISSOURI: Dennis Morgan, Wayne Morris—Picked up this old one to the audible satisfaction of the action-comedy fans. Nice picture to average business. Running time, 74 minutes. Played June 22-24—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

LARCENY, INC.: Edward G. Robinson—Just fair. Running time, 95 minutes—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Good cast. Story could have been better. A few laugbs. Running time, 101 minutes—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Metro-Goldwyn-Mayer

FIELD MOUSE: Good color reel enjoyed very much by the kids. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan.

CONSTABLE, THE: Just another color reel. Poor print on this one. Running time, 8 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan.

Paramount

FISHING FEVER: Just another fishing reel. Very little entertainment value. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatcbewan.

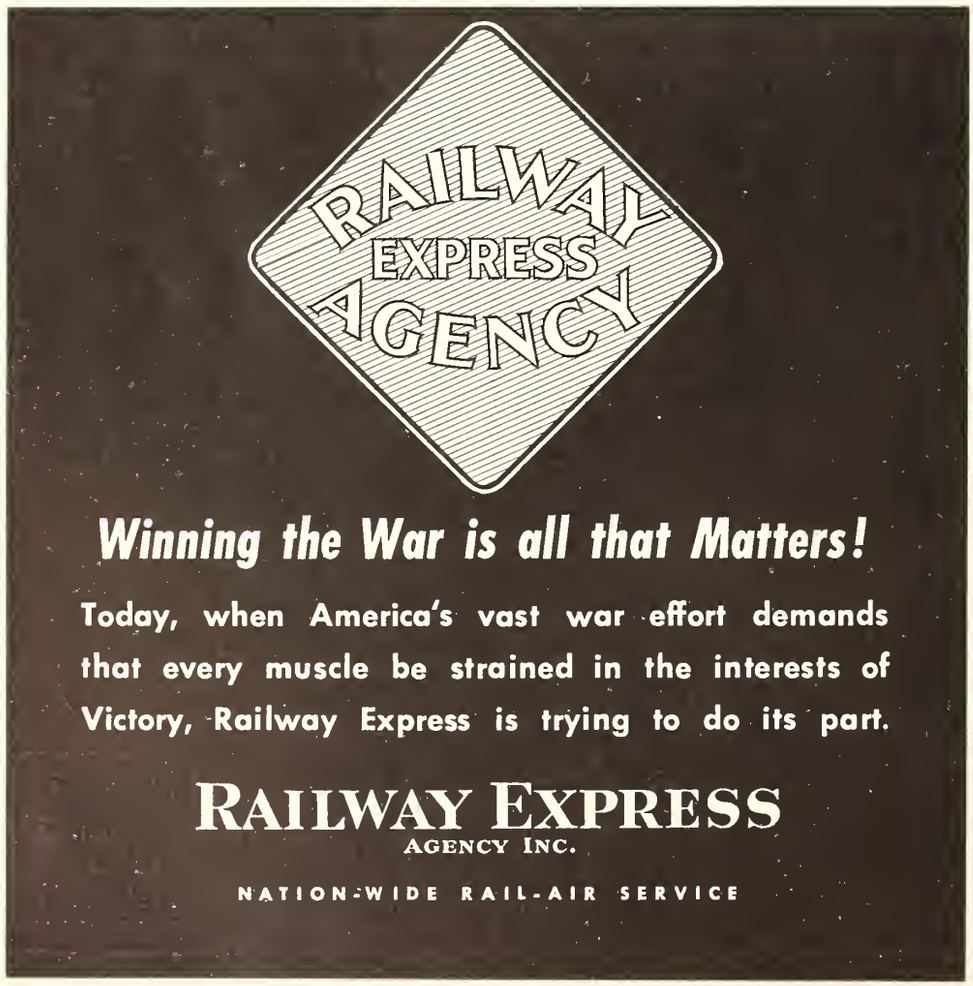
Victory Films

WINNING YOUR WINGS: Victory Films—James Stewart does such an excellent job of talking people into wanting to join the Air Corps that I would not have been surprised to have half my audience enlist when it was over. It lasts 20 minutes, but to my way of thinking, this is the best best of the Government films so far and I have played most of the rest of them. I am too old or the reel might have done a job on me, too. The whole thing is downrigbt fascinating. Play it soon.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Serial

Republic

KING OF THE TEXAS RANGERS: Slinging Sammy Baugh, Pauline Moore, Neil Hamilton—Not so good. It seems that Baugh is not a heavy enough actor for this job. He rides well, speaks plainly, but something is lacking in interest for kiddies here. Sabotage business connected with this is same old stuff. Neil Hamilton as the villain has a small part. Here and there it is not thrilling enough. Running time, 20 minutes each chapter.—George O. Wiggin, Maplewood Theatre, Malden, Mass.



Title Dispute Ended

Producers Releasing Corporation and Twentieth Century-Fox have settled a dispute over rights to the title, "Corregidor." PRC receives clear right to the one-word title; but Twentieth Century-Fox may use it with additional words.

Monday Business Increased

Monday nights are developing into capacity evenings in Seattle as a result of new retail store hours. To aid transportation and provide more convenient shopping time for war workers all retail stores in the city remain open untii nine o'clock every Monday night.

Suspend Sanders

Twentieth Century-Fox has suspended George Sanders for refusing the lead in "The Undying Monster." James Ellison has replaced him. The company said Mr. Sanders insisted he be allowed to rest, after making five pictures in seven months.

Jolson on NBC

Al Jolson will be the star of a half-hour variety show on the National Broadcasting Company network, Saturdays, 9:30-10 P.M., starting October 3rd, sponsored by the Colgate-Palmolive-Peet Company.

Hartman Starts with Goldwyn

Don Hartman last week began his five-year contract with Samuel Goldwyn as writer and assistant on production.

WB Promotes Hutcheon

George D. Hutcheon has been promoted to office manager of Warner Philadelphia exchange, succeeding W. J. Quinlivan, resigned.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Advanced Prices

ONE of the most effective moves on the part of a distributor in some time and one which is having a good effect on the public was the decision of William F. Rodgers not to require advanced admission prices for "Mrs. Miniver".

For example, the Wilkes-Barre, Penna., *Times-Leader* says of "Mrs. Miniver" following some editorial praise: "It is gratifying to learn the Comerford will show it at regular prices. There is a tendency in the industry to demand higher admissions when a special attraction is available, putting local managers on the spot with their patrons who feel they are entitled to a break once in a while."

The *Times-Leader* just mentions one of the objections to advanced admission prices. There are others.

Without disputing the fact that one picture is worth more than another, is it wise to let the public know which ones we think should be shown at bargain rates, so to speak? What about next week's picture? What answer can the theatre manager give to the patron who says, "Oh, this week it's only a 30 cent picture".

Certain minimum admissions are set by distributors for certain pictures without their realizing that these figures may be just a matter of pennies over the theatre's usual price. Thus we are confronted with the spectacle of a certain picture being exhibited at 40 and 55 cents last year and this year being brought back at popular prices—35 and 50 cents.

The country's showmen are a pretty wise bunch of individuals as a whole. They are in general charging what they consider a fair price for their towns. Good business judgment would suggest the advisability of leaving such important matters in their hands.

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More on Joiners

BEING a Joiner is definitely a part of the activities of many showmen, we have had occasion to observe again, recently, following the editorial, "The Joiners", in the issue of May 30th.

Latest to detail his civic activities is Arthur S. Murch, Jr., manager of the North Shore Theatre, Gloucester, Mass., who writes: "I have been following with interest your editorials in the Round Table section about 'joiners', and thought you might be interested in receiving another comment on the subject. I definitely believe that it is to a manager's advantage to be what you term a 'joiner' and I have followed out this practise during the seven years I have been in Gloucester.

"Some of my associations at the present time include the following:

President of the Rotary Club
Director in the Chamber of Commerce
Past-President and Member, "Y" Men's Club
Corporate Member, Addison Gilbert Hospital
Vice-Chairman, Hospital Campaign
Executive Board Member, North Shore Council, Boy Scouts of America
Finance Chairman, Cape Ann District, Boy Scouts of America
Member Essex County Board of Trade

"All these things, it's true, bring on an extra pile of work and hours, but in the long run it's worth it, both to the theatre and the manager. People in the community begin to look at the theatre manager not as a fly-by-night fellow, but as a civic-minded citizen who wants to do something for his fellowman.

"It has been a long time since the Round Table has heard from me but I couldn't let this one pass without telling you that you are right."

Edward Salzberg, Bluefield, West Virginia, exhibitor and an authority on small town showmanship, in an article appearing in the July 25th issue of the Round Table made much the same point. He called it being "civic minded".

▽ ▽ ▽

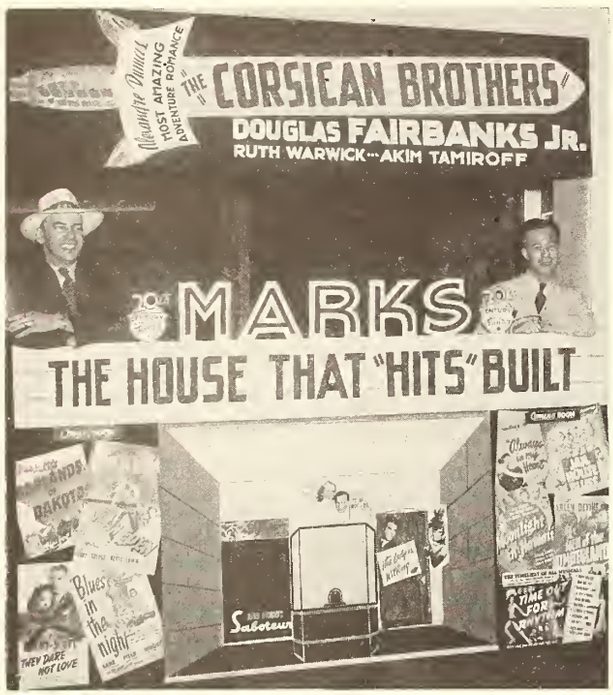
An Outsider's Look-In

Mr. Breck Moss, an attorney, acting as arbitrator in a complaint brought before the Arbitration Tribunal in Oklahoma City, made some interesting observations in rendering his opinion. Among the factors to be considered by him was the seating capacity of each of the theatres involved. "Regardless of the number of seats in a theatre, the value of this factor is getting the seats occupied. If attractive features are not available, seats are ships at sea with little cargo." Mr. Moss has a most interesting thought and says it better than it has been said.

—BOB WILE

LOBBY, FRONT and STREET

Showmen Use Every Approach to Inform Public of Their Attractions



This miniature theatre was built by Stewart Gillespie, manager of the Marks Theatre, Oshawa, Ont., who is seen on the right. His assistant, Larry Ryan, is at the left. It's all made out of the covers of press books.



This 24-foot sign atop the marquee of the LaPorte Theatre, LaPorte, Ind., could be seen for six blocks, says Wayne Sweeney, manager.



Famous West Pointers are shown in this lobby display in the Orpheum Theatre, Portland, Ore., where Zollie M. Volchok is the manager.



Ann Miller was chosen queen of the Winston-Salem (N. C.) tobacco market. Harvey Smith, manager of the State Theatre in the tobacco town, went back stage of the Paramount Theatre in New York, while on vacation, to present her with the crown. Miss Miller wears a sarong of Forsyth County (N. C.) tobacco.



This is the main lobby display used in Loew's Theatre, Rochester, N. Y., on "Somewhere I'll Find You", soon to be released. Les Pollock manages the house.



"Ghosts" walked the streets of Madison, Wis., in the interest of Marlowe Conner's engagement of "Mexican Spitfire Sees a Ghost" at the Capitol Theatre.

Stearn, Carter Stage Big Drive In a Small Town

A special edition of the local paper was issued by Harry Stearn and Ken Carter for their engagement of "Tarzan's New York Adventure" at Schine's Manring, Middlesboro, Ky. The regular headline was replaced by a special one dealing with the picture and the lead story was removed in favor of one about "Tarzan." The entire back page was devoted to a misspelled word contest. Merchants' ads on this cooperative page covered the entire cost. Boys put these papers out shouting "Extra" as they went along and naturally they commanded Middlesboro folks' attention. Large store windows were used for the posting of paper and stills on the picture. The large figure of Tarzan on the 24-sheet was cut out and mounted on heavy primetex. The sign artist painted the other side and thus gave a two-sided figure. This was hung from a rope which was tied to the top of the theatre building and thus gave the effect of Tarzan actually swinging from the theatre. This was spotlighted at night for further effectiveness. The sidewalk in front of the theatre was painted with four foot letters reading "Tarzan" and the playdates. This was made into a double sign and therefore readable to pedestrians in either direction. A man in gorilla costume was used as a street ballyhoo in advance. This was the first time such a stunt was attempted in Middlesboro and it therefore attracted lots of attention. During the engagement a picket was used with a sign reading, "Manring Theatre unfair to keep 'Tarzan's New York Adventure' only two days, Sunday and Monday." In addition, the boys got a swell front using a background of heavy green foliage for giant three-foot letters spelling out the title. Inside, the lobby was made up into a veritable jungle with animal heads mounted on walls, all being deep in heavy foliage and illuminated with colored spots. The public address system was used on the marquee on the day before the opening with a local boy who is very good at imitating the Tarzan call and wild animal noises, supplying the effects. Spot announcements were, of course, plentiful.

Scott's Novelty Herald

To sell his forthcoming attractions at the Margie Grand, in Harland, Ky., Leon B. Scott recently distributed two fold tinted folders with star photo and copy on the front reading: "Are you looking for a substitute for Sugar? If you are then . . ." followed by inside spread "Visit the Margie Grand where you are always assured of a *honey* of a show." Below was listed the picture titles together with playdates.

Boyle's "Rio Rita" Tieup

Joe Boyle at Loew's Poli Broadway, in Norwich, Conn., ahead of "Rio Rita" promoted a local five-and dime store for an entire front window which featured the song hits from the picture. In addition a department store which sells a Rio Rita line of shoes also came through with a cooperative ad.

Girls' View of Theatre Publicity

by MARIAN GRONAW
Publicity Director
Spreckels Theatre
San Diego, Calif.

Girls in publicity work have a definite advantage over men. First of all, men are predisposed to be courteous to them. Second, they are not expected to "salve" their contacts by drinks, "palsy" palaver, etc. Third, the feminine sex is inclined to take more pains with detail, which is conducive to proper preparation of material. Fourth, girls can call up their contact, or drop a little note, to give thanks for favors shown, in a manner which would seem too effusive in a man.

Don't "Vamp" the Contact

Take the first point about courtesy. It is not so easy to turn down a smiling girl freshly attired and eager to win her point. This leads into the aside that one of the "nevers" is an attempt to vamp or gush her way into favor. That is, for steady contact. Men resent it. Just working on one project might turn the trick that once, but if a girl wants to last in the business, let her beware of the extremes in dress, either the glamorous or the masculine type, and of extremes in manner and speech. Sincerity wins every battle in the long run.

This is closely akin to the second point, that of not being expected to ladle out drinks and tell barroom stories. Not that a girl can't turn a wisecrack now and then to the right person at the right time. But it saves so much valuable time on both sides not have to court favors in the masculine way. And 9 times out of 10, the contact is only too happy to have the press agent, male or female, leave material and get out of his hair.

Prepare Material Properly

Third and most important, is that preparation of material. Girls can, and will, take the trouble to measure up to masculine approval by turning in stories and captions properly prepared according to the needs of the contact. This is a phase sadly neglected by the men, generally speaking. But girls turning in just the right length of yarn, correctly spelled, neatly typed, properly spaced between lines and on the page, are not only going to see that yarn printed pretty nearly the way they turned it in, but are going to have a chalk mark high on the list with her men contacts. Because, girls, men naturally think you haven't enough brains to do that in the first place and it's pleasant surprise when you score.

Second only in importance is the female ability to do the polite thing. Our advice is to never forget a favor, and to absorb the slights gracefully. A story printed as you turned it in, with a good position on the page, (ditto for art, of course,) is worthy of a phone call or a verbal thank you on the next call. Tell your contact you were delighted, and appreciate the favor. On the slip-ups, gloss them over with the remark that you were most disappointed, but know it was "one of those things" that happened IN SPITE of your contact's best efforts. There will be times when you would like to "axe" your contact, but never forget that a display of temper in a girl labels her immediately in the office as a termagent.

Display Feminine Dependency

Added to this is just the right display of feminine dependency. If you have brains, let them seep through. If you have good looks, rejoice, but don't over emphasize them. Sameness of disposition, a ready smile, a subtle flattering of your contact's ability, proper preparation of your material especially adapted to your contact's needs, and a follow-up of grateful appreciation . . . and girls, you're there to stay. And it's a grand game.

Mrs. Marian Gronaw, who wrote the article on this page, says, "I think it is generally acknowledged that newspaper training is the perfect background for publicity. I didn't touch on the field of ad making," she says, "but here is a perfect field for women. She takes her orders from a man, it's true. But she tempers the angles with the inevitable woman's viewpoint, usually quite different. Her innate sense of balance and proportion lends itself to ad making, a sense much more common readily to the art of taking a batch of material and a batch of ideas, spreading them out, sorting them into bundles, and arranging them attractively. After all isn't that ad making?" she asks.



By Norman T. Van Pelt

Marian Gronaw, in charge of publicity for Lou Metzger's Spreckels Theatre, San Diego, Calif. Mrs. Gronaw says of the article on this page, "It is an attempt at stating my true convictions on the subject."

AWARD CONTENDERS

These Ideas have been Entered for Quigley War Showmanship Prize



Ken Collins and Leonard Tuttle of the Indiana Theatre, Indianapolis, promoted this window display in a leading department store. They redeemed old coins at market value.



By Bill Ehrich

From this booth in the lobby of Loew's Theatre, Evansville, Ind., War Stamps and Bonds are sold under direction of H. W. Reisinger, manager.

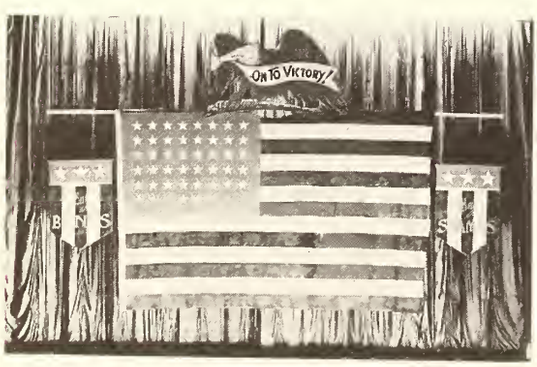


By R. Uhl Studios

This is the lobby of the Strand Theatre, Cumberland, Md.: F. K. O'Kelly, manager, says that since the photo was taken both panels have been filled. "I believe it is a great goodwill gesture," he says.



This display is mounted on a background of foreign language newspapers in ten different tongues. It's in the lobby of the Roosevelt, Philadelphia, where Artie Cohn is the manager.



Stage setting of the Martin Theatre, Andalusia, Ala., made and painted by Roy Gamel, manager, serves as backdrop for Slap-a-Jap Bond game.



by Milton Miller

Actress Louise Beavers helped sell Bonds at the Penn Theatre, Wilkes-Barre, Penna. Paul Tighe, manager, posed with her.

Zinn Sells War Stamps at Box Office—Signs Cover It

Since the Century Theatre, in Minneapolis, is located in the busiest shopping district in the loop, Charlie Zinn chose his boxoffice to further the sale of War Stamps and Bonds. A small standee urges patrons to ask for stamps instead of change, while the cashier also puts the same question to the customers. A sign under the boxoffice merchandises the sale, while a red, white and blue sign over all does the same.

For the lobby a beautiful illuminated display with flags, etc., and an illustration of a Minute Man sells the fact to patrons that they may make their purchases at the theatre. The foyer has the same illuminated treatment, except that an Air Force Aviator is used instead of the Minute Man. A trailer on the screen with appropriate music background and illustration also does a selling job.

On Zinn's daily programs over Station WDGY, five minutes is devoted to the drive All outdoor billing carries a strip reading "Buy Your War Stamps and Bonds at This Theatre," as did the newspaper ads. Atop his canopy, Zinn used three-foot illuminated letters along the same lines.

"Buy a Bar for Buddy" Sign

"Buy a Bar for a Buddy" is the attractive sign that now greets patrons in practically every theatre in Portland. Movie-goers are thus given the timely suggestion that they purchase a candy bar, at the theatre vending machines—usually one for themselves, and then one for one of the boys in service. This is immediately dropped into a large wire-locked basket.

Once a week a representative calls from the George A. White Service Men's center, to pick up and distribute the bars free to visiting service men.

Elder Invites Enlistees

Guest tickets were given to young men enlisting in the Navy during "Ship Ahoy" week, one of the features of the campaign for the musical put over by Bill Elder, Loew's Indianapolis. A contest in the local *Times* offered a War Bond for the best 15-word answer to: "Why I Joined the Navy."



The Lafayette (La.) Business and Professional Women's Club buys a $100 War Bond at the booth of the Jefferson Theatre, managed by Tom Maine.



By Metropolitan

Emblems of honor were presented to War Mothers on the stage of Loew's State Theatre, New York, by Borough President Edgar K. Nathan at the first of the War Mothers' Nights in Loew's Theatres, which have, incidentally, boosted sales of War Bonds and Stamps. Left to right are Russel Swann, headliner in the stage show at the State; Mrs. Arthur Bornholz, mother of six sons in service, and Borough President Nathan.

Parkhurst Cracks Army Post Paper

Pvt. Pearce Parkhurst, formerly manager of the Colonial Theatre, in Nashua, N. H. and now in the Army at Dow Field, Bangor, Maine, forwards us a copy of the *Dow Field Observer* which devotes two columns to the ex-manager's theatrical career.

Among the highlights of Parkhurst's biography was the fact that he had become a manager at the tender age of 18, was a member of the Round Table and had taken down citations in the Quigley Awards.

Teschner Uses Trade Ad

For his lobby display, Ted Teschner at Loew's Poli-Bijou, in New Haven, featured a cutout display of the recent War Activities trade ad showing uniformed men in action. As the base of the setpiece, planted in a strategic spot in the lobby, were the words: "Are You Behind the Men in This Picture?"

Passes for Rubber Collectors

A reward for 25 youngsters of the Junior Victory Army who helped collect most rubber in the Detroit scrap rubber drive was an invitation to a special screening of "Ten Gentlemen from West Point" where they met Detroit's leading West Pointers. David M. Idzal of the Fox Theatre arranged the tie-up with Hearst papers.

Havener's "Lose Talk" Folder

A telescopic folder carrying messages against loose talk was used by Sid Havener, Paramount, Lake Charles, La., as a feature of his promotion for "Joe Smith, American."

McCollom Uses Model of Tank to Sell War Bonds

Effective was the six by seven foot compoboard model of an army tank constructed by Nelson D. McCollom, manager of Young's Tivoli Theatre, in Gary, Ind. Painted grey, it was mounted on a large platform with a large silk flag atop. On a large piece of drawing paper, the words: "Uncle Sam Wants Your Autograph" was lettered. The idea being for bond purchasers to sign their names. At the base of the tank was placed a red, white and blue table with a 40 by 60 sign. McCollom also secured the cooperation of one of the leading department stores, which supplied the services of a young lady every evening to sell bonds and stamps. As an inducement, the theatreman offered two free passes with every bond purchased. Nelson also runs a trailer on his screen all the time, keeping his patrons informed on the theatre's progress in the bond sale. A young lady is also on hand to make the war stamp corsages for sale at the theatre.

Smozanek Enlists Aid of Red Cross and Motor Corps

The local Motor Corps, the Red Cross and other agencies' services were enlisted by John Smozanek, manager of the Strand Theatre, Summit, N. J., for the sale of War Stamps and Bonds. A member of one of these organizations sits in the lobby at all times to handle the sales. A large display featuring a picture of General MacArthur, President Roosevelt's "We Can, We Will, We Must" and other copy flanks the desk occupied by the local ladies. John further advises that $5,004 worth of War Stamps and Bonds was sold in 40 days.

10% of Gross in War Bonds

E. C. Hoffman, managing director of the Hollywood Theatre. Buchanan, Mich., carries a line in all his advertising, "For the duration, 10 per cent of the gross receipts of this theatre will be used in purchasing U. S. War Savings Bonds." He has run this line ever since August of last year.



The Veterans of Foreign Wars ran the rubber salvage booth for Ed Harris, manager of the Glendale Theatre, Glendale, Calif. A scale weighed all contributions and donors were paid one cent a pound. This youngster is exchanging his bicycle tire for a War Stamp.

The Fortnight's Showmen

All the showmen in the country are not listed below. But most of those who put over outstanding campaigns during the last fortnight are; for rare indeed is the showman who does something noteworthy and does not tell the Round Table about it.

M. E. BERMAN
Orpheum, Springfield, Ill.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

CHARLES COUSSOULE
Manos, Hollidaysburg, Penna.

FRANCIS DEERING
Loew's State, Houston, Tex.

MRS. B. W. DICKINSON
Hamlet, Hamlet, N. C.

ROSCOE DRISSEL
Loew's State, Norfolk, Va.

BILL ELDER
Loew's, Indianapolis, Ind.

DOC ESTES
Palace, Childress, Tex.

ED FITZPATRICK
Poli, Waterbury, Conn.

J. H. FENDLEY
Martin, Roanoke, Ala.

E. J. FRIEDWALD
Milwaukee, Milwaukee, Wis.

STEWART GILLESPIE
Marks, Oshawa, Ont.

JACK HAMILTON
BUD SILVERMAN
Riviera, Rochester, N. Y.

ED HARRIS
Glendale, Glendale, Calif.

MILT HARRIS
Drive-In, Miami, Fla.

LEN HERBERT
Centre, London, Ont.

EARLE HOLDEN
Capitol, Atlanta, Ga.

ED MAY
Russell, Maysville, Ky.

STEVE McMANUS
Bayview, Toronto, Ont.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOSEPH G. SAMARTANO
Palace, Meriden, Conn.

LEON B. SCOTT
Margie Grand, Harlan, Ky.

EDDIE SELETTE
Strand, New Bedford, Mass.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARVEY SMITH
State, Winston-Salem, N. C.

HARRY STEARN
KEN CARTER
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

TED TESCHNER
Bijou, New Haven, Conn.

ZOLLIE M. VOLCHOK
Orpheum, Portland, Ore.

Cornell's Ingenious "Invaders" Herald

While requiring a little additional work Clay Cornell at the State, in Tupper Lake reports comment on his herald distribution for "The Invaders." These were folded in the form of the letter "V," stapled and handed out in that form, people expressing their curiosity by opening them immediately.

Cornell arranged to have the U. S. Customs men located in town attend the showing, this netting a story in the weekly paper. Special letters were sent to Air Raid Wardens and Auxiliary Police and Firemen and a 40 by 60 made from a press book cover with production stills to which was added headline copy taken from papers on the freighter sinking in St. Lawrence and the more recent headlines of the capture of the eight Nazi saboteurs.

Roberts' "Doctor" Lobby

For his lobby display on "Good Morning, Doctor," Reynolds Roberts at the Elite, in Middlesbrough, England, featured a hospital scene consisting of a bed in which was planted a store dummy. Through the use of a concealed microphone, the dummy was made to talk. The entire setup was surrounded by stills and starheads.

Kalberer's Doodler Contest

In connection with the opening of "Take a Letter, Darling," A. J. Kalberer at Switow's Indiana, in Washington, Ind., ran a typewriter doodler contest. War stamps were awarded as prizes to those submitting the best pictures of an animal, tree, or anything, "drawn" by use of typewriter letters.

Hero Contest Planted By Krolick on "York"

To usher in his date on "Sergeant York" at the Century Theatre, in Rochester, Art Krolick planted an identification contest in his local daily. Guest tickets were awarded to those correctly identifying a series of photos of American heroes together with brief biographies which were run in the paper.

Radio coverage included a special mystery melody program with passes given to those recognizing the songs. Spot announcements were also landed, and a dramatization of the picture broke on the opening night with announcements after the program plugging the theatre and date.

Blotters with the theatre ad were placed in all Postal Telegraph envelopes and mailed with monthly invoices, while inserts were placed in five and dime store packages. In addition, Krolick called on all the draft boards in the city and made arrangements whereby any inductees leaving for service during the week of the picture engagement were invited to see the show.

Miller's "My Gal Sal" Dances

"My Gal Sal" dances were featured at the Arthur Murray Studios in the Hotel Statler, Cleveland, as a result of a tie-up arranged by Manager Edward Miller of the Hippodrome Theatre.

Coleman's Juke Box Tieup

Ronald Coleman of the Kearse Theatre tied up 350 juke boxes throughout Charleston, W. Va., with stickers and theatre announcement for "My Gal Sal."

Kuhn Gives "Syncopation" A Rousing Campaign

The Palms State theatre, Detroit, under the supervision of Manager Don Kuhn, gave "Syncopation" a rousing campaign, stressing the "7 Kings of Swing," which resulted in a very successful week's gross.

Trailers started three weeks in advance and the art pieces throughout the theatre were numerous. A recording turn table blasted forth with swing tunes in the lobby, where a space was reserved for any rug-cutters who had the urge to swing out and also in front of the theatre calling attention to the lobby dancing. Prize awards were given dance contestants at certain times during the course of each evening. Kuhn also arranged a tie-up with more than 1,000 juke box operators, wherein each record machine carried a cooperative sticker with copy stressing the recordings that could be heard on the machines and the screen appearance of the "7 Great Kings of Swing" in the picture "Syncopation." Huge blowups of each of the seven bandleaders were placed in the front exit doors of the theatre, one week in advance, and were moved out front during the current run.

Technical Adviser Aids "Eagle Squadron" Date

Since RAF Flying Officer John Hill, technical adviser for "Eagle Squadron," was in Atlantic City in connection with the opening of the picture, Harry Waxman at the Hollywood Theatre went to town to sell him and the date. Interviews were arranged over the local radio stations, dailies also coming through with stories. Effective window displays were promoted, imprinted napkins distributed at local restaurants in addition to special heralds which were attached to menus. The newspaper campaign was ushered in with a series of small ads scattered throughout the paper 10 days in advance, building up to a large ad on opening day. Carl Singer, advertising manager, aided the campaign.

Beauty Booklets for "Blonde"

Tieing up with Westmore for free beauty booklets given to the ladies during the engagement, Bob Kessler, manager of Warners' Benn Theatre, Philadelphia, promoted a novel contest among patrons for "My Favorite Blonde." A special herald containing hidden color effect was issued and those returning them with Miss Carroll's hair in blonde effect were given free tickets to the show. Patrons were asked to wet the tip of their fingers and rub Miss Carroll's hair. If it turned blonde, they were declared winners of the free tickets. He also arranged special prizes for the most popular blondes within the theatre area.

Scott Uses Teaser Giveaways

Teaser giveaways are Boyd Scott's forte for the pictures he plays in the Broadway and Lyric Theatres, Lubbock, Texas. Recent samples include three different types on "Kid Glove Killer," which convey the "menace" of the picture forcefully. Another and larger one is the opening of "Riders of Death Valley," a serial. In order to attract the kids, Boyd offered a 10-cent book of comics free to the first 250 boys and girls to come to the Lyric.

Lands Radio Coverage On "Annie Rooney"

A considerable amount of coverage was landed over Station WNAB by Morris Rosenthal as his advance for the opening of "Little Miss Annie Rooney" at the Majestic Theatre, in Bridgeport, Conn. The Round Tabler arranged for 17 spot announcements to run over a period of three days, two days ahead of his opening. The United Artists 15-minute radio transcription was used and Rosenthal arranged with the radio editor to list it on the day's Best Radio Programs.

For his street ballyhoo, candy kisses were distributed in imprinted envelopes bearing copy: "As exciting as a first kiss." A feature story was landed on Shirley Temple with two columns of art, cards were used in all local buses and menus were imprinted in prominent restaurants and lunch counters. For his musical tieups, stores featured window displays plugging the jive angle in the picture.

Salt Lake Society Sees "Moontide"

Included among the guests invited to a special showing of "Moontide" at the 20th Century-Fox Salt Lake City Exchange were such varied elements of the female population as social leaders, receptionists, telephone operators, waitresses, elevator operators, nurses, Western Union Clerks, office workers and debutantes. The Salt Lake City campaign was engineered by manager Charles Pincus of the Utah Theatre, Helen Garrity, publicist for Intermountain Theatres and 20th Century-Fox exploitation man Earl H. Keate.

Williams Ties Stores To "Vanishing Virginian"

Through the aid of local merchants, F. L. Williams at the Holland, in Bellefontaine, Ohio, secured co-op ads for his date on "Vanishing Virginian." In exchange, the Round Tabler presented the stores with autographed copies of the book. For his newspaper attention, Williams featured an "Open letter to the Boss" ad, which attracted, as did his "sleeper" ad. Mailing pieces were sent to his regular weekly program list and also dropped in local parked cars about town.

Furniture Store Holds "Twin Beds" Radio Contest

An ideal tie-up was made by Round Tabler Fred Lee of the Capitol Theatre of Wilkes-Barre, Pa., for his campaign on "Twin Beds." A local furniture company tied up for a radio contest which was staged nightly and brought plenty of plugs for the picture. Listeners were asked to name five films with the word bed mentioned in the title. In addition the furniture company set up a window display featuring large cutouts of the stars in twin beds with addition stills and copy also being used.

Ties "West Point" to History

The Battle of Mississinewa, which took place in what is now Indiana, was the first in which West Point men were engaged. Manager Arthur W. Baker dug up the historical background on that event to make the news columns of Indianapolis papers for the opening of "Ten Gentlemen from West Point" at the Circle Theatre.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

DESPERATE JOURNEY (Warner Bros.): Action is the keynote of the picture and it should be sold as an action picture. Predominating the illustrations used for advertising purposes and in the pictorial matter is a photo of Errol Flynn as he strangled a helmeted Nazi soldier. To tie up the title and make people conscious of it, there is a contest available in mat form depicting four other desperate journeys for identification by newspaper readers. There is a scene from the picture which has been cut into sections for reassembling by contestants in another idea to sell tickets. Tickets which look like railroad tickets can be issued with each admission a week in advance; these tickets can bear copy stating that they are good for a desperate journey, etc. There is a tabloid herald (available in mat form) which can be imprinted on the back with a merchant's ad to defray the cost. Since the fliers in the picture bombed Berlin and then were shot down on their way back, and then acted like a Commando from then on, various ideas can be used employing the phrase, "Command raid to Berlin and back". If any fighting pilots either with or without experience are available, they can be tied up with the picture's action and feted in advance. If they have been over Germany, so much the better for newspaper publicity.

ARE HUSBANDS NECESSARY? (Paramount): The title of the picture is a teasing one to begin with and can be made the basis of a teaser campaign. For instance, an attractive girl can picket the License Bureau long enough to have her photo taken with signs reading, "Are Husbands Necessary? See the picture at the Strand for the answer." Similar pickets (girls) can be in front of the theatre and elsewhere with "Unfair to Wives" signs. An inquiring reporter could be sent to ask the question of engaged couples, whose names can be obtained from the newspaper. An essay contest asking for 25 words answers to the question in the title would be provocative of much comment. A similar idea over the radio would have more sopntaneity and consequently even more humor. There are a number of stills available for planting in store windows of various kinds. There is a little questionnaire suggested with ten questions for men and ten for women. A certain number of positive answers add up to certain conclusions.

Murphy Promotes Charm School

For a summer activity at Loew's State Theatre, in Syracuse, Frank Murphy started a Charm School for women which is now in its fifth week and held each Tuesday afternoon on the mezzanine, thereby not interfering with his regular show.

Murphy has promoted a man and woman beautician who give lectures on makeup, coiffure, beauty culture, exercises, etc., each week using stills of the feminine star of the next attraction in discussing adaptation of movie coiffure and makeup. The school is publicized with a screen trailer, lobby display, etc., and has broken with some excellent stories in the papers.

Feldman's Balloon Gag Sells "The Spoilers"

An attractive street bally was engineered recently by Dick Feldman in advance of "The Spoilers" at the Paramount Theatre, in Syracuse. An usher toured the downtown area carrying three large red balloons on a thin stick about three feet above his head. On the balloons the house artist had drawn clever caricatures of Hitler, Mussolini and Hirohito. The copy on the usher's vest read: "These three guys are the modern version of 'The Spoilers.' See Rex Beach's version at the Paramount—Now."

Army Wife Entertains "Ten Gentlemen"

Here is a workable idea for the theatre managers in a town near an Army post or Air Corps field and one that was tried out in Oklahoma City by E. I. Hoig, manager of the Midwest Theatre. Before the opening of "Ten Gentlemen from West Point" the wife of an Army lieutenant doing foreign service was hostess at a dinner to which were invited ten West Pointers recently reported for duty at Cimarron Field. The Army wife who was selling defense stamps and bonds at Brown's Department Store also was hostess at a screening of the picture for the men from the Point.

Kiddie Birthday Parties

Abe Goldsmith, manager of Warners' Waverly Theatre, Philadelphia, introduced Kiddie Birthday Parties. Parents are invited to purchase tickets for birthday groups and arrange the celebration for the youngster at the theatre during the regular kiddies' matinee. During the show, Goldsmith makes a special announcement from the stage and gets the entire audience to sing "Happy Birthday" for all the youngsters celebrating their birthdays with a theatre party. Gifts are given to the youngsters on the stage with a special gift, the compliments of the theatre.

ABOUT SHOWMEN

These Are the Men of the Theatre In the News This Week

Bud Kornblite Follows Father's Footsteps in Show Business

Bud Kornblite, a consistent Round Table contributor, came naturally to show business —his father was a showman. Kornblite, Sr., started when the motion picture business started and was one of the owners of the Binghamton Theatre until 1930 when he sold out to Comerford. He is now Binghamton general manager for the Comerford interests. Bud naturally followed the show business ever since he was able and old enough to work. He is only 25 years old now (he'll celebrate his birth on the 27th of this month), but he has 12 years of experience back of him. He started by peddling hand bills and distributing advertising for the Capitol, Strand and Riviera Theatres in Binghamton. At 15, he was an usher, 17, doorman. After two years at the University of North Carolina, he returned to Binghamton as assistant manager of the Suburban Theatre. A couple of years later he was transferred to the Capitol at Waverly, N. Y., and since November last year has been manager of that house.

Grizzanti Started Career Under Arnold Stoltz

James Grizzanti, a new member of the Managers' Round Table, started as an usher in the Avon Theatre, Utica, N. Y., a few years ago under the well-known Arnold Stoltz, last year's Grand Award Winner. He was successively promoted to chief usher, then to doorman, and about nine months ago was made assistant manager. Last month he resigned to accept the post of assistant manager and publicity man at the Kallet Circuit's Uptown Theatre also in Utica.



By Staff Photographer

Walter Hall, manager of the Majestic Theatre, Johnstown, Penna., who was a visitor to the Round Table offices last week while on vacation. Walt is an old timer in the business, having experience in many lines, and he is now handling the stage show house in Johnstown for Warner Brothers because of his long experience.

FELICITATIONS

Happy Birthday to the Round Tablers celebrating their natal day next week.

August 17th
Charles Burns
Charles Feinhals
Wesley L. Teft
Sol Greenberg
Ed Moorman
Melvin Alvin Rash
William H. Haden

18th
Ed J. Cangley
Robert Weitman
James H. Fair
G. de Boissiere
Walter Morris
Ira W. Thompson
Harsukhray Raval
Leo P. Ryan

19th
W. B. Henderson
Ed McBride
Gordon E. Carson
Herbert Berman
Jack E. Blatnick

20th
Roy C. Bruder
Henry W. Brown
C. O. Braun
George N. Phillips
Edgar Weimer

August 20th
James Crawley
William McClain
William Lininger

21st
Carl Rogers
Albert Reynolds
Herbert Haberstick
Frank Taylor
Dick Peffley

22nd
James Lucas
S. A. Deuel
George E. Kann
John E. Manuel
E. M. Tannenbaum
Edward Shiddell
Frank Linesberger
John Schultz
Malcolm Marshall
Earle S. Dorrelle
Manolin Quinones
John C. Reno

23rd
Roy Sterrett
Ben W. Fischer
Don Kelsey
Ted Shank

JUNIOR SHOWMEN

LAUREL ANNE, to Mr. and Mrs. Philip Gravitz. The father is the Metro booking manager in New Haven, Conn.

SUSAN MARIE, to Mr. and Mrs. Arthur Lockwood. The proud dad is connected with the Lockwood-Gordon circuit in Brookline, Mass.

Joe Feulner, of Des Plaines, Started Career as Usher

Joseph H. Feulner, now manager of the Des Plaines Theatre, Des Plaines, Ill., for the Harry Balaban Circuit, started as usher with Warner Bros. in Chicago. Over a period of time he was promoted to assistant manager and finally to the Calumet Theatre, Hammond, Ind., as manager. About eight years ago, Joe joined the Harry Balaban Circuit as manager of the Dearborn Theatre in Chicago. Lated he was transferred to the Windsor of the same circuit and when the company took over the Des Plaines, Joe was shifted to his present post.

Bally Man in Stripes

A man dressed in stripes and with a "cop" in pursuit provided a suitable ballyhoo for "Men of San Quentin" at the Bijou in New Haven. Norman Levinson conceived and executed the idea.

In New Jobs

JOHN PICKETT, 70 years old, veteran Warner manager at the Capitol, Willimantic, is back on the job after two months' absence following a major operation.

ABE SUNBERG has taken over double duties as manager of the Regis and Viola Theatres in Philadelphia.

SAMUEL SOLOMON has been named manager of the Capitol, Woodbine, N. J., succeeding John Kane, who has joined the Army. Sam was formerly with Ross Federal.

FAX DUNCAN, former assistant to the late James Clemmer, manager of the Fifth Avenue Theatre, in Seattle, has been appointed manager of the house.

JAMES McNAMARA, manager of the Park Theatre, in Fall River, Mass., is the new manager of the Empire, in New Haven, Conn.

CLAYTON S. CORNELL, former manager of the Schine State Theatre, in Tupper Lake, N. Y., has been transferred to the circuit's Pontiac, in Saranac Lake.

WARREN LOGAN has been named assistant manager of the Alexandria Theatre, in San Francisco, a neighborhood house operated by San Francisco Theatres, Inc.

EDWARD COFFEY, ex-manager of the San Jose Bowl, in San Jose, Cal., has been named manager of the Westwood Theatre, in Westwood, Calif.

GEORGE OTTE, former manager of the State and American Theatres, in East Liverpool, Ohio, has been commissioned as second lieutenant at Fort Benning, Ga.



By Staff Photographer

F. K. O'Kelly, manager of Schine's Strand Theatre, Cumberland, Maryland, who visited the Round Table offices last week while enroute to the Schine district managers' meeting in Gloversville. O'Kelly's first name, Fielding, is the same as that of "Hurry-Up" Yost, long coach of the University of Michigan football team. O'Kelly was born within a few doors of Yost's home.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

THEATRE FOR SALE, MODERN, 810 SEATS. OWEN WILSON, 1447 N. Robberson, Springfield, Mo.

WANTED TO BUY OR LEASE THEATRE IN Maryland, Pennsylvania or Virginia. BOX 1557, MOTION PICTURE HERALD.

FOR RENT MOVING PICTURE THEATRE, Southampton, N. Y., good opportunity. GRUNDY, Hampton Bays, N. Y.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

WANTED: OPERATORS AND SIGN MEN FOR New Mexico circuit. State age, qualifications, experience, draft classifications, what organizations you are a member of, advise salary expected and enclose small photo of self. TED JONES, Box 786, Roswell, New Mexico.

BUSINERS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

SIMPLEX SP SOUND PROJECTOR OUTFITS, including amplifier, loudspeaker, cables, ready for immediate showing, $395. R. C. A. Photophone, DeVry, Holmes, Weber, Syncrofilm sound projectors, from $139.50. Send for hulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 600 seat house. Big hargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wahash, Chicago.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRINTING

BETTER PRINTING, 125 BOND LETTERHEADS, 8½ x 11; 125 envelopes, $1.00 cash. AMERICAN PRESS, Box 391, Charlotte, N. C.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every hranch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your reservation today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW GENERAL EQUIPMENT

PICKED AT RANDOM FROM OUR FIFTEENTH anniversary Bulletin, 868 photocells, $1.49; Diffusive sound screens, 23½c sq. ft.; Luxlite series I lenses, $4.95; Stock tickets, 19c roll. Ask for your copy. S. O. S. CINEMA SUPPLY CORPORATION, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

Charles E. Ford dies on Coast

Charles E. Ford, 43, producer and formerly managing director of Universal Newsreel, died on August 7th of peritonitis at Cedars of Lebanon Hospital, Los Angeles, after an operation.

Funeral services were held on Tuesday at the Wee Kirk o' the Heather, Forest Lawn. Pallbearers included W. Ray Johnston, Trem Carr, Richard Hood, Nate Manheim, Jeffrey Bernard and Dr. Irving L. Rees.

Mr. Ford was born in Martinsville, Ind., March 26, 1899. He served as a cameraman with the United States Army in the first World War. After working for the Fox, Pathe and International newsreel organizations, he became operating head of Universal Newsreel in 1929. While in that post he produced several series of short subjects, among them "Going Places," "Stranger Than Fiction," "Camera Thrills" and "Breathless Moments."

In 1938 he joined Republic as a producer and made several films, including "Gold Mine in the Sky," "Man from Music Mountain" and "Come On, Rangers." He returned recently from the Amazon country of South America, where he supervised the filming of an adventure picture with Clyde Elliott, which will be released by United Artists under the title, "Jacare."

Dolan, Screen Writer, Dies in Capital

Frank J. (Red) Dolan, 44, information employee of the Office of Defense Transportation at Washington, and former screen writer and New York *Daily News* reporter, died on August 6th in Washington. He had been employed by the ODT for several months, having come from Hollywood, where he was a writer for RKO Radio and Columbia Pictures.

Mr. Dolan had had a colorful career as a newspaper man in Shanghai, Manila and various parts of the United States. He left the *Daily News* in 1930 to go to Hollywood. He is survived by his widow, a daughter and a sister.

Dr. Arnold Genthe, Photographer, Dies

Dr. Arnold Genthe, 73, famous photographer, died on August 9th while visiting Mr. and Mrs. James Noelte at Lake Candlewood, New Milford, Conn.

Born in Berlin, Dr. Genthe came to this country 47 years ago. He had been a professional photographer for 44 years, during which time hundreds of celebrities in all walks of life had come before his camera. His friendship with many famous people was the subject of an autobiography, "As I Remember," published in 1936.

George M. Schwartz

George M. Schwartz, 50, owner of the Schwartz circuit with headquarters in Dover, Del., died on August 3rd in Dover. He is survived by his widow and a daughter.

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Henry Myers, American Seating Executive

Henry B. Myers, 57, product manager of the theatre chair division of the American Seating Company, Grand Rapids, Mich., died in Blodgett Memorial Hospital there on August 4th following a brief illness.

Mr. Myers joined the company in 1912, after earlier experience in architecture in Chicago, which followed his graduation from the University of Illinois. He is survived by his widow, a daughter, a son and two sisters.

Howard P. Dimon

Howard P. Dimon, 65, for the past 15 years theatrical and radio editor of the Atlantic City *Press* and *Union*, died August 4th of a heart attack at the Atlantic City Hospital. He was stricken the previous night and taken to the hospital. Two sons survive.

Leslie Gregory

Leslie Gregory, 35, independent theatre owner of Hamilton, Ont., died August 10th of burns and injuries sustained in the crash of his private plane near Georgetown, Ont., the previous day.

John F. Parsons

John F. Parsons of New York, 28, member of the Red Barn Players of Westboro, Mass., died last week at Westboro. He was known on the stage as Lawrence Dunbar.

Former Fox Attorney Answers Charges

Attorneys for Morgan S. Kaufman, former attorney for William Fox, filed a lengthy answer on August 5th to the recommendation of three special masters in Philadelphia who held him guilty of "grossly unprofessional conduct" in his relations with former U. S. Circuit Judge J. Warren Davis at a time he was acting as attorney for Mr. Fox. Mr. Kaufman's attorneys listed 30 exceptions to the masters' report, most of them based on the manner in which testimony in the conspiracy trials was accepted and interpreted.

The masters recommended to Judge Guy K. Bard, of the U. S. district court in Philadelphia, that Mr. Kaufman be disciplined for his part in the transactions charged against Mr. Davis, Mr. Kaufman and Mr. Fox. Criminal charges against Mr. Kaufman and Mr. Davis were dropped after two juries failed to agree. Mr. Fox, who pleaded guilty and testified against them, was sentenced to a year and a day in prison. The sentence was upheld the previous week by the U. S. circuit court of appeals.

Sue on Actor's Earnings

The mother of Roddy McDowall, 12-year-old film actor, is the defendant in a Los Angeles suit for $36,000, charging breach of contract, brought by the boy's former agents. They contend his earnings amounted to $360,000 in the course of a five-year contract period, and ask 10 per cent of that sum.

Reade Completes Project

Walter Reade, theatre operator, has completed his Monte Carlo Beach Club and swimming pool at Asbury Park. It is said to have cost $500,000, occupying an entire block, and providing facilities for 7,500 bathers.

Fire Destroys Film

Fire caused damage of $50,000 in the two-story building of the Wholesome Film Service, Inc., in the South End of Boston on July 28. Thousands of feet of educational film were reported lost in the fire.

IN THE COURTS

Paramount Suit on Bioff Money is dismissed

Ruling that the Paramount stockholders and the company "have had their day in court and the result is final," Federal Judge John Bright last week dismissed a parallel derivative suit in Federal district court, New York, brought to compel an accounting of extortion funds turned over to Willie Bioff and George E. Browne. The court reached its decision after noting that an appeal was pending from a dismissal of the New York supreme court suit with the declaration that the appeal "does not alter the finality of the judgment."

The Federal court action, similar in its charges and demands to the state court suit, was brought before Justice Carroll G. Walter dismissed the latter action on July 3, 1942, after a full trial. "The rendition of the judgment in the state court upon the same issues as are involved in this action, is admitted," Judge Bright said. "A judgment in the stockholders derivative action is *res judicata* both as to the corporation and as to all of its stockholders, including stockholders who were not parties to the original action in subsequent actions based upon the same subject matter."

"That the case in the state court may not have been properly tried, as the plaintiffs now intimate," the opinion continued, "does not in any way militate against the finality of the judgment there entered. The corporation and its stockholders had their day in court, and the result is final."

Fanchon & Marco Suits To Be Tried Next Month

The two suits filed by Fanchon & Marco Enterprises, Inc., against the Ambassador Investment Corporation, the St. Louis Amusement Company, Thomas N. Dysart, president, and Clarence M. Turley, secretary of the amusement company and of the Ambassador Investment Company, will be tried on their merits during the September term of the St. Louis circuit court.

The point at issue is whether Fanchon & Marco, owner of 5,839 shares of Class A and 15,060 shares of Class B stock of the St. Louis Amusement Company, shall have the legal right to exercise a claimed option to purchase 12,431 additional shares of Class A and 13,929 shares of Class B stock. Fanchon & Marco now holds 42 per cent of the stock and the block at issue represents control, or 52 per cent.

Sues for Union Rights

Philip Trainer, projectionist of Chester, Pa., who had once been exepelled from his union, on August 8th, asked the United States district court in Philadelphia to force the union to restore his full membership rights. Suit was filed against the Chester union, Local 516 of the IATSE. He charged that after his expulsion, he paid penalties totaling $202, but was deprived of his right to vote or have a voice in the union's affairs. He contends the union's action constitutes a deprivation of his "right of free speech."

No Building Violation

A municipal court jury in Marshfield, Wis., ruled last week that a 60-inch mirror installed below the foyer floor level in the New Adler theatre did not constitute a violation of the state building code. The State Industrial Commission brought the action.

PRODUCT DIGEST
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SHOWMEN'S REVIEWS

Wake Island

(Paramount)

Heroic Defense

The page which a small garrison of United States Marines at Wake Island, in the Far Pacific, wrote into the splendid history of the Corps has been translated into the language of the screen with magnificent results.

All the dramatic intensity inherent in the heroic defense of the little Pacific outpost in the early days of American participation in World War II has been caught by the camera and carries a tremendous impact, which should be reflected in box office terms straight across the country.

Based on authentic records of the defense of Wake by a mere handful of Marines and a pitifully small group of planes, the film was made with the cooperation of the Marine Corps, with the screenplay fashioned skillfully and with dramatic force by W. R. Burnett and Frank Butler. John Farrow's direction could not have been improved upon. Joseph Sistrom produced.

Completely devoid of romance, it is basically a day-by-day factual record of the terrible onslaught of the Japanese sea and air forces, vastly superior in numbers, upon the garrison. However, there are humorous moments, chiefly supplied by William Bendix, pugilistic type, who is the butt of the garrison's jokes.

There is little to choose in performance quality among the players. From Brian Donlevy, as Major Caton, who takes up his post just prior to the Japanese attack, down through the list, including Robert Preston, Macdonald Carey, Albert Dekker, Walter Abel, Damian O'Flynn and Frank Albertson.

The battles between four or five American fighter planes and a score of big Japanese bombers, the ruse by which Caton permits a Jap Naval squadron to come close to shore before blasting it with concealed guns, and the suicidal flight of Carey in sinking a Jap cruiser out of range of the garrison's guns, are among the film's highlights. With the headlines war-laden, the selling of this film should be a good something less than a problem.

An audience which filled the Paramount projection room to capacity gave the film rapt attention, and applauded it vigorously at the conclusion. Reviewer's Rating: Excellent.—CHARLES S. AARONSON

Release date, not set. Running time, 78 min. PCA No. 8378. General audience classification.

Major Caton.....Brian Donlevy
Joe Doyle.....Robert Preston
Lt. Bruce Cameron.....Macdonald Carey
Shad McCloskey.....Albert Dekker
Barbara Britton, William Bendix, Mikhail Rasumny, Walter Abel, Damian O'Flynn, Bill Goodwin, Phillip Terry, Don Castle, Rod Cameron, Frank Albertson.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Iceland

(Twentieth Century-Fox, 1942-'43)

Sonja Henie at the Peak

Superbly staged skating sequences with Sonja Henie at her best makes this offering by the Norwegian star well worth playing.

It is a year since Sonja Henie has made a picture, a year in which much has happened and a year that has seen a steadily increasing number of pictures with war themes or background. And so it is here. The Marines have landed at Reykjavik in Iceland and seem to have the situation well in hand. The fact that the Marines are there and that it is a Marine (John Payne) who captures Sonja's heart leads up to the last skating sequence, a patriotic tableau with a martial music motif including "Anchors Aweigh" and the Marine's own stirring song.

But while the times have served to change the theme and the locale there are several things about "Iceland" that have a similarity to Miss Henie's "Sun Valley Serenade" of a year ago. The first is that her skating still is of the very best—and welcome after such a long year. The second is that her leading man again is John Payne, the third that again a name band contributes to the merriment and the fourth, the music of Mack Gordon and Harry Warren. The name band is Sammy Kaye's.

Of the music let it be said that the Gordon-Warren team has contributed several melodic songs, destined to be heard in the weeks to come. They are "You Can't Say No to a Soldier" sung here most competently by Joan Merrill; "Lovers Knot" (It's the), a real hit tune; "Let's Bring New Glory to Old Glory," sung by the members of Sammy Kaye's band; "There'll Never Be Another You" and "I Like a Military Tune," the theme song for the final patriotic number.

Lots of people are going to be completely bewildered. It is an Iceland such as you wouldn't dream of in your least rational moments. The "Hotel Jorg" where a good deal of the picture takes place, is reminiscent of an elegant Swiss hostelry and it's ballroom seems to have been transplanted directly from New York or Hollywood.

The story creaks from repetition and slows down the picture but is of little consequence when balanced by the superb skating of Miss Henie and entourage. It has to do with the manipulations of the skater's family to marry her off in a hurry to the first taker so that her younger sister by "Icelandic" tradition may be free to marry the wealthy son of a herring merchant. Practically all of the footage concerning this phase of the picture is played for comedy but doesn't always accomplish its purpose. Jack Oakie, also a Marine and buddy of Payne, is in on this too, but below par, primarily due to inadequate material.

There is another skating sequence which rivals and to this corner surpasses all the others. It is in three parts, China, Panama and Hawaii. Some of the finest "dance" skating Miss Henie has ever done and some of the most attractive costumes ever seen on an ice floor make this sequence something to remember.

William LeBaron produced and Bruce Humberstone directed from an original screenplay by Robert Ellis and Helen Logan. Skating ensembles were by James Gonzales.

Previewed at the Twentieth Century-Fox projection room in New York. A trade press audience to all intents and purposes enjoyed the offering but was floored by the elegance of the Iceland pictured, to the extent that one reviewer expressed a desire to enlist in the Marines for immediate duty there. Reviewer's Rating: Good.—PAUL C. MOONEY, JR.

Release date, October 2, 1942. Running time, 79 min. PCA No. 8420. General audience classification.

Katina Jonsdottir.....Sonja Henie
Corporal James Murfin.....John Payne
Slip Riggs.....Jack Oakie
Felix Bressart, Osa Massen, Joan Merrill, Fritz Feld, Sterling Holloway, Adeline DeWalt Reynolds, Ludwig Stossel, Duke Adlon, Ilka Gruning, Eugene Turner, James Flavin, William Haade, James Bush, Carol Curtis Brown and Sammy Kaye and his orchestra.

A Yank at Eton

(Metro-Goldwyn-Mayer 1942-43)

Mickey at Eton

This time it's Mickey in "college"—but it's Eton in England he goes to, instead of Notre Dame in the U. S. A. And he is disappointed. The result is well indicated, including his resentment, not only at his transfer from a California high school, but also against the wealthy Englishman, Ian Hunter, who had married his mother and so brought the change in plans, and against the queer, and to him, unfair, customs pervading the ancient system of Eton.

However, Mickey learns. His rebellions are portrayed as natural; the "beatings" of lower boys by upper class boys in the English "public school" are not glossed, nor explained. It is Mickey's crassness which is explained, and his change which is the story.

He cannot change the bullying upper boys,

nor his half brother, Freddie Bartholomew; nor the cringing lower boys; nor his immensely tolerant headmaster, Edmund Gwenn. He can only perceive it is all in the training of "men," the inculcation of that discipline which they will inflict upon others in ruling the British Empire.

At the end of the first semester, still cocky, he inadvertently, but through that cockiness, causes to be destroyed the favorite racing horse of Hunter—a tragedy in that horsey set. Hunter's calmness, the lack of recrimination, impress him. He returns for the second semester humble, and himself now on the "giving" end to the lower boys.

A fast turn to the plot comes in the abduction of Gwenn's auto by Peter Lawford, nasty upper boy; a carousal; the smashing of the auto; Lawford's unperceived return. Mickey sees Bartholomew outside the boys' house, sees him enter and drop a handkerchief. He attempts to retrieve it and is caught by Gwenn. When, next morning, the fate of the auto is known, Mickey is accused.

"Covering" Freddie, he says nothing. Expulsion looms on the eve of a hurdle race in which he thought he'd best Lawford. The detective work of Juanita Quigley, his young sister, clears him, however; she learns, and he learns, Lawford's whereabouts the previous evening in a tavern.

A teetering taxiful of boys finds the tavern keeper, drags him to the race, where he identifies Lawford. But not before Mickey, given permission by Gwenn to enter the race, strips to shorts, and even though far behind at first, races ahead and wins.

The picture is a moderately successful exposition of Eton life, with Mickey and his pals an immensely successful leavening, with several uproarious scenes. One, that in which the teen age Eton boys best the tavern keeper and his men, is especially funny. Mickey's face, working furiously and reflecting angry incredulity, in many adjustments to England, is constantly a sight to bring laughs.

The photography and direction are of MGM's best. Karl Freund and Charles Lawton were cameramen and Norman Taurog was the director. John Considine, Jr., produced from a screenplay by George Oppenheimer, Lionel Houser, and Thomas Phipps, who worked from an original by Mr. Oppenheimer.

Previewed at MGM's New York exchange projection room, where others of the trade press noted the English bias, but remained highly amused. Reviewer's Rating: Excellent.—FLOYD STONE.

Release date, not set. Running time, 87 min. PCA No. 8498. General audience classification.

Timothy Dennis.....Mickey Rooney
Justin .....Edmund Gwenn
Roger Carlton.....Ian Hunter
Peter Carlton.....Freddie Bartholomew
Marta Linden,, Juanita Quigley, Alan Mowbray, Peter Lawford, Raymond Severn, Tina Thayer, Minna Phillips, Alan Napier, Terry Kilburn.

Berlin Correspondent

(Twentieth Century-Fox 1942-43)

Outwitting the Gestapo

An action packed melodrama which pleasantly stretches the imagination and at all times holds suspense, this picture of an American correspondent in Berlin at grips with the Gestapo and outwitting them at almost every turn is good screen fare. The film maintains a fast pace, a fact that should be appreciated by devotees of melodrama.

Dana Andrews plays the fearless correspondent with competence and verve and is abetted ably by Virginia Gilmore as the German fraulein in the Gestapo headquarters assigned to "get the goods" on Andrews after so many other of the Gestapo agents have failed. She is successful but inadvertently seals the fate of her own father, who has been selling secret information to the correspondent. She, incidentally, unwittingly supplied her father with the information.

When her father is tortured by the Gestapo and sent to an insane asylum, the fraulein seeks help of the American and he, by brazenly posing as a German colonel on Der Fuehrer's personal staff, makes good an escape. The Gestapo retaliates by sending the American to a concentration camp. With the help of the fraulein he also escapes and the two of them make their way over the border in a "borrowed" plane. Bryan Foy produced and Eugene Forde directed.

Previewed at the Twentieth Century-Fox projection room in New York. A trade press audience intently followed the unfolding of the story but showed no other reaction. Reviewer's Rating: Good.—P. C. M., JR.

Release date, September 11, 1942. Running time, 70 min. PCA No. 8424. General audience classification.

Karen Hauen.....Virginia Gilmore
Bill Roberts.....Dana Andrews
Carla .....Mona Maris
Captain Carl von Rau.....Martin Kosleck
Sig Rumann, Kurt Katch, Erwin Kalser, Torben Meyer, William Edmunds, Hans Schumm, Leonard Mudie, Hans Von Morhart, Curt Furberg.

Cairo

(Metro-Goldwyn-Mayer, 1942-43)

Intrigue with Music

Dedicated "irreverently" to the unsung heroes, the writers of spy melodramas, this is a travesty on espionage. It recounts how a small town newspaperman, assigned as a war correspondent, becomes involved in spy activities in Cairo and unwittingly becomes the dupe for foreign agents. There he makes the acquaintance of a famous Hollywood motion picture star, who, he had been led to believe, is the leader of a spy ring. She in turn suspects him and the two innocents carry on their little game while the real spies go merrily about their business.

Jeanette MacDonald is the motion picture star and she sings several songs in the course of the proceeding. Robert Young plays the misguided small town newspaperman. A host of character actors play their roles with spirit. They include Reginald Owen, Grant Mitchell, Lionel Atwill, Edward Ciannelli and Mona Barrie. For added effect Ethel Waters, as the film star's maid, sings a song.

On his way from America to get the "real" news about the war, Young's boat is torpedoed and sunk. He finds himself on a raft in the Mediterrannean with a Nazi spy, who poses as a member of British Intelligence. Landing, they separate, with the spy imparting certain military information. In Cairo, Young contacts the Nazi agents believing them to be Allied agents. To get rid of Young they send him on a wild goose chase involving spying on Miss MacDonald. He becomes her butler and his queer antics arouse her suspicion.

In one of those fantastic climaxes peculiar to spy melodramas the spies are captured and Young parachutes out of a burning plane which, radio-controlled, is headed for an Allied troopship. The plane explodes before it reaches the ship and the troops are saved.

Some of the scenes bolstered by amusing dialogue are very funny. In one, on landing on the desert with the Nazi agent, Young accidentally fires a shot which brings a score of Italian soldiers with their hands up begging to be taken prisoners. They are terribly disappointed when this request is refused. The picture is rather long, due to the musical sequences. Major W. S. Van Dyke directed from a screenplay by John McClain. The story is based on an idea by Ladislas Fodor.

Previewed at the MGM projection room in New York. A trade press audience found the picture very amusing at times. Reviewer's Rating: Good.—P.C.M.,JR.

Release date, not set. Running time, 101 mins. PCA No. 8497. General audience classification.

Marcia Warren.....Jenette MacDonald
Homer Smith .....Robert Young
Cleona Jones.....Ethel Waters
Reginald Owen, Grant Mitchell, Lionel Atwill, Edward Ciannelli, Mitchell Lewis, Dooley Wilson, Larry Nunn, Dennis Hoey, Mona Barrie, Rhys Williams, Cecil Cunningham, Harry Worth, Frank Richards.

CHANGE TITLE OF "FLEW ALONE"

The English-made picture, "They Flew Alone", will be released in this country as "Wings and the Woman". A biographical chronicle of the life of the British woman flier, Amy Johnson, the film stars Anna Neagle. It was directed by Herbert Wilcox and is being released by RKO on its 1942-43 program.

A review of the picture, from London, appeared in MOTION PICTURE HERALD, *issue of May 2nd. It said: "The film is biography rather than drama, a chronicle record of Amy's life and career. . . . There is little attempt on Wilcox's part to shape the material into dramatic form, and incident follows incident and flight follows flight. . . . Technically, the film has nothing spectacular about it, but nothing, on the other hand, to suggest reproof."*

Orchestra Wives

(Twentieth Century-Fox 1942-43)

Music Film for the Masses

Glenn Miller and his orchestra give this musical all they've got, and that's a lot, in the opinion of just about everybody who goes for swing music, and if that isn't everybody it's a reasonable facsimile, according to radio polls, juke box ballots and record sales these past couple of years.

The picture in which Maestro Miller and his men work out is as rhythmic and pleasant and divertingly trivial as one of his band numbers, which is a tribute to William LeBaron, producer; Archie Mayor, director, Karl Tunberg and Darrell Ware, screen writers, and to James Prindle, who concocted the story supplied to keep interest keen between musical numbers.

George Montgomery, Ann Rutherford, Cesar Romero, Lynn Bari, Carole Landis and some others furnish plenty of marquee copy for showmen, if any, whose customers are not 100 per cent Glenn Miller fans. They all play band members or band members' wives and the story's about nothing else whatever. Four songs by Mack Gordon and Harry Warren are hits in their own right, and the delivery they get at the hands of Miller and his men is the kind song writers dream about.

Miss Rutherford, seen here for the first time under the trademark, turns in a performance that sends her off to a flying start. She plays a small town girl who marries a trumpet player and finds that musicians' wives have troubles of their own, which is enough to know about the story of the picture. The film is a natural for any theatre that hasn't got an ironclad rule against jive.

Previewed at the Village theatre, Westwood, to a Friday night audience which had the time of its musical life and had made that plain by their applause long before the Nicholas Brothers came on near the finish for one of their sparkling dance specialties, at which point the audience raised the roof. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 97 minutes. PCA No. 8387. General audience classification.

Bill Abbott.....George Montgomery
Connie .....Ann Rutherford
Gene Morrison.....Glenn Miller
Sinjin .....Cesar Romero
Lynn Bari, Carole Landis, Virginia Gilmore, Mary Beth Hughes, Nicholas Brothers, Tamara Geva, Frank Orth, Grant Mitchell, Henry Morgan, Jackie Gleason, Edith Evanson, Alec Craig.

Seven Sweethearts

(Metro-Goldwyn-Mayer, 1942-43)

Tuneful Romance

MGM gives a group of its brightest new faces starring roles in this tuneful romance set against a heritage of the Dutch in America. The result is a happy one. Audiences receive an hour and a half of gay forgetfulness of war and worries, and the exhibitor gets a chance to test showmanship in summoning patrons to meet the new stars on which the box office future must increasingly depend.

Walter Reisch and Leo Townsend set their novel screenplay against the folklore and traditions of the Dutch in this country as preserved in the little town of Holland, Mich., with its tulip festival and other Netherlands traditions.

Van Heflin, already established as a contender for honors among the stars of tomorrow, plays the role of Henry, reporter covering Little Delft's tulip festival. He arrives at the inn kept by Van Maaster, an eccentric old Dutchman, to find that it is run by his seven daughters, all bearing masculine names. Van Maaster had expected all his children to be boys.

Romantic complications develop when he finds that the younger daughters cannot marry until the eldest is betrothed. Marsha Hunt is the oldest, a stage struck and affected girl who is pampered by her father while her sisters do the work. She sees in Henry a chance to meet some big New York producers. But he is enamoured of Billie. Kathryn Grayson as this younger daughter refuses to break tradition and elope and Henry returns to New York still pursued by the eldest daughter, Regina. All is worked out under the benevolent guidance of Van Maaster and the picture closes with seven couples at the altar.

Miss Grayson displays her voice to advantage in several lilting songs at the tulip festival and in the inn. S. Z. Sakall, heretofore seen in bits, makes Van Maaster a grumpy but lovable parent with a skill and humor which should win him wider attention. Peggy Moran, Cecilia Parker and Diana Lewis are attractive additions to the cast.

Frank Borzage's direction makes the most of the screenplay, giving humor, song and credibility to the relatively modest canvas of this Joseph Pasternack production. Franz Waxman wrote the score and Walter Jurmann, Paul F. Webster, Burton Lane and Ralph Freed provided songs for Miss Grayson.

Previewed at Loew's Lexington theatre, New York, where a midweek audience manifested frequent pleasure with Miss Grayson's singing and Mr. Sakall's humor. They applauded heartily at the end. Reviewer's Rating: Excellent.—JOHN STUART, JR.

Release date, not set. Running time, 98 min. PCA No. 8530. General audience classification.

Billie Van Maaster.....Kathryn Grayson
Henry Taggart.....Van Heflin
Regina.....Marsha Hunt
Van Maaster.....S. Z. Sakall
Cecelia Parker, Peggy Moran, Diana Lewis, Isobel Elsom, Carl Esmond, Louise Beavers, Donald Meek, Lewis Howard.

Timber

(Universal)

Top of the Series

If you've acquired fixed notions about the series of action films offering Leo Carrillo and Andy Devine as amusing adventurers, don't let them cripple your style in presenting this number. This is by wide margin the best of the series, compressing in its hour of running time more melodramatic tension than all the others linked end to end.

Dan Dailey, Jr., is the third member of the adventuring trio this time, and their adventuring occurs in a lumber camp beset by saboteurs. The means by which the agents of the enemy arrest the flow of timber to the shipyards is unique, supplying a surprise ending which packs a wallop, and the handling of the incidents leading up to this build a tension such as is seldom experienced in the cinema.

There is somewhat less of horseplay in this number than has been par for the series and there is a deal more of fighting, Dailey supplying most of this and making it look like the McCoy all the way.

Production is by Ben Pivar, a good overall job, and direction is by Christy Cabanne, screenplay by Griffin Jay and story by Larry Rhine and Ben Chapman. Not a gigantic or collosal entry in the attractions list, it is nonetheless a triumph within its budget.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, August 14, 1942. Running time, 60 min. PCA No. 8470. General audience classification.

Quebec.....Leo Carrillo
Arizona.....Andy Devine
Kansas.....Dan Dailey, Jr.
Marjorie Lord, Edmund MacDonald, Wade Boteler, Nestor Paiva, Paul Burns, James Seay, Jean Phillips, William Hall, Walter Sande.

Salute John Citizen

(British National - Anglo-American)

Domestic Wartime Drama

Whereas other British pictures have sought to epitomize the role of the services, or to dramatize the glory and the grimness of battle, this homely picture seeks to translate into screen idiom the attitude and the lives of the little man in the suburbs and his wife and children.

The war is its background, with the blitz in all its fury, and the rattle of artillery and the whine of fighter planes off stage, but characters, the life of department store and A.R.F. post, the elemental war aims of John Citizen, make up its narrative and development. There are no heroics, but plenty of emotion, an absence of pageantry and an abundance of homely humor. Despite its war flavour and character the picture, for all its elementary factors, should strike a harmony with popular audiences here, to whom its subject matter will be more familiar than others of more well-bred setting.

The film is based on two popular novels, hero of which is "Mr. Bunting," department store employee living in the suburbs, never able to pay his income tax, but ever loyal at heart. He is seen under the shadow of war, his children translated from grumblers into fighters in uniform, carying on, doing his bit for victory. The ordinary ways of life are traced in the film, which mirrors war conditions studiously if not always subtly, and Edward Rigby's Mr. Bunting, shuffling, direct and quietly courageous, is splendidly convincing.

The film has been directed with no concessions to the expensive seats or the more critical patrons and is in fact a very naive production. It is strung together by a commentary from Mr. Bunting's next door neighbor, and interspersed with a round-by-round commentary on the war from newsreel clips. Its most saleable factor probably is its lack of sophistication, and its relation to the ordinary people and their extrarodinary lives.

Comedian George Robey appears occasionally as a platitudinous but good natured bore, Stanley Holloway gags his way through it as the man next door, and Jimmy Hanley, Eric Micklewood and Peggy Cummings are among the young people. Camera work and sound are adequate, the sets modest, and the script not so good that it might not—and the film—have been much better.

Seen cold in a preview theatre. Reviewer's Rating: Good.—AUBREY FLANAGAN

Release date, not set. Running time, 96 min. Adult audience classification.

Mr. Bunting.....Edward Rigby
Oskey.....Stanley Holloway
Corder.....George Robey
Mabel Constanduros, Jimmy Hanley, Eric Micklewood, Peggy Cummins.

Sweetheart of the Fleet

(Columbia)

Lightweight Comedy

Produced by Jack Fier and directed by Charles Barton, this musical comedy features Joan Davis, carrying most of the entertainment, aided by Brenda and Cobina, those two comediennes who appeared on the Bob Hope radio show a few seasons back. The picture is enhanced by the pulchritudinous Jinx Falkenburg, photographer's model whose face and figure have adorned billboard and magazine ads. This is her third picture under the Columbia banner and she is scheduled for three more next season.

The plot of "Sweetheart of the Fleet" is on the thin side and the situations are not very adroit, but on the whole, the film is fair midsummer entertainment. The musical numbers, under direction of M. W. Stoloff, are tuneful and rendered in lively, martial arrangement.

Miss Davis is featured as an advertising agency executive who gets into difficulty after promising the U. S. Navy and the USO to produce two mystery singers of a popular radio show for a forthcoming Navy recruiting rally. The singers are Brenda and Cobina. Joan plans to put across as "Sweethearts of the Fleet" two photographer's models, Miss Falkenburg and Joan Woodbury. The complications arise during her attempts to keep the real identity of the singers from the Naval officers and the USO liaison. On the eve of the rally, however, the truth is out. The audience, neverthless, decides that the two pretty girls should remain "Sweethearts of the Fleet" and everything ends happily for Joan, her boss, and the two girls. Brenda and Cobina finally "get their men"—two sailors who marry them.

Viewed at an evening performance at the Brooklyn Paramount theatre before a large audience whose oft-repeated laughter throughout proved its enjoyment of the film. Reviewer's Rating: Fair.—JEANETTE E. SAMUELSON

Release date, May 21, 1942. Running time, 65 min. PCA No. 8233. General audience classification.

Phoebe Weyms.....Joan Davis
Jerry Gilbert.....Jinx Falkenburg
Kitty Leslie.....Joan Woodbury
Blanche Stewart, Eliza Allman, William Wright, Robert Stevens, Tim Ryan, Charles Trowbridge.

Careful, Soft Shoulders

(20th Century-Fox, 1942-43)

Washington Spy Story

Polish in production, performance and presentation imparts a deal of fascination to this story of espionage in the nation's capital, and it is not until near the end that it breaks into melodramatics that discount these. By that time an hour of diversion has been had and there is enough excitement in the remainder to hold interest to the fadeout.

Virginia Bruce, whose off-screen voice tells much of the story in a chatty way, makes the character of a Washington society girl misled into helping a Nazi ring, under the delusion that she is aiding the U. S. Secret Service, a credible and interesting thing. The original screenplay by O. H. P. Garrett, who also directed, adroitly places her in quest of Navy secrets which she obtains from a man with whom she falls in love, and unwittingly conveys to the enemy. It is by way of preventing their transmission to Berlin that she and he get themselves captured by the enemy agents whom they at length outwit and overpower.

James Ellison and Aubrey Mather head well chosen support.

Walter Morosco produced and got a lot out of his budget.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, September 18, 1942. Running time, 69 min. PCA No. 8531. General audience classification.

Connie Mather.....Virginia Bruce
Thomas Aldrich.....James Ellison
Aubrey Mather, Sheila Ryan, Ralph Byrd, Sigurd Tor, Charles Tannen, William B. Davidson.

Just Off Broadway

(20th Century-Fox, 1942-43)

Shayne Does It Again

This adventure of Michael Shayne, detective, is tops for the series or thereabouts. It excels all or most of the others in nicety of plotting, steadiness of development and in humor. This last notably through the efforts of Phil Silvers as a newspaper photographer. Lloyd Nolan's performance as Shayne and Marjorie Weaver's as the girl reporter are their best.

The screenplay by Arnaud D'Usseau, from an idea by Jo Eisinger, opens with Shayne serving as juror in a murder trial. A socialite is about to be convicted on testimony of a night club singer. A witness is ordered to the stand. Locked up for the night in a hotel room, Shayne lets himself out by the fire escape, is joined by the girl reporter, whereupon they spend the night tracing clues, incidentally discovering a third murder related to the first two. Next day, exercising a juror's prerogative to question witnesses, Shayne fastens the crimes upon the counsel for the defense, and is sentenced to jail for violating jury rules.

As produced by Sol M. Wurtzel and directed by Herbert Leeds the picture rolls smoothly along its way, building suspense and concealing until ready the disclosure of the unsuspected murderer.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, September 25, 1942. Running time, 66 min. PCA No. 8423. General audience classification.

Michael Shayne.....Lloyd Nolan
Judy Taylor.....Marjorie Weaver
Phil Silvers, Janis Carters, Richard Derr, Joan Valerie, Don Costello, Chester Clute, Francis Pierlot, Grant Richards, George Carlton, Alexander Lockwood, William Haade, Leyland Hodgson, Oscar O'Shea.

Moscow Strikes Back

(Artkino)

Grim Realism

Only a strong-stomached audience can view this picture without being repelled by the sight of maimed and tortured dead bodies, hangings and the other results of Nazi frightfulness as practiced in Russia. But even the sturdiest may turn away from some of the scenes.

With the exception of the first brief sequence showing a peace-time festival in Moscow and Marshal Timoshenko addressing his troops on the eve of the war, the entire time which the picture takes is a graphic picturization of what war means in terms of dead men and women, devastated homes, churches, hospitals and schools, and the misery of the surviving population.

The genuineness of the scenes is apparent in the unposed pictures of grief-stricken relatives returning home to find their loved ones mutilated and exposed to public view. When Nazi prisoners are seen shortly afterward, one wonders how the Russians can be forced to obey the rules of war, how they can be restrained from tearing their erstwhile oppressors limb from limb.

The commentary spoken by Edward G. Robinson is biting and vivid. Each phrase is particularly apt. It may be said that the usual propagandistic utterances heard in connection with Russian pictures are missing from this one.

Produced by the Central Newsreel Studios in Moscow, the picture was given American editing and montage under the guidance of Slavko Vorkapich, a music score arranged by Dimitri Tiomkin and the English commentary by Elliot Paul and Albert Maltz. Nicholas Napoli was in charge of the preparation for the American showing.

Previewed in a crowded projection room, the picture was received in rapt silence until the end, when it was greeted with enthusiastic applause. Reviewer's Rating: Good.—Bob Wile.

Release date, August 15, 1942. Running time, 55 min. Adult audience classification.

UA ACQUIRES "KUKAN"

United Artists has acquired "Kukan", the Chinese feature in color, from Herbert Edwards, who produced the picture, and will reissue it under the title, "Battle Cry of China". The film has been blown up from 16 mm. to standard 35 mm. It was reviewed in Motion Picture Herald, *issue of July 5, 1941.*

The review said: "The unceasing efforts of China to rid herself of her Japanese invader and the indomitable spirit of the country and its people in this war for freedom are revealed in this impressive documentary. Rey Scott, war correspondent and cameraman, whose byline in American newspapers is familiar to those who have followed the Sino-Japanese conflict through the years, has graphically recorded the heroic sacrifices being made."

The Cyclone Kid

(Republic)

Western

A well-made western with plenty of action, this should be pleasing to western fans and especially those who prefer lots of fighting. Don "Red" Barry is the star, playing the title role, and is a tough customer. A gunman for a big time small town crook at the start, he sees the error of his ways and become the crook's most persistent and successful nemesis. Whatever side of the fence Barry happens to be on, he's a small package of dynamite.

The plot is the one about the range war—ungarnished. The crook, portrayed by Alex Callam, is intent on driving the settlers out of the territory to confiscate their lands, and the settlers are just as intent on staying. Barry changes to the side of the settlers when his brother, a doctor, shows him that the crook's warfare extends beyond the ranchers to their children—that an epidemic has resulted from the poisoning of water. The young doctor is played by John James. Lynn Merrick is the girl.

George Sherman was associate producer-director for the picture.

Seen at the New York theatre, New York. The picture was well received. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, May 31, 1942. Running time, 56 min. PCA No. 8379. General audience classification.

Johnny Dawson.....Don "Red" Barry
Dr. Dawson.....John James
Mary Phillips.....Lynn Merrick
Alex Callam, Joel Friedkin, Lloyd "Slim" Andrews, Rex Lease, Joe McGuinn, Monte Montague, Frank La Rue.

Talk About Jacqueline

(Excelsior-Metro)

Romance

A British picture without a wartime setting is the exception, but Marcel Hellman's pleasant little romance has neither gunpowder nor stylised Nazis. This probably is an advantage to the British exhibitor, whose audiences are increasingly ready to be selective when it comes to war films. The picture, a slender but agreeable enough trifle, with some pleasing characters in it, is not one of Metro's more ambitious quota sponsorships, and whilst it does not enter the category of major showmanship, will pass a tasteful 90 minutes or so for the womenfolk.

The picture is a polished production, with technical sheen on it, and all the players are grades above the average. Most of them are known to British audiences as competent leads, and the three principals, Carla Lehmann, Hugh Williams and the increasingly popular Joyce Howard, create the type of characters which audiences find interesting and agreeable. Miss Lehmann's Jacqueline goes through the gamut of emotions in her role, whilst Miss Howard's charm and easy versatility nearly steal the picture. Roland Culver, Guy Middleton and Mary Jerrold also do well.

The talk about Jacqueline and her risqué past pursue her when at last she finds a man she loves enough to be a husband, and it is her sister, naive and ingenuous from a Parisian orphanage, who takes the odium associated with "that Marlow girl." When this mantle of fictitious wickedness nearly crashes her romance, her sister Jacqueline takes the rap, and all but crashes her own life. A solution is afforded by a quite irrelevant and fictitious train smash and reconciliation—the picture's main weakness.

Despite the gaiety of the opening sequences, the touch of a foreign hand on the essentially native fox hunt, the dramatic clichés and the far fetched climax, the picture holds interest throughout, partly due to Paul Stein's direction, but no less to the warm hearted work of the principals. The scene is varied, twixt Monte Carlo, Paris and the better class Britain, all of pre war vintage—and all a little preciously upper class. A trifle though it be, it is a trifle with sheen, and consolidates Hellman's prestige as a producer.

A trade audience with women in the majority obviously found the film entertaining, and critical opinion among the more serious viewers was that though the picture called for no superlatives it could be sold to the customer with little likelihood of discontent. Reviewer's Rating: Good.—A.F.

Release date, not set. Running time, 84 min. Adult audience classification.

Michael Thomas.....Hugh Williams
Jacqueline (Jack) Marlow.....Carla Lehmann
June Marlow.....Joyce Howard
Roland Culver, John Warwick, Mary Jerrold, Guy Middleton.

Isle of Missing Men

(Monogram 1942-43)

Penal Island Melodrama

Craftsmanship in production, writing and direction of this melodrama lift it above the norm of its budgetary bracket. The craftsmanship is that of Richard Oswald, whose first made-in-America picture it is, his years of experience on the Continent counting for much in keeping the story away from routine and the plot unfolding without kink or letup.

In addition to producing and directing, Oswald shares adaptation credit with Robert Chapin, screen writer, the story coming from the play, "White Lady," by Gina Kaus and Ladislas Fodor.

John Howard plays the governor of a penal island, Alan Mowbray the alcoholic doctor stationed on the island, Gilbert Rowland a prisoner bent upon escaping and Helen Gilbert a girl who, believing herself married to him, arrives to aid and abet. The steps by which she learns that her supposed husband is a bigamist and that she has learned to love the governor instead involve surprises, riots, fights and finally the killing of the convict, none of these occurring in the stereotyped manner.

Previewed at Monogram studio to a large turnout of press and profession which manifested its approval. Reviewer's Rating: Good.—W. R. W.

Release date, Sept. 18, 1942. Running time, 67 min. PCA No. 8580. General audience classification.

Hammond.....John Howard
Diana Bryce.....Helen Gilbert
Dan Curtis.....Gilbert Rowland
Dr. Brown.....Alan Mowbray
Brandley Page, George Chandler, Geraldine Gray, Egon Brecher, Kitty O'Neill, Dewey Robinson, Charles Williams, Ernie Adams, Kenneth Duncan, Alex Havier.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM		
	(Two Reels)		
	1941-42		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
	RAYMOND GRAM SWING—HISTORICAL REELS		
	(8 Minutes)		
	1941-42		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1941-42		
3421	Love In Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache In Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	566
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-26-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	..
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	..
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	..
4422	Carry Harry (Langdon)	9-3-42	..
4401	Even As I OU (Stooges)	9-18-42	..
	COLOR RHAPSODIES		
	(7 Minutes)		
	1941-42		
3501	Who's Zoo In Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3508	Concerto In B-Flat Minor	3-20-42	687
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	..
	PHANTASIES CARTOONS		
	(Average 9 Min.)		
	1941-42		
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	..
	1942-43		
4701	The Gullible Canary	9-18-42	..
	FABLES		
	(8 Minutes)		
	1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	..
	CINESCOPES		
	(Average 9 Min.)		
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 6)		
	(10 Minutes)		
	1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	566
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Sweetheart Songs)	3-27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	1942-43 (Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	..
	QUIZ REELS		
	(Average 10 Min.)		
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625
	1942-43 (Series 3)		
4601	Kitchen Quiz No. 1	8-21-42	..
	PANORAMICS		
	(10 Minutes)		
	1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time In the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	..
	TOURS		
	(10 Minutes)		
	1941-42		
3551	Journey In Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	..
	SCREEN SNAPSHOTS (Series 21)		
	(10 Minutes)		
	1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	1942-43 (Series 22)		
4851	No. 1	8-7-42	..
	WORLD OF SPORTS		
	(10 Minutes)		
	1941-42		
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-28-42	652
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-7-42	..
	1942-43		
4801	Trotting Kings	9-11-42	..
	KATE SMITH		
	1942-43		
4751	America Sings With Kate Smith	8-20-42	..
	FAMOUS BANDS		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS		
	(20 Minutes)		
	1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
A-304	For the Common Defense	6-20-42	613
A-305	Mr. Blabbermouth	8-8-42	..
	SPECIAL SUBJECT		
	(21 Minutes)		
	1941-42		
X-310	War Clouds In the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
	1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	652
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-368	Aero-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self-Defense	7-25-42	..
S-371	It's a Dog's Life	8-22-42	..
	PASSING PARADE		
	(10 Minutes)		
	1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Women in the House	5-9-42	704

Prod. No.	Title	Rel. Date	P.D. Page
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813

MINIATURES
(10 Minutes)
1941-42

M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700

OUR GANG COMEDIES
(Average 11 Min.)
1941-42

C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-398	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	..

TECHNICOLOR CARTOONS
(9 Minutes)
1941-42

W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-348	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats in The Belfry	7-4-42	813
W-351	The Bowling Alley Cat	7-18-42	813

PARAMOUNT

SPECIAL COLOR CARTOON
(Two Reels)
1941-42

FFI-1	The Raven	4-3-42	625

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)
1941-42

LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-12-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	625
LI-5	No. 5	6-26-42	754
LI-6	No. 6	8-21-42	..

BENCHLEY COMEDIES
(10 Minutes)
1941-42

SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	602
SI-4	Keeping in Shape	6-12-42	754
SI-5	The Man's Angle	8-14-42	..

FASCINATING JOURNEYS (Color)
(10 Minutes)
1941-42

MI-1	Road to India	10-24-41	377

SUPERMAN COLOR CARTOONS
(8 Minutes)
1941-42

WI-1	Superman	9-28-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	488
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	825
WI-6	Superman in the Magnetic Telescope	4-24-42	653
WI-7	Superman in Electric Earthquake	6-5-42	754
WI-8	Superman in Volcano	7-10-42	..
WI-9	Superman in Terror on the Midway	8-28-42	..

Prod. No.	Title	Rel. Date	P.D. Page

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)
1941-42

ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	6-19-42	754
ZI-5	No. 5	8-14-42	..

HEADLINERS
(10 Minutes)
1941-42

AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Cepacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	578
AI-4	Hands of Victory	5-22-42	653
AI-5	Nightmare of a Goon	5-1-42	653

MADCAP MODELS (Color)
(9 Minutes)
1941-42

UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
UI-4	Mr. Strauss Takes a Walk	5-8-42	653
UI-5	Tulips Shall Grow	6-26-42	813

POPEYE THE SAILOR
(7 Minutes)
1941-42

EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-8	Fleets of Stren'th	3-13-42	625
EI-7	Pipeye, Pupeye, Poopeye & Peepeye	4-10-42	852
EI-8	Olive Oyl and Water Don't Mix	5-8-42	729
EI-9	Many Tanks	6-5-42	755
EI-10	Baby Wants a Bottleship	7-3-42	..
EI-11	You're a Sap, Mr. Jap	8-7-42	..

POPULAR SCIENCE (Color)
(10 Minutes)
1941-42

JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	625
JI-5	No. 5	6-12-42	755

SPEAKING OF ANIMALS
(8 Minutes)
1941-42

YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-29-42	729
YI-5	At the Dog Show	8-28-42	..

SPORTLIGHTS
(9 Minutes)
1941-42

RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4.	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-28-41	433
RI-6	Better Bowling	1-23-42	488
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	853
RI-10	Here Worship	5-15-42	729
RI-11	Parachute Athletes	8-19-42	754
RI-12	Let 'Em Go Alive	7-17-42	..

QUIZ KIDS
(11 Minutes)
1941-42

QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	652
QI-5	No. 5	5-22-42	729
QI-6	No. 6	7-31-42	..

Prod. No.	Title	Rel. Date	P.D. Page

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

23,102	Norway in Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

SPECIAL
(22 Minutes)
1941-42

.....	Battlefields of the Pasific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-28-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	..
24,107	Donald's Gold Mine	7-24-42	..
24,108	T-Bone for Two	8-14-42	..

INFORMATION PLEASE
(Average 11 Min.)
1941-42

24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-18-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813

SPORTSCOPE
(Average 9 Min.)
1941-42

24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,308	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	..

PICTURE PEOPLE
(10 Minutes)
1941-42

24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,408	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813

Prod. No.	Title	Rel. Date	P.D. Page

EDGAR KENNEDY
(Average 18 Min.)
1941-42

23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-17-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729

LEON ERROL
(Average 19 Min.)
1941-42

23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	767

RAY WHITLEY
(Average 15 Min.)
1941-42

23,501	California or Bust	11-7-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653
23,504	Range Rhythm	7-17-42	813

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	488
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	767

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1941-42

2105	Secret of the Fjord	2-13-42	566

MAGIC CARPET
(9 Minutes)
1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-28-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755

1942-43 (Color)

3151	Desert Wonderland	8-1-42	..
3152	Wedding in Bikaner	8-28-42	..
3153	Valley of Blossoms	9-25-42	..
3154	Royal Araby	10-23-42	..
3155	Gay Rio	11-20-42	..

SPORTS REVIEWS
(8 Minutes)
1941-42

2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland (Tech.)	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	729

1942-43

3301	Well-Rowed Harvard	8-14-42	..
3351	Neptune's Daughter	11-6-42	..

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (TECHNICOLOR) (7 Minutes) 1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose In Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	755
	1942-43		
3551	All Out for "V"	8-7-42	..
3552	Life with Fido	8-21-42	..
3553	School Daze	9-18-42	..
3554	Night Life in the Army	10-2-42	..
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
	TERRYTOONS (Black & White) (7 Minutes) 1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose In Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose In Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	..
3502	Ickle Meets Pickle	11-13-42	..
	THE WORLD TODAY (9 Minutes) 1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Alaska	9-11-42	..
3201	Along the Texas Trail	10-9-42	..

UNITED ARTISTS

	SPECIAL (16 Minutes) 1941-42		
....	A Letter from Home	11-28-41	420
	WORLD IN ACTION (TWO REELS) 1941-42		
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699
....	Inside Fighting Russia		784
....	Hitler's Plan		

UNIVERSAL

	TWO REEL SPECIALS 1941-42		
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612
	COLOR CARTUNE (Average 7 Min.) 1941-42		
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace In the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	STRANGER THAN FICTION (9 Minutes) 1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	653
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	..
6385	Smoke Painter	8-31-42	..
	VARIETY VIEWS (9 Minutes) 1941-42		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	..
	MUSICALS (Average 18 Min.) 1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Ninetles	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	..
	1942-43		
7122	Jivin' Jam Session	9-23-42	..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.) 1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	487
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Men of the Sky	7-25-42	..
	BROADWAY BREVITIES (20 Minutes) 1941-42		
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	653
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	HOLLYWOOD NOVELTIES (10 Minutes) 1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	575
7304	Miracle Makers	1-31-42	485
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653
	THE SPORTS PARADE (10 Minutes) 1941-42		
7400	Hatteras Honkers	6-13-42	755
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	455
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	..
7410	Argentine Horses	8-8-42	..
	MELODY MASTERS BANDS (10 Minutes) 1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	..
	LOONEY TUNES CARTOONS (7 Minutes) 1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-6-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	..
7614	The Ducktator	8-1-42	..
7615	Eatin' on the Cuff	8-22-42	..
7616	The Impatient Patient	9-5-42	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes) 1941-42		
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-11-42	..
7723	Foney Fables	8-1-42	..
7724	The Squawkin' Hawk	8-8-42	..
7725	Fresh Hare	8-22-42	..
7726	Fox Pop	9-5-42	..

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	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women In Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		..
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	U. S. TREASURY DEPT. (Released Through National Screen)		
	The New Spirit		529
	MISCELLANEOUS		
	Defense of Moscow (Artkino)		518
	Hidden Hunger (Film Center)		518
	Kaltenborn Edits the News (Newsreel Distributors)		497
	Listen to Britain (British MOI)		554
	Movie Quiz No. 1 (R. U. McIntosh)		375
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		612

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SERIALS

COLUMBIA

	1941-42		
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code	9-18-42	..

REPUBLIC

	1941-42		
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)		..

UNIVERSAL

	1941-42		
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	254
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	565
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 841-843.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 811-813.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific	WB	....	Humphrey Bogart-Mary Astor	1942-43	...	.....	....	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	July '42	66m	May 23,'42	p673	p613	p756
Air Force	WB	....	John Garfield-Gig Young	1942-43	...	.....	....	....	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will go Go	20th-Fox	302	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	....
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	1942-43	...	.....	....	p796	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	1942-43	...	.....	....	....	....
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	....	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	1942-43	...	.....	....	....	....
Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Not Set	65m	July 25,'42	p793	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	p840	....	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Not Set	...	.....	....	....	....
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Berlin Correspondent (42-43)	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	p838	p797	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Block 6	76m	May. 9,'42	p646	p527	p795
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	Aug. 8,'42	p826	p701	....
Billy the Kid in Law and Order	PRC	....	Buster Crabbe-Al St. John	Aug. 8,'42					
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	...	.....	....	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Black Swan, The	20th-Fox	....	Tyrone Power-Maureen O'Hara	1942-43	...	.....	....	....	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	...	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	1942-43	. .	.....	....	....	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	1942-43	...	.....	....	p794	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Busses Roar, The	WB	....	Richard Travis-Julie Bishop	1942-43	...	.....	....	....	....
Butch Minds the Baby	Univ.	6018	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Cairo (1942-43)	MGM	....	Jeanette MacDonald-Robert Young	Not Set	101m	Aug.15,'42	p838	....	....
Calaboose	UA	....	Jimmy Rogers, Noah Beery, Jr.	Not Set	...	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	...	.....	....	p800	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	July '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug.15,'42	p839	....	....
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	1942-43	...	.....	....	....	....
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chatterbox	Rep.	....	John Hubbard-Martha O'Driscoll	1942-43	...	.....	....	....	....
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	1942-43	...	.....	....	....	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	1942-43	...	.....	....	....	....
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Counter Espionage	Col.	....	Warren William-Eric Blore	1942-43	...	.....	....	....	....
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cover Girl, The	Col.	....	Jinx Falkenburg	1942-43	...	.....	....	....	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	p840	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	p827	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	1942-43	...	.....	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	1942-43	...	.....	....	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperadoes, The	Col.	....	Randolph Scott-Glenn Ford	1942-43	...	.....	....	....	....
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Desperate Journey	WB	....	Errol Flynn-Ronald Reagan	1942-43	...	.....	....	....	....
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	1942-43	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie-Lon Chaney	1942-43	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	p809	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	p794	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	1942-43	...	.....	....	p797	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	...	.....	....	p796	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
For Whom the Bell Tolls	Para.	....	Gary Cooper-Vera Zorina	1942-43	..	.....	....	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
Frontier Marshal in Prairie Pals	PRC	....	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	...	.....	....	....	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	138	Barbara Stanwyck-George Bent	Aug. 1,'42	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	1942-43	...	.....	....	....	....
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	1942-43	...	.....	....	....	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Girl Trouble	20th-Fox	....	Don Ameche-Joan Bennett	1942-43	...	.....	....	....	....
Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	1942-43	...	.....	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p795
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	1942-43	...	.....	....	....	....
Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	p795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	...	.....	....	....	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	...	.....	....	p797	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	1942-43	...	.....	....	p796	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	p810	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	p795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	1942-43	...	.....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	63m	Aug. 8,'42	p827	p715	...
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	p827	p794	....
Hil Neighbor (1942-43)	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	p794	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	....	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	1942-43	...	.....	....	p797	....
Iceland (1942-43)	(20th-Fox)	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	p837	p797	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	....	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	...	.....	....	p797	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p795
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p795
Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	p826	....	....
Isle of Missing Men (formerly Isle of Fury)	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	p840	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	p795
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Ozark	Rep.	104	July Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	p793	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey for Margaret	MGM	....	Robert Young-Laraine Day	1942-43	...	.....	....	....	....
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	p827	p796	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	.....	....	....	....
Just Off Broadway (1942-43)	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	p840	p797	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	...	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	p800	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	p795
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	...
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	p795
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....

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Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Love & Kisses, Caroline	Univ.	....	Robert Cummings-Diana Barrymore	Not Set	...	.....	....	p772	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost Consolidated	National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	1942-43	...	.....	....	p797	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	p800	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	p756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Not Set	...	.....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p795
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man in the Trunk, The	20th-Fox	....	Lynn Roberts-George Holmes	1942-43	...	.....	....	....	....
Man on America's Conscience, The	MGM	....	Van Heflin-Ruth Hussey	1942-43	...	.....	....	....	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome	(French)	Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	1942-43	64m	Aug. 8,'42	p827	....	....
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	p840	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	p795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	1942-43	...	.....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	1942-43	...	.....	....	....	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed — M. P. Herald Issue	Reviewed — Product Digest Section	Advance Synopsis	Service Data
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	1942-43	78m	Aug. 1,'42	p809	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	....	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
Now Voyager	WB	....	Bette Davis-Paul Henreid	1942-43	...	.....	....	....	....
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Off the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	1942-43	...	.....	....	p794	....
Old Homestead, The	Rep.	....	Weaver Bros. and Elviry	1942-43	...	.....	....	....	....
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	1942-43	...	.....	....	....	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
One Thrilling Night (1942-43) (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Orchestra Wives (1942-43)	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	p838	p797	....
Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	p810	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block IW	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	....	Charles Starrett-Russell Hayden	Sept. 25,'42	...	.....	....	....	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	1942-43	...	.....	....	....	....
Ox Train	MGM	....	James Craig-Dean Jagger	1942-43	...	.....	....	p796	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p795
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	p793	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	p810	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	p825	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Not Set	...	.....	....	....	....
Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	July '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	p800	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	.....	....	....	....
Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	p781	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	79m	July 31,'42	p810	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....

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Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	1942-43	...	.....	....	p796	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	p795
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p795
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	p795
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	1942-43	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	p810	p800	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p795
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Not Set	...	.....	....	....	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	p827	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Salute John Citizen (British)	Bt.-Anglo-Am.	..	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	p839	....	....
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	1942-43	...	.....	....	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	1942-43	...	.....	....	....	....
Seven Sweethearts (1942-43)	MGM	....	Van Heflin-Kathryn Grayson	Not Set	98m	Aug. 15,'42	p839	....	....
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
Sherlock Holmes Saves London	Univ.	....	Basil Rathbone-Nigel Bruce	1942-43	...	.....	....	....	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p795
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p686	....	p795
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	p826	p726	....
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	...	.....	....	....	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	1942-43	...	.....	....	p797	....
Sombrero Kid, The (1942-43)	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	...	.....	....	p796	....
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	107m	Aug. 8,'42	p825	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p795
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	p810	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spirit of Stanford, The	Col.	....	Frankie Albert-Marguerite Chapman	1942-43	...	.....	....	p796	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....

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Springtime in the Rockies	20th-Fox	....	Betty Grable-John Payne	1942-43	...	.....	....	....	....
Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	...
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stand By, All Networks	Col.	....	John Beal-Florence Rice	1942-43	...	.....	....	p797	....
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	1942-43	...	.....	....	....	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sunset Serenade	Rep.	....	Roy Rogers	Not Set	..	....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	p839	p677	p795
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p795
TAKE a Letter, Darling	Para.	....	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	p825	p701	....
Talk About Jacqueline (British)	Excelsior-Metro		Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	p840	....	....
Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	p809	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	...	.....	....	....	....
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p795
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British) (now Wings and the Woman)	(RKO)	....	Anna Neagle-R. Newton	1942-43	94m	May 2,'42	p838	....	....
They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	.....	....	p800	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p795
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	1942-43	...	.....	.. .	p796	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	p839	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	p793	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	....	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	...	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	1942-43	..	.....	....	....	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	p795
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Maroaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest ection	Advance Synopsis	Service Data
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	p809	....	....
Undercover Man	Para.	....	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	p795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	....	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	78m	Aug. 15,'42	p837	p772	....
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	1942-43	86m	Aug. 8,'42	p826	p797	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	1942-43	...	.....	....	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	1942-43	...	.....	....	....	....
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	1942-43	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p521	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	p795
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	..	.....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	1942-43	94m	May 2,'42	p838	....	....
Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	p795
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	...	.....	....	....	....
YANK at Eton, A (1942-43)	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	87m	Aug. 15,'42	p837	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	1942-43	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	p795
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	1942-43	...	.....	....	....	....
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	1942-43	...	.....	....	p796	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	p795
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 811.

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Desperate Journey
Secret Enemies
Phantom Killer
Busses Roar
Call of the Canyon
Billy, the Kid's
Smoking Guns

Arnold for U.S. rejects UMPI plan; puts each Distributor "on his own"

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Paramount announces first Five and Season's Shorts

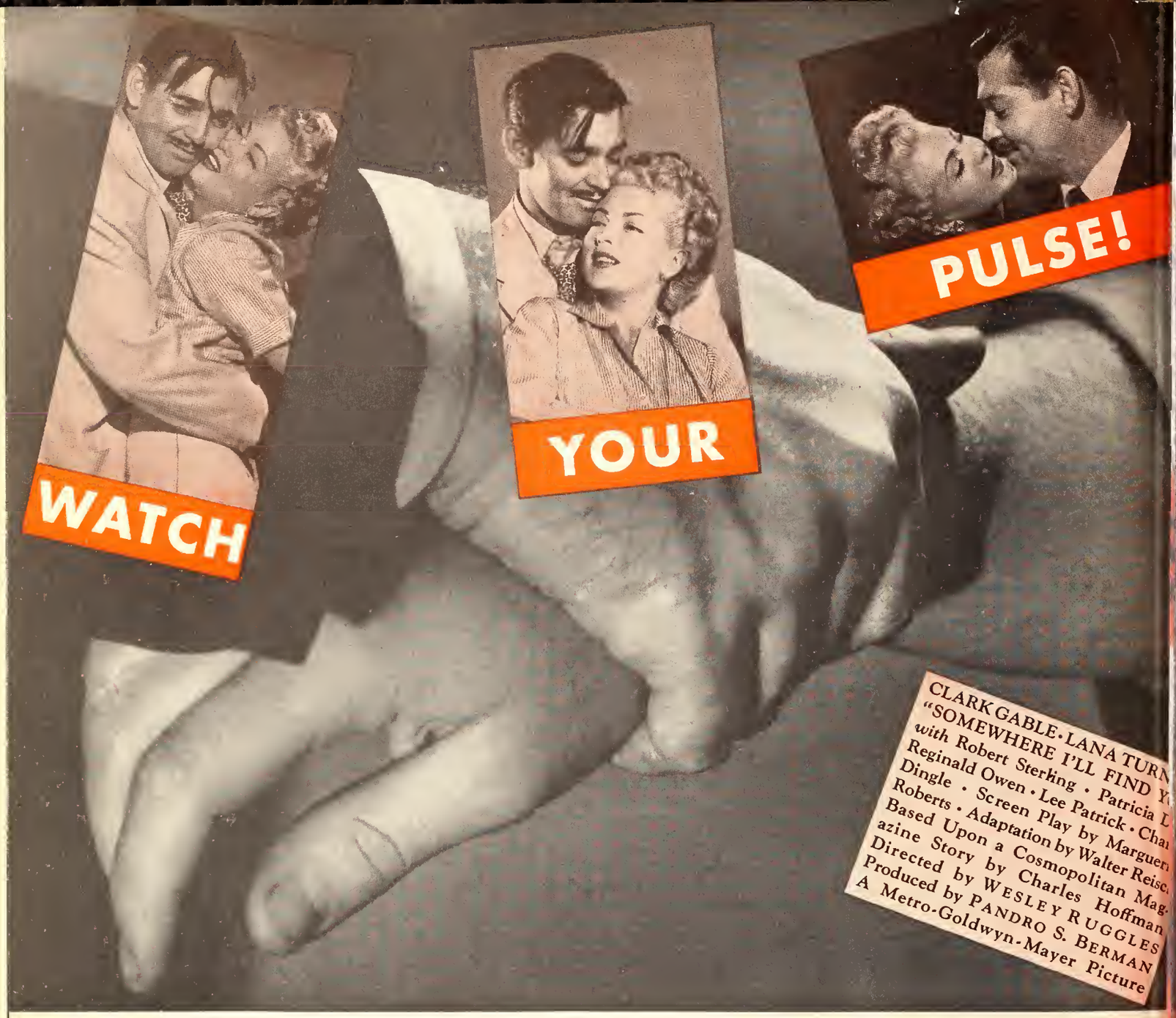
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VOL. 148, NO. 8 In Two Sections — Section One AUGUST 22, 1942

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 8 — August 22, 1942

FROM HERE TO WHERE?

THE decision from the Department of Justice and its Mr. Thurman Arnold rejecting the "Umpi" plan for film distribution delivers the industry of the motion picture into a new array of confusions and multiple-horned dilemmas.

The situation—and that is too static a word for it—is a developing continuance of the sequence of complications which flew in on the Blue Eagle wings of "planned economy" a decade ago.

Most conspicuous among the immediate appearances in the ruling of this week is that there is fundamental objection to a unified pattern of procedure in distribution and selling which might in the most remote degree suggest that there was understanding between distributors.

This comes in direct sequel to the "blocks-of-five" prescription of the Consent Decree. That was the official setting of a uniform pattern. That is declared all very wrong, from exactly now.

Inevitably the requirements and pressures of the relation between distribution and exhibition always have been toward something resembling a unified pattern of procedure for the whole industry. It began when each major distributor had his own set of exhibitor customers. It has tended to continue and grow in consistent patterns of relation into this day when all exhibitors are drawing their pictures from a number of distributors. The same set of customers is buying pictures from the same set of distributors. Almost automatically, and as much because of competition as because of designs to eliminate it, the trend is ever into unified and coordinated selling patterns.

The exhibitor must keep his theatre going.

The distributor must keep his studio going.

Neither of them can operate successfully on a day to day or picture to picture basis.

MR. ARNOLD, who seems to be the determining power in the situation of today, has been much interviewed and quoted, also most recently, to the effect that he is not a believer in a planned economy, but is an advocate of free competition as the American way. One is to gather from expressions attributed to him that he holds for an enforcement of the anti-trust statutes, and then letting American enterprise work out its own destiny in the service of the customers.

That makes an encouraging speech. It does not, however, square with the procedures that have been had in the relations of the government and the motion picture over the last decade—and notably in the case of the government's anti-trust suit, ending in a decree which had no relevancy to many important contentions of the suit and which emphatically did impose, or cause to be imposed, a firm pattern of trade practise—so firm it would have been collusion if reached without the approbations and even collaboration of the Department of Justice.

The fact is that the government's anti-trust suit was not adjudicated and that the Consent Decree represented no actual determination of any issue, standing rather as a sort of interim experimental settlement, of a nature that now appears to have been even more tentative than suspected.

One consequence of this has been to make the motion picture industry, in a large sense, a good bit more the business of lawyers than of showmen. That has, incidentally, been made manifest in the Herald's recent examination of the state of mind of exhibitors who have had occasion to engage in the processes of arbitration under the Decree. Exhibitors seem generally to prefer to run theatres instead of lawyering.

For ten years the preponderance of executive ability in this industry has been preoccupied with controversy—on how to do business, rather than doing business. This has not been by choice.

All this does not add up to any contention here for or against the "Umpi" plan. It represented the collaborative effort of many able showmen on both sides of the buyer-seller counter, including representation of exhibitor organizations. The resulting document bore their avowed approval. It also incurred the acute disapproval, some of it distinctly articulate, from other able showmen of wide perspective.

But this week's rejection of the plan seems to be quite as much because it is a plan as for what it plans.

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RATIONED NEWS

EXAMINATION of the contents of the American newsreels and unthrilled discovery of what they do not contain brings emphatically to attention the fact that, despite all the pother about gasoline, rubber, fuel and steel, the most stringently rationed of all necessities is the news.

The official reluctances of the several censorships, while so conspicuously marked on the screen, or by what is not on the screen, are also tediously manifest in the press.

This war is not being reported. It is being covered, if one may use the term, by rewriting rewrites of rewrites. A competent press is being drowned in bureau releases of bureau-made copy. This is making the newspapers exceedingly dusty, the readers skeptical and indifferent. The best of the war news comes out of Britain. The best source of news about America's war effort is in the advertisements of the munition makers.

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PERSONS and organizations that ought to know better have given out information to the effect that a number of pictures, current in the flow of Hollywood production, have been ordered withheld from distribution in the Latin Americas, as being undiplomatic. They have named the pictures, too.

That procedure of course considerably invades the purpose of the decision and puts the "good neighbors" on special notice that we have some pictures they would not like.

Also concurrently comes a piece from Hollywood saying that a certain series of stories has been purchased and then shelved because it might show too much about methods of sabotage. That is directory service for persons who might want to look up the stories and study sabotage. Also the outgiving is more than inferential indictment of the management which bought them.

Stupidity and mistakes can get publicity—but to what purpose?

—Terry Ramsaye

THIS WEEK IN THE NEWS

Allied Caravan

INDIVIDUAL sporadic claims by independent exhibitors and organizations, that rental terms and prices for motion pictures are unfair, has resolved into a determination by officers of national Allied States Association to conduct a series of meetings of regional Allied organizations, sometime in September, "to devise ways and means for resisting exhorbitant film rentals and unfair terms," M. A. Rosenberg, of Pittsburgh, president of National Allied, announced Wednesday.

The statement came from the organization's Washington offices, after a conferance among Mr. Rosenberg, Abram Myers, general counsel, and Sidney E. Samuelson, of Philadelphia, national vice-president.

Mr. Rosenberg disclosed that already 11 regional Allied organizations had approved a plan for attacking film rentals and terms, a plan which, he said, was devised by Allied's board of directors, last month, at a meeting in Pittsburgh, at which Mr. Rosenberg, Mr. Samuelson and Jack Kirsch, Chicago, and H. A. Cole, Dallas, were appointed a "Caravan Committee" to carry the campaign to meetings in the field. The "Caravan" will hit the trail right after Labor Day.

Request

THAT no American distributor has offered to distribute the British Ministry of Information's war shorts was deplored by Walter Wanger, producer, and president of the Academy of Motion Picture Arts and Sciences, Tuesday night, at an Academy screening of eight British MOI films, attended by members of the press.

Mr. Wanger added that the short subjects are being offered at cost. Guest at the showing was Sidney Bernstein, BMI film advisor, and British Government "film liaison," who described the manufacture of the films, and remarked: "I hope that those who can bring about their exhibition in this country will do so."

Aid from Britain

EARLY agreement to unfreeze motion picture revenues in Great Britain was seen as imminent as London reported this week that R. C. G. Somervell, the Board of Trade official concerned with films, was flying to Washington. He is charged with discussions and agreements on the whole dollar-sterling exchange problem and it was believed in London that disposition of blocked film rentals under discussion on both sides of the Atlantic recently, would be decided in Washington.

London film circles believe it likely that all cash would be unfrozen and complete freedom in British remittances granted. It is likely that a decision on blocked film rentals would be part of a general exchange ruling.

Special dispensation from Britain's Exchequer and the Board of Trade this week permitted RKO Radio Pictures, Inc., to withdraw $2,000,000 of its frozen British revenues. The exception to the British monetary withdrawal quotas and restrictions was granted, according to London reports, on RKO's plea that it was urgently needed to remedy the company's financial condition. It is understood the request was granted following the intercession of the U. S. Treasury Department in behalf of the company.

Recently the new RKO management under the generalship of N. Peter Rathvon and Ned E. Depinet has been very busy with the problem of rounding up production funds for the new season. It was recently reported that the company had approximately $2,800,000 in past and current income frozen in the British Isles.

Cooperation

COL. Richard C. Patterson, chief of the New York War Savings Staff, and Max A. Cohen, chairman of the New York State Activities Committee of the Motion Picture Industry, were hosts Wednesday evening at a reception for the New York press at which the cooperation of the press with the coordinated effort of the motion picture industry and all other agencies was urged to insure the success of the War Bond Drive in the New York sector. Col. Patterson told the assembled reporters that the New York quota of 16.2 per cent, which had been set by the Treasury Department, definitely would be surpassed during the September drive. The lay press promised complete cooperation with the total effort.

Cut the Gab

"PLEASE do not make unnecessary long distance telephone calls," is the plea of the American Telephone and Telegraph Company to the general public, and to the motion picture industry, too. Hollywood, and its distribution machine across the nation has ever been a prolific user of the telephone.

Now the telephone company is begging studios, home offices and other large phone users not to make so many transcontinental or long line calls.

"Circuits are overcrowded with war business, A T & T points out, and a two-hour conference between producers might well delay orders for airplanes, guns or supplies for the AEF. Calls in Los Angeles are 11 per cent above a year ago and the average national business has increased 20 per cent.

May Appeal

Northwest Allied may appeal the St. Paul, Minn., district court decision which invalidated the state "anti-blocks-of-five" law which it sponsored and which was effective only briefly.

The move was said by Minneapolis film observers to be possible because of the Department of Justice rejection Monday of the United Motion Picture Industry's new sales plan, which would have increased the size of film blocks allowed under the Consent Decree selling method from five to 13.

The Allied organization will convene September 1st and 2nd in Minneapolis. Its legislative committee is expected then to recommend an appeal so that a supreme court decision may be obtained before the January legislative session.

Allied had appeared satisfied to drop its fight for the law, when the UMPI plan seemed certain of adoption.

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BOND drive opening nears with $653,000,000 in sight Page 15
STARS over America tours for War Bond drive Page 16
WAR services stressed at Famous Players meeting Page 31
WPB freezes raw stock at 1941 level for producers Page 32
PARAMOUNT has 30 films ready, studio record Page 33
UNION sues Loew's, RKO over Browne payments Page 44
EXHIBITORS buying U. S. war insurance just in case Page 49
RUN is exempt from clearance change, Appeal Board rules Page 52
INDEPENDENTS say Canada favors major companies Page 55
THEATRES are anticipating problem on oil heating Page 57
ANXIOUS British industry waits government move Page 60

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Salute to our Heroes!

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BOND AND STAMP MONTH

STARTS SEPTEMBER 1st

Under Motion Picture Industry Leadership

No Outlet

RUSSIA, THE ALLY, is having trouble in getting distribution in the U. S. for "Moscow Strikes Back," the latest of its war documentary features to arrive in this country, and which opened its first run here last Saturday at Harry Brandt's Globe theatre on Broadway.

Nicholas Napoli, president of Artkino, New York, official film distributing agent of the Soviet in the United States, said Wednesday that he then still was trying to negotiate release with a major distributor. Several had told him, he said, that schedules at this period in the selling season prevented acquisition of another picture.

Mr. Napoli explained that "Moscow Strikes Back" required circulation through a national distributor's exchange system, that Artkino had limited facilities, adding that United States Government officials "liked" the picture, presumably for its propaganda content. "If they (the distributors) won't deal, we'll go ahead and sell it ourselves," he said. (Republic and Artkino were reported to be discussing a releasing contract on Thursday).

Cables from Moscow this week reported that the Soviet Society for Cultural Relations with Foreign Countries, and the Committee on Cinematography will hold a forum in Moscow Friday and Saturday, on "American Films." Hollywood portraits will be exhibited, American pictures shown and papers will be read by Serge Eisenstein, Ilya Ehrenburg and others prominent in Russian motion picture and cultural circles.

London Uneasy

LONDON film circles found cause for worry in reports this week from the United States that the War Production Board was going to cut the supply of raw stock by 20 per cent, and that the annual output from Hollywood's studios might be curtailed as a result.

With domestic British production's belt pulled into one of its last notches, and only a scant 25 per cent of the pre-war total of pictures produced there last year, England's exhibitors frankly are worried at the consequences of a sizeable slash in imported footage, according to cables arriving in New York Tuesday. Double features are very strongly entrenched in the British Isles, with even the first runs in many instances showing dual programs.

A reduction in the overseas print quota by American companies, coupled with an impending Board of Trade ban on the importation of undeveloped sensitive print stock, might disrupt the entire British distribution and exhibition pattern, London observers said. It would require drastic economies in the number of prints and playing time and revision of the machinery of release and clearance. It also might force the elimination of many double programs.

Hollywood currently is supplying approximately 85 per cent of English screen time, it is estimated. Last year British studios produced only 46 quota features, compared with a pre-war 200. Many studios have been requisitioned by the Government and there is an acute shortage of technicians and talent.

Hope of relief for the worried British showmen was seen, however, in unofficial assurances from several Government sources that every consideration would be given by the WPB and other agencies to insure a continued flow of American product for foreign screens. There is a very general conviction among leaders in the State Department, Office of War Information and other U. S. agencies that the screen is one of the best of wartime ambassadors in behalf of the United Nation's cause.

PICTURES ADVERTISED THIS WEEK

"Somewhere I'll Find You," MGM, 2nd cover
"Across the Pacific," Warners, Page 3
"Desperate Journey," Warners, Pages 4, 5
"Footlight Serenade," 20th-Fox, Page 6
20th-Fox Product Announcement, Pages 19 to 30
"Wake Island," Paramount, Pages 35 to 40
"The Major and the Minor," Paramount, Pages 35 to 40
"The Glass Key," Paramount, Pages 35 to 40
"Priorities on Parade," Paramount, Pages 35 to 40
"Wildcat," Paramount, Pages 35 to 40
"The General Died at Dawn," Paramount, Pages 53, 54
"Bambi," RKO, Pages 58, 59
"Invisible Agent," Universal, Page 63
"One of Our Aircraft Is Missing," United Artists, Page 65

Prescription

SHARPLY breaking official precedent against endorsements of commercial enterprises, G. H. Lash, director of Public Information, for Canada, has sent a letter in behalf of "Mrs. Miniver" to publishers, chief editorial writers and editors across the Dominion, saying:

". . . it is a picture which every Canadian ought to see at this time. . . . It could very well be the story of the people in your street; the story of your people and mine . . . get as many of your fellow Canadians as possible to see it, for the good of their souls. . . ."

Sweepstakes Out

AFTER having conducted Sweepstakes, the chance game, continuously since April, 1935, without having missed a single week, believed to be a nationwide record, the Northio Paramount, in Hamilton, Ohio, this week discontinued the practice. The game just bowed out without pressure, legal or otherwise. The management said it merely was felt that the game "had about run its course," that patronage reaction to it has been dwindling for several months. Moreover, it was said, in view of "bigger and better" product anticipated for the new season, which is expected to result in extended playing time, it was decided that there was no room for chance games in the future scheme of things.

Bank Night at the Rialto, a sister house in the Hamilton circuit, which likewise has been in operation for a number of years, also was discontinued last week for much the same reason.

War Secret

WHEN the War Production Board last June froze construction-in-progress including construction of motion picture theatres, it left standing the steel and other-type frames of many new film theatres. What happened to those projects as a subsequent un-freezing order permitted the release of materials in certain places and under certain conditions is not being discussed by the War Production Board in Washington. Completion of some theatre construction has been permitted, a WPB official said, but, he added, the WPB isn't releasing any information.

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THIS WEEK the Camera observes:



■ VYVYAN DONNER, Fox-Movietone News fashion director, and her models returned this week to New York from a tour of Mexico, where they staged benefit fashion shows, all photographed in color for Movietone News. Left to right: Martha Outlaw, Elaine Shepard, Miss Donner, Michaele Fallon, Ellen Allardice and Nina MacDougal.



By Staff Photographer

FAREWELL GIFT. A camera, bought by his co-workers in the RKO theatre division, is handed Major David Canavan, head of the maintenance department. Presenting the gift is A. E. Reoch, manager of the RKO real estate department, and in the center is J. Henry Walters, RKO attorney.



HARRY M. WARNER, president of Warner Brothers, greets Bette Davis and her husband, Arthur Farnsworth, at the Hollywood premier of "Yankee Doodle Dandy." The premiere netted more than $5,000,000 in Bond sales.

NEW YORK theatre operators met at Max Cohen's New Amsterdam theatre last week to discuss final plans for participation in the September Bond drive. Facing the audience at right are Major Leslie Thompson, RKO circuit head, and Mr. Cohen.



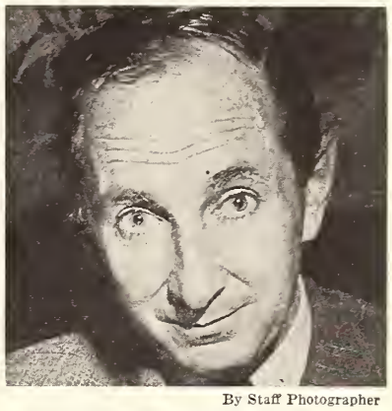
By Staff Photographer

VISITORS. Dr. and Mrs. A. E. Miller of the Brandt circuit, Great Neck, L. I., visit Frances Gifford on the "Henry Aldrich Gets Glamour" set at the Paramount studios in Hollywood.





■ STANTON GRIFFIS, chairman of the special events committee of the Navy Relief Society, receives a check for $10,777.15 from Robert M. Weitman, seated, managing director of the New York Paramount. The sum was the proceeds of the premiere of "Holiday Inn."



By Staff Photographer

SIMON SCHIFFRIN, producer of 35 French pictures, told the press in New York this week of pre-war France. See page 62



By Staff Photographer

■ BASIL WRIGHT, director of the British Film Center, of London, was in New York this week to confer with United Artists on the distribution of the "World in Action" subjects in England. See page 68.



HERMAN R. BEIERSDORF, Dallas branch manager for 20th-Fox, who has been named Great Lakes district manager, welcomes his successor, Ernest Landaiche, center. Harry Ballance, left, southern manager, makes it official.

REGIONAL. At the Warner regional sales meeting in San Francisco, right, are Mickey O'Neill, San Francisco exhibitor; Cy Young, Seattle salesman; Vete Stewart, Seattle branch manager; T. M. MacDougald and M. F. Keller of Portland.



UMPI PLAN REJECTED BY U. S. DISTRIBUTORS PUT 'ON OWN'

Arnold Says Companies Must Trade Show Films, May Sell as Desired

The Department of Justice on Monday rejected the Unity sales proposals of the United Motion Picture Industry.

The Government charged that the proposal was a uniform plan for partial blind selling and would restrict competitive selling of motion pictures. It warned, in effect, that the distributors must continue to show pictures to the trade before selling them; but could sell blocks as large or small as each company elects.

Thurman Arnold, the Assistant Attorney General in charge of anti-trust actions, warned that if the picture companies try to put the plan adopted at Joint exhibitor-distributor unity conferences last spring into effect they would be taken into court for violation of the Sherman Act.

His ruling was a flat refusal of requests by five companies for an amendment to the consent decree which halted their anti-trust prosecution by the Government. Metro-Goldwyn-Mayer, Paramount, RKO Radio, Warner Brothers and Twentieth Century-Fox had sought permission to sell five pictures after trade showing, eight after identifying them.

Method of Selling Left Wide Open

It left wide open the question of how product would be sold for the 1942-43 season starting September 1st. Each company, it appeared, can sell as it chooses, in unrestricted competition. They can make such cancellation concessions as they wish and offer pictures in any grouping.

But there was a clear declaration that the Government expected all pictures to be trade shown before sold.

At mid-week sales heads were still working hurriedly to set up company policies for the new year. Several indicated that they would offer cancellation, others were setting first release and trade show dates. The blocks of five provision of the New York consent decree expires August 31st.

The decision of the department was announced Monday in a statement by Mr. Arnold which he had first submitted to the Attorney General for approval.

Calls Plan Partial Blind Selling

In his statement, Mr. Arnold charged that the UMPI plan was nothing more than "a uniform plan of partial blind selling of feature pictures" which, if approved, "would in effect sanction a uniform plan and to that extent discourage competitive methods of distribution" and encourage blind selling.

"For the Department to sanction a uniform plan of blind selling now would be to take a position inconsistent with its position when the suit was started," it declared.

So far as the cancellation privileges which influenced some independent exhibitor organizations to support the plan are concerned, the belief was expressed that a better chance of getting increased cancellation privileges will come from competition "rather than through the sanctioning of a uniform plan which will eliminate competition."

In the rejection of the UMPI plan the threat of divorcement and dissolution of the defendant companies again was raised. Also the companies participating in the development of the UMPI plan were informed that they had violated the law in working concertedly—but would not be prosecuted because of the necessity for joint action in working out the plan.

Four Reasons Given For Rejection

Mr. Arnold set forth four reasons for the department's action:

1. Experience under the decree has indicated that trade showings before sales are desirable.

2. Approximately 100 of the coming season features have been trade-shown or are now ready for showing.

3. The department cannot take a position on blind selling inconsistent with that taken at the institution of the suit.

4. There is nothing in the decree to prevent the distributors from giving the cancellation privileges offered under the Unity plan.

Outlining briefly the selling provisions of the decree, the Department decision explained that the five-picture block plan terminates August 31st because of the Government's inability to secure a similar decree or court verdict against the three non-consenting companies, consisting of Columbia, Universal and United Artists, prior to June 1st last.

Concerted Action Only Limitation

As a result, Mr. Arnold said, the general provision of the Sherman Act prohibiting concerted action to establish non-competitive practices becomes the only limitation with respect to features released and contracts made on and after September 1st.

But "any agreement or concerted action by the consenting distributors to put into operation any uniform method of selling their 1942-43 features will be viewed by the Department in the light of its effect upon competition in the industry and with particular reference to its effect upon the ability of independent exhibitors to compete," he said.

It was made clear that the rock on which the UMPI plan crashed was the refusal of the Department to consent to "the kind of blind selling the department complained against when it filed its suit." This was raised by the provision that eight of the 13 pictures to be offered as the maximum UMPI block could be sold with no further identification than the name of a star or featured player who was to be used or the title of the book or play on which it was based.

At the same time, it was pointed out that the cancellation privileges agreed upon at the unity conferences were not offered for incorporation in the decree but were to be written into the 1942-43 contracts. Most of the public groups, the organized independent producers and the independent exhibitors who wrote the department objected to picture grouping and identification rather than to this cancellation privilege, it was reported.

Competitive Selling To Be Tested

The decree, Mr. Arnold declared, has not yet "succeeded in accomplishing its objective," and until November, 1943, he warned, the industry will be closely watched to see whether the decree affords adequate relief without invoking the remedy of divorcement and dissolution.

If the decree stands as it is, it was said at the department, competitive selling under the present setup will have a chance to be tested.

Six and one-half weeks from the date of its submission, the UMPI plan was thrown out by the Department. At the time of its presentation on July 3rd, members of the group which brought it to Washington received the impression that the Department would accept it, with minor changes. Robert L. Wright, in charge of the film section, however, had indicated he did not favor it and so reported to Mr. Arnold. The intervening weeks brought such a deluge of communications, both for and against the proposals, that it was subjected to most careful scrutiny.

Letters on the plan came in from exhibitors, the Society of Independent Producers and members of Congress, as well as from public groups prominent in the Neely bill hearings and other anti-block booking movements.

The delay in announcing its decision proved irksome to many interests in the industry, and last week Allied, States Association in a formal statement, charged the department was preparing to give the plan a "pocket veto."

Future of UMPI Now Uncertain

The future of the United Motion Picture Industry, and the other trade practice items on its program became highly uncertain as a result of the Arnold declaration. Some trade observers predicted that it marked the end of the movement expressing the belief that distributors would be afraid to risk possible charges of conspiracy by further participation. A few participants were hopeful that UMPI's arbitration and conciliation, tax and other all-industry projects might be continued.

With the unity movement's principal project, the joint sales program, halted by the

(Continued on opposite page)

UMPI Plan Rejected by Government

(Continued from opposite page)

Government it appeared unlikely that it would soon be able to take decisive action on other proposals.

William F. Rodgers, chairman of the committee of the whole was expected to call a meeting of the group soon after his return to New York from studio conferences.

Abram Myers, general counsel of Allied, in his comments struck a note of hope that the principles of the UMPI plan were not lost. He saw no difficulties in the path of distributors if each selects the size of block and cancellation he feels best suited to the needs of himself and exhibitors, provided all pictures are trade shown.

"There is no reason why distributors cannot announce groups of trade-shown pictures up to a maximum of 13, with cancellations not less than those agreed to in UMPI, without risking prosecution by the Department," he said.

Objections All on Trade Showings

"The greater the variation in the size of the groups and in the amount of the cancellations the greater the security from Government molestation. It is noteworthy that the four grounds of objection cited in the statement all have to do with the trade showing of pictures."

At the same time, he continued, if all the distributors revert to the five-block plan, the Department should crack down on them, since "the five-picture plan led to greater uniformity among the five consenting companies than had ever existed before."

Suggesting that the Department's position may mean the end of UMPI, Mr. Myers said:

"There remains on the UMPI agenda the putting into effect of the plan for conciliation of individual complaints and the investigation of territorial grievances. Also, the consideration of proposals for making arbitration under the consent decree more effective. Distributors and exhibitors alike would be foolhardy to pursue these joint endeavors in the absence of clear-cut approval by the Department.

"No one in the future will waste the time or money to engage in cooperative undertakings that can have the slightest bearing on competitive practices until Mr. Arnold tells them, straight from the shoulder, that it is all right to do so."

Move Not Unexpected Kuykendall Says

"Rejection of the UMPI plan was not expected," Ed Kuykendall, president of the Motion Picture Theatre Owners of America said in Washington Wednesday.

"We were a house divided," he said, pointing to wide differences of opinion on the merits of the plan. "So much was said from both sides I believe it was confusing to the Department of Justice itself. It took the organization of UMPI to really prove the lack of unity and sincerity in our industry."

"The failure to secure immediate relief that the new selling plan prepared by UMPI would give is disappointing," said Robert H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners and a member of the UMPI trade practices committee.

"However, MGM should be given a great deal of credit for their announcement that they will sell their initial group of eight with a two-picture cancellation privilege. And every exhibitor in the United States can only hope that the four other companies signatory to the decree will do likewise.

"The fact that Assistant Attorney General Arnold states that there is nothing in the decree which prevents distributors from competing with each other in giving cancellation privileges equal to or in excess of those proposed in the UMPI plan gives them the opportunity of evidencing their sincerity apparent at the UMPI meetings."

Robert White, head of the Independent Theatre Owners of Oregon, and also a member of the committee which drew up the plan, when informed that Mr. Arnold had rejected it, commented:

"I surely deprecate the action taken by the Department of Justice as being wholly unfair and entirely out of line with the wishes of at least 95 per cent of all independent theatre owners in the United States."

Text of Arnold's Veto of 'Unity' Selling Plan

The following is the text of the statement issued in Washington on Monday by Thurman Arnold, Assistant United States Attorney General, rejecting the United Motion Picture Industry sales plan:

"On November 20, 1940, in an anti-trust suit against the eight major distributors of motion pictures, a consent decree was entered against the five theatre-owning distributors. That decree suspended further prosecution of the suit against the consenting defendants for an experimental period of three years.

"The purpose of the decree was to determine whether the industry could be restored to competitive conditions without invoking the remedy of divorcement of distribution from exhibition and dissolution of the distributor-owned circuits of theatres. It was not the intention of the Department to sanction non-competitive control of the industry, either by an industry council or by the Department itself. The decree provided a quick remedy of arbitration with respect to certain unfair trade practices. It also prohibited blind selling of feature pictures and limited their block booking to blocks of five for the 1941-42 selling season, a one-year period expiring on August 31st of this year. These blind selling and block booking limitations terminate as of that date because the Department was unable to obtain a like decree against the three non-consenting defendants prior to June 15, 1942.

"The only limitation at present existing with respect to features released and contracts made on and after September 1, 1942, is the general provision of the Sherman Act *preventing concerted* action to establish non-competitive practices. A plan for selling the features of the five consenting companies during the 1942-43 selling season, known as the UMPI plan, was presented to the Department in July of this year with the approval of most of the organized independent exhibitors. To carry out that plan, the Department was asked to consent to an amendment to the decree approving the sale of pictures in blocks of not more than thirteen, eight of which could be sold with no more identification than a reference to a star or featured player appearing in the picture or the title of a book or play on which it was based. Such identification is the kind of blind selling the Department complained against when it filed its suit. The plan also provided for a certain minimum cancellation privilege which was not offered for incorporation in the decree but which each defendant represented itself, by a letter to the Department, as being willing to incorporate in its 1942-43 contracts. All of the public groups which communicated their views to the Department opposed the plan as did the organized independent producers and a number of independent exhibitors.

"The Department has decided that it cannot consent to the proposed amendment to the decree for the following reasons:

"(1) Experience under the decree has persuaded the Anti-Trust Division that trade showing of motion pictures before their sale is desirable. Such trade showing tends to encourage the production of better features and thus confers a substantial benefit on the public.

"(2) There are now trade-shown or ready for trade showing approximately 100 of the features which the consenting defendants will release during the 1942-43 season. Competitive practices should lead these distributors to trade show these completed pictures rather than sell them blind, insofar as each has faith in the merit of its product.

"(3) To expressly sanction blind selling of motion pictures would be to take a position inconsistent with the position the Department took at the institution of its anti-trust proceedings.

(4) So far as the cancellation privilege sought by the independent exhibitors is concerned, there is nothing in the decree which prevents the distributors from competing with each other in giving cancellation privileges equal to or in excess of those proposed in the UMPI plan. Such a grant should not be conditioned upon express Departmental acquiescence in blind selling. The existence of the large backlog of features already completed, referred to above, will permit the consenting distributors to sell in blocks as large as thirteen, grant the cancellation privileges they have represented themselves as willing to grant in selling blocks of that size, and still trade show them before licensing.

"The Department recognizes that the preparation of the plan involved concerted action by the consenting defendants and organized groups of exhibitors. Such concerted action, however, was necessary to the presentation of the amendment and therefore will not be made the basis of any action by the Department. However, any agreement or concerted action by the consenting distributors to put into operation any uniform method of selling their 1942-43 features will be viewed by the Department in the light of its effect upon competition in the industry and with particular reference to its effect upon the ability of independent exhibitors to compete.

"In the judgment of the Department, the motion picture decree has not yet succeeded in accomplishing its objective. Its operation must be watched during the remaining period before a final decision is made as to whether it affords adequate relief without invoking the remedy of divorcement and dissolution."

VARIED SALES POLICIES ARE EXPECTED FOR 1942-43

Several Seen Using Blocks of Five or Less, Others Selling Larger Groups

Motion pictures will be sold during the 1942-43 season by as many methods, and in as many varying types of packages as there are distributors, it appeared this week.

The rejection by the Department of Justice of the United Motion Picture Industry's selling proposals left the five consent decree signers—MGM, Paramount, RKO Radio, Twentieth Century-Fox and Warner Brothers—at liberty to sell in competitive market by whatever method they elected. The only apparent restriction was the Government's warning that films must be trade shown before they are offered to exhibitors.

Sales executives on Wednesday were predicting a wide variation in the way each company offers its product. Several probably will continue to sell in blocks of five or less. Others, led by MGM, will offer pictures in larger blocks. The size of packages may vary during the year as the supply of pictures ready for trade showing fluctuates.

Paramount and Warners both indicated that they would offer no cancellation from their small blocks.

Each of the consenting distributors was ready with its own sales formula for 1942-43 product, it appeared at mid-week, after they long had delayed product announcements and selling plans pending a decision from the Government on the Unity plan.

All five, in common, have either shown or announced trade screenings in exchanges for the first pictures of the new season.

At least two companies, Twentieth Century-Fox and Paramount, have indicated that they will continue to show their pictures to the trade and group them in blocks of five.

Cancellation Is Major Problem

Warners with trade showings set this week for three of its pictures, indicated that it probably will sell under the flexible group policy which it inaugurated last year.

RKO has announced trade showings for six pictures but has not yet instructed sales staffs how they are to be sold. Its field forces currently are working on two specials, "Pride of the Yankees" and "Bambi."

MGM, in an announcement by William F. Rodgers in Hollywood last Thursday indicated that it would follow the UMPI pattern as closely as possible, with eight pictures already trade shown, in its first group. Metro contracts were understood to allow for cancellation of two pictures from the block, in accord with the unity agreements.

The question of cancellations was one of the major problems over which sales managers and company lawyers were still working at mid-week. Only Metro had pledged cancellation on a definite group of pictures.

Mr. Arnold's message made it clear that it was still possible for the distributors to comply with cancellation promises. He pointed out, in fact, that cancellation may be used by the distributors as a competitive inducement. It appeared that this might be the ultimate result, with certain of the companies exceeding the minimum cancellation pledged in the UMPI plan.

Metro's eight pictures, which it is now selling, are: "Somewhere I'll Find You," "Tish," "The War Against Mrs. Hadley," "A Yank at Eton," "Panama Hattie," "Seven Sweethearts," "Apache Trail" and "Cairo." There is one special, "Mrs. Miniver."

Twentieth Century-Fox, whose season started on August 1st, in accord with a special decree exception, has 11 pictures trade shown, and is selling them in two blocks. One, "Tales of Manhattan," is being sold as a special.

20 Other Titles Listed by 20th-Fox

The first five include "Footlight Serenade," released August 1st; "A-Haunting We Will Go," released August 7th; "Little Tokyo, U. S. A.," August 14th; "The Pied Piper," August 21st, and "The Loves of Edgar Allan Poe," August 28th.

The second Twentieth Century-Fox block, announced this week, includes "Orchestra Wives," September 4th; "Berlin Correspondent"; September 11th, "Careful, Soft Sholders," September 18th; "Just Off Broadway," September 25th, and "Iceland," October 2nd.

Twenty other titles for the new season were listed by Twentieth Century-Fox this week following the return of Spyros Skouras, president, from conferences at the studio. Eleven are completed, or before the cameras, while the others are in preparation. The pictures are:

"Springtime in the Rockies," in color, with John Payne, Betty Grable, Carmen Miranda, Cesar Romero and Harry James' orchestra.

"Meanest Man in the World," with Jack Benny, Priscilla Lane and Rochester.

"China Girl," starring Gene Tierney and George Montgomery.

"The Ox-Bow Incident," with Henry Fonda.

"The Black Swan," a Rafael Sabatini story in color with Tyrone Power and Maureen O'Hara.

"Girl Trouble," with Joan Bennett and Don Ameche.

"Thunder Birds," Air Corps story, in color, with Gene Tierney, Preston Foster and John Sutton.

"Crash Dive," in color, starring Tyrone Power and Anne Baxter.

"My Friend Flicka" with Roddy McDowall and Preston Foster.

"Life Begins at 8:30" with Monty Woolley and Ida Lupino.

"The Young Mr. Pitt," a British production with Robert Donat and Robert Morley.

Warner Brothers' general sales manager, Ben Kalmenson, listed the first three pictures for 1942-43 release. They have been trade shown.

"Across the Pacific" with Humphrey Bogart, Mary Astor and Sidney Greenstreet, will be released September 5th.

"Busses Roar" with Richard Travis, Elisabeth Fraser and Julie Bishop is set for September 19th.

"Desperate Journey," starring Errol Flynn, Ronald Reagan, Nancy Coleman, Raymond Massey, Alan Hale and Arthur Kennedy is set for September 26th.

"Now Voyager" with Bette Davis and Paul Henreid; and "Secret Enemies" with Craig Stegens and Faye Emerson have also been shown to the trade but no release dates have been set. Warners has a backlog of at least 18 completed films.

Paramount Has 30 Ready Thus Far

Neil F. Agnew, vice-president in charge of distribution at Paramount on Tuesday said that the company would sell again in blocks of five pictures, after they have been trade shown. Paramount contracts will not include cancellation provisions. The company also will not set any national release dates for pictures, releasing them regionally.

Paramount in its first group will release "The Major and the Minor" co-starring Ginger Rogers and Ray Milland; "The Glass Key," starring Brian Donlevy, Veronica Lake and Alan Ladd; "Priorities on Parade" with Ann Miller, Betty Rhodes, Jerry Colonno, Johnnie Johnston and Vera Vague and "Henry Aldrich, Editor" with Jimmy Lydon. Trade screenings are being arranged for August 27th and 28th.

"Wake Island" will be sold as a special.

Y. Frank Freeman, head of production for Paramount, this week reported that the company has about 30 pictures for the 1942-43 season in the can or editing.

RKO also has trade-shown seven pictures for its new season. They are "The Magnificent Ambersons," "They Flew Alone," "The Big Street," "Highways by Night," "Pride of the Yankees" (to be released as a special), "Journey Into Fear" and "Mexican Spitfire's Elephant."

Release dates have not been set for any of the pictures and the company has not yet revealed its plans for selling them.

Monogram Sets Dates To November 2nd

"Here We Go Again," starring Edgar Bergen and Charlie McCarthy and Fibber McGee and Molly will be trade screened on Tuesday, August 25th, in all RKO exchanges.

Monogram has set release dates in late September and October for four pictures from its 1941-42 product list and seven from its new season's roster.

The 1941-42 pictures and dates are: "Arizona Stage Coach," September 4th; "King of the Stallions," September 11th; "Police Bullets," September 25th, and "Phantom Killer," October 2nd. The first 1942-43 releases are: "Isle of Missing Men," September 18th; "Foreign Agent," October 9th; "Texas to Bataan," October 16th; "Crime Reporter," October 23rd; "Bowery at Midnight," October 30th, and "West of the Law," November 2nd.

$653,000,000 IS IN SIGHT AS BOND DRIVE OPENING NEARS

Elaborate Program Set for September 1st, with All Houses Participating

Within a week of the start of the industry's $1,000,000,000 War Bond and Stamp drive, headquarters of the campaign in New York announced complete mobilization and started rehearsing its troops for the zero hour. Advance estimates this week showed $653,000,000 in sight, with the rest to be brought in from other sources during the month.

Approximately $90,000,000 in sales has been estimated by the field men in charge of the first 10 days of the Stars over America tour which starts September 1st. **(See next page.)**

Previously estimated were payroll allotment sales during the drive period of 250,000,000. The Commando committees of industry leaders promise to fill their quota of $33,000,000; the remaining two-thirds of the cities on the Stars over America itineraries are expected to contribute $200,000,000, and actual sales by theatres qualifying as War Bond issuing agents are expected to total $75,000,000 for the month. The remainder is to be made by cities outside the star itineraries and by individual efforts elsewhere.

This week the drive leaders urged every theatre in the country to participate in the opening program at 9 P. M., Tuesday, September 1st. The "Salute to Our Heroes" month will open with a four-minute ceremony to be enacted throughout the country. Color guards will march into the theatres and stand at attention on the stages while the "Star Spangled Banner" is played. Local speakers will start the bond sales and at 9:04 P. M. audiences will be asked to stand and cheer the men in the armed services. Arrangements are being made for coast-to-coast broadcasts of the ceremonies. Theatre operators are asked to report their sales for the first night by wire to Henry Morgenthau, Secretary of the Treasury.

Trailer Available To Exhibitors

A 100-foot trailer on the War Bond drive will be available to exhibitors starting September 1st. Through the cooperation of National Screen Service it is being offered to exhibitors at $1.50 and can be obtained through that company's exchanges. One-sheets, window cards, valances, burgees and Government postal cards which theatres are to give to bond buyers as messages to the men at the front also are available through the National Screen exchanges.

Newspaper display advertising space will play an important part in the drive, according to bulletins sent out by Oscar A. Doob, public relations director for the campaign. Every first run theatre in the country which uses daily newspaper space has been asked to devote a minimum of 10 per cent of the month's budget to space for the campaign. The larger theatres in some 400 cities have been asked to increase their usual space to give more prominence to the Bond and Stamp drive.

James Sauter, executive director of the United Theatrical War Activities Committee, has been named by Mr. Doob to head a special national radio committee for the billion-dollar drive. The radio committee will coordinate the nationwide efforts.

Gus Eyssell, managing director of the Radio City Music Hall, announced Tuesday that he was arranging a special "Salute to Our Heroes" stage presentation for the drive. He heads a national stage events committee which will urge every theatre in the country to use stage shows in connection with the drive.

Earl Wingart and Milton Crandall this week were named to assist Mr. Doob in the organization of the campaign.

The New York Executives' Committee met Thursday at Toots Shor's restaurant. The committee has pledged to sell $33,000,000 worth of war bonds by September 1st.

Exhibitor Regional Meetings Held

Several important regional meetings of exhibitors already have taken place and many more are scheduled for the forthcoming week. In every instance, these meetings have proved successful and all theatres represented have pledged their support to the industry's billion-dollar drive and have subscribed funds to pay expenses for their individual state campaigns.

One hundred and fifty exhibitors and exchange managers, more than two-thirds of the theatres in the Boston exchange territory, met in the Grand Ballroom of the Copley Plaza, last week, to get the Massachusetts campaign under way. Francis S. Harmon, coordinator of the War Activities Committee, and Harry Brand, chairman of the Organization Committee, addressed the theatre men. The Massachusettes division, of which Sam Pinansky and Nathan Yamins are co-chairmen, have a complete pressbook in readiness and a number of stunts planned. One for this area will be "The Ride of Paul Revere," who will leave Boston Common on the midnight of August 31st and will stop at every hamlet and town between Boston and Lexington to get pledges for war bonds. Another stunt will be announcing of the "Motion Picture Industry's Billion Dollar Baby," the lucky newcomer to be the first born after midnight, August 31st.

400 Iowa Showmen Answer Call

In Des Moines, more than 400 Iowa exhibitors answered the call of A. H. Blank, War Activities chairman for Iowa and Nebraska, to hear Howard Dietz and Arthur Mayer announce plans for the drive.

Slater O'Hare, who sold over $18,000 worth of bonds at his Grand Theatre, in Wellman, Iowa, a 200-seat house, was elected state drive chairman. Iowa exchanges announced seven prize awards for theatres in seven population classifications and a grand prize (a trip to Hollywood) for Iowa's champion bond salesman.

There are statewide rallies scheduled for

(Continued on page 18)

4,104 Theatres Now Official War Bond Issuing Agents

The Treasury Department thus far has certified 4,104 theatres in the country as official issuing agents for United States War Bonds, Series E, according to the War Activities Committee.

The Committee pointed out that it is unnecessary for a theatre as issuing agent to post cash or collateral for the War Bonds it has for sale, that accounting is made after the Bonds are sold. It is suggested that a full supply of blank Bonds be kept on hand, especially for weekends and holidays. The first group of theatres in the country to be designated official issuing agents were the 66 Skouras theatres in Greater New York, followed by 74 Loew's houses in the area. In both cases, sharp increases in War Bond sales were reported.

The War Activities Committee advises that when a theatre is designated an issuing agent by the Federal Reserve Bank of the district, a "certificate of qualification" is provided, which should be displayed prominently in the theatre. Application forms for the War Bonds may be obtained from the Reserve Bank or local post office. This form is to be filled in by the purchaser of the War Bonds.

The bonds should be paid for in cash, the WAC advises. Checks should be accepted by the theatre only if its management is willing to guarantee them. Typewriter should be used in filling in the information on the Bond itself, and erasures are not permitted. The information should be made in carbon, and a duplicate retained by the theatre. If an error is made in preparing a bond, it should be marked "Spoiled," and a new bond issued.

The WAC advises also that the official issuing agent's dating stamp be locked in the safe or similar place, and be used only by the manager or his assistant. At designated intervals a report should be made on sales to the local Federal Reserve Bank.



Joan Leslie
Tour No. 1



Herbert Marshall
Tour No. 1



Walter Abel
Tour No. 1



Ronald Colman
Tour No. 2



Lynn Bari
Tour No. 2



Edward Arnold
Tour No. 3



Gene Tierney
Tour No. 3

Stars over America Tours

OPENING the motion picture industry's drive to sell $1,000,000,000 worth of War Bonds and Stamps during September, these 13 stars will go on tour over seven separate itineraries starting September 1st. They will tour for the first 10 days of the month, following the routes shown below, and then their places will be taken by other stars not yet appointed. These will be chosen from a group of volunteers which includes, to date: Hedy Lamarr, Franchot Tone, Norma Shearer, Paulette Goddard, Robert Young, Hugh Herbert, Joan Bennett, Dorothy Lamour, Laraine Day, Bette Davis, Henry Fonda, Dennis Morgan, Vera Zorina, Geraldine Fitzgerald, Jane Wyman, Alice Faye, Walter Pidgeon, Wallace Beery, Miriam Hopkins, Margaret Sullavan, Joan Crawford, Janet Gaynor, Alexis Smith, John Payne, Claudette Colbert and others.

The tours, touching 300 locations, will cover 21,000 miles. In each city or town the stars will appear at rallies, civic luncheons, in stadia, parks and factories to sell War Bonds and promote the payroll allotment plan.

NORTHWEST and COAST

Route No. 1. *First ten days: Herbert Marshall, Joan Leslie, Walter Abel.*

1. Tues. San Francisco, suburbs, and San Jose, Cal.
2. Wed. San Francisco, suburbs, and San Jose, Cal.
3. Thurs. Travel-rest. Possibly country around Eugene, Ore.
4. Fri. Portland and Salem, Ore.
5. Sat. Pendleton, Ore., and Walla Walla, Wash.
6. Sun. Yakima, Wash.
7. Mon. Tacoma and Olympia, Wash.
8. Tues. Seattle and Bremerton, Wash.
9. Wed. Spokane, Wash.
10. Thurs. Butte and Helena, Mont. Possibly also Great Falls.
11. Fri. Billings, Mont.
12. Sat. Bismarck, N. Dak.
13. Sun. Fargo, N. Dak.
14. Mon. Duluth, Minn.; Superior, Wis.
15. Tues. Hibbing, Minn., and Iron Range Country.
16. Wed. St. Cloud, Minn.
17. Thurs. Minneapolis, Minn.
18. Fri. Sioux Falls, S. Dak.
19. Sat. Sioux City, Iowa.
20. Sun. Rest. Possibly west Iowa country.
21. Mon. Des Moines, Iowa.
22. Tues. Omaha, Neb.; Council Bluffs, Iowa.
23. Wed. Lincoln and Grand Island, Hastings, Neb.
24. Thurs. Travel-rest. Possibly country around Pierre, S. Dak.
25. Fri. Rapid City, S. Dak.
26. Sat. Cheyenne, Wyo.
27. Sun. Travel. Possibly country around Laramie, Rawlins, Rock Springs.
28. Mon. Country around Pocatello and Idaho Falls, Idaho.
29. Tues. Boise, Idaho.
30. Wed. Country around Klamath Falls, Ore.

SOUTHERN CALIFORNIA

Route No. 2. *First ten days: Ronald Colman, Lynn Bari.*

1. Tues. Fresno, Cal.
2. Wed. Stockton and Sacramento, Cal.
3. Thurs. Reno and Carson City, Nev.
4. Fri. Salt Lake City and Ogden, Utah.
5. Sat. Provo, Utah, and mine and smelter country.
6. Sun. Denver, Colo.
7. Mon. Colorado Springs and Pueblo, Colo.
8. Tues. Dodge City, Kan., and country to Hutchinson.
9. Wed. Wichita, Kan.
10. Thurs. Topeka and Kansas City, Kan.
11. Fri. Kansas City and St. Joseph, Mo.
12. Sat. Jefferson City, Mo. Possibly country to Sedalia.
13. Sun. Springfield and Joplin, Mo.
14. Mon. Tulsa and Muskogee, Okla.
15. Tues. Oklahoma City, Okla.
16. Wed. Amarillo, Tex.
17. Thurs. Wichita Falls, Tex.
18. Fri. Forth Worth, Tex.
19. Sat. Beaumont, Tex., and Lake Charles, La.
20. Sun. Houston and Galveston, Tex.
21. Mon. Corpus Christi, Tex.
22. Tues. "Valley" country, Brownsville to Laredo, Tex.
23. Wed. San Antonio and Austin, Tex.
24. Thurs. Travel-rest.
25. Fri. El Paso, Texa.
26. Sat. Albuquerque and Santa Fe, N. M.
27. Sun. Travel.
28. Mon. Tucson and Phoenix, Ariz.
29. Tues. Travel. Possibly country from Yuma, Ariz., to Brawley, Cal.
30. Wed. San Diego, Cal.

SOUTHWEST

Route No. 3. *First ten days: Edward Arnold, Gene Tierney.*

1. Tues. Dallas and Waco, Texas.
2. Wed. Shreveport, La.; town in east Texas oil field.
3. Thurs. Little Rock and Hot Springs, Ark.
4. Fri. Memphis, Tenn.
5. Sat. Cairo, Ill., and coal mine town like Herrin.
6. Sun. St. Louis, Mo.; East St. Louis, Ill.
7. Mon. Mississippi River country from Hannibal, Mo., to Burlington, Iowa.
8. Tues. Davenport, Iowa; Rock Island and Moline, Ill.
9. Wed. Dubuque, Iowa.
10. Thurs. Cedar Rapids and Ottumwa, Iowa.
11. Fri. St. Paul, Minn.
12. Sat. Country from Eau Claire to LaCrosse, Wisc.
13. Sun. Rest.
14. Mon. Madison, Wis.; Rockford, Ill.
15. Tues. Peoria, Ill.
16. Wed. Springfield and Decatur, Ill.
17. Thurs. Country from Danville, Ill., to Terre Haute, Ind.
18. Fri. Evansville, Ind.
19. Sat. Country from Paducah, Ky., to Hopkinsville.
20. Sun. Rest.
21. Mon. Nashville, Tenn.
22. Tues. Birmingham, Ala.
23. Wed. Country around Gadsden and Anniston, Ala.
24. Thurs. Montgomery, Ala.
25. Fri. Hattiesburg and Meridian, Miss.
26. Sat. Mobile, Ala. and Pensacola, Fla.
27. Sun. Gulf Coast country, Biloxi and Gulfport, Miss.
28. Mon. Jackson, Miss.
29. Tues. Country from Vicksburg, Miss., to Monroe and Alexandria, La.
30. Wed. New Orleans and Baton Rouge, La.

MIDDLE WEST

Route No. 4. *First ten days: James Cagney.*

1. Tues. Chicago, Ill., and suburbs.
2. Wed. Chicago, Ill., and suburbs.
3. Thurs. Chicago, Ill., and suburbs.
4. Fri. Gary, Hammond and East Chicago, Ind.
5. Sat. South Bend and Fort Wayne, Ind.



James Cagney
Tour No. 4



Greer Garson
Tour No. 5



Irene Dunne
Tour No. 6



Charles Laughton
Tour No. 7



Virginia Gilmore
Tour No. 7



Ann Rutherford
Tour No. 7

for the War Bond Drive

6. Sun. Rest.
7. Mon. Kalamazoo and Grand Rapids, Mich.
8. Tues. Jackson and Lansing, Mich.
9. Wed. Flint and Saginaw, Mich.
10. Thurs. Detroit, Mich., suburbs and Pontiac.
11. Fri. Detroit, Mich., suburbs and Pontiac.
12. Sat. Toledo, Ohio.
13. Sun. Cleveland, Ohio, suburbs and Lorain.
14. Mon. Cleveland, Ohio, suburbs and Lorain.
15. Tues. Akron and Canton, Ohio.
16. Wed. Country from Zanesville, Ohio, to Parkersburg, W. Va.
17. Thurs. Columbus and Springfield, Ohio.
18. Fri. Dayton and Hamilton, Ohio.
19. Sat. Country from Mansfield to Marion and Lima, Ohio.
20. Sun. Cincinnati, Ohio and Covington, Ky.
21. Mon. Rest.
22. Tues. Lexington and Frankfort, Ky.
23. Wed. Louisville, Ky.
24. Thurs. Indianapolis.
25. Fri. Country from Marion, Ind., to Kokomo and Lafayette, Ind.
26. Sat. Elgin and Aurora, Ill.
27. Sun. Country, Fon-du-Lac., Oshkosh, Noonah-Appleton, Wisc.
28. Mon. Country, Green Bay-Manitowoc-Sheboygan, Wisc.
29. Tues. Milwaukee, Racine and Kenosha, Wisc.

SOUTHEAST

Route No. 5. First ten days: Greer Garson.

1. Tues. Chattanooga, Tenn.
2. Wed. Knoxville, Tenn.
3. Thurs. Country from Johnson City, Tenn., to Bristol, Tenn.-Va.
4. Fri. Charleston and Huntington, W. Va.
5. Sat. Country from Clarksburg, W. Va., to Morgantown, W. Va.
6. Sun. Rest.
7. Mon. Roanoke and Lynchburg, Va.
8. Tues. Winchester, Va., and apple country.
9. Wed. Arlington and Alexandria, Va.
10. Thurs. Fredricksburg, Va.
11. Fri. Richmond, Petersburg, Va.
12. Sat. Norfolk, Portsmouth and Newport News, Va.
13. Sun. Rest.
14. Mon. Raleigh and Durham, N. Car.
15. Tues. Greensboro and Winston-Salem, N. Car.
16. Wed. Asheville, N. Car., and country to Greenville and Spartanburg, S. Car.
17. Thurs. Charlotte, N. Car.
18. Fri. Columbia, S. Car.
19. Sat. Augusta, Ga.
20. Sun. Rest.
21. Mon. Charleston, S. Car.
22. Tues. Savannah, Brunswick, Ga.
23. Wed. Jacksonville, Fla.
24. Thurs. Country, St. Augustine to Daytona Beach to Orlando, Fla.
25. Fri. Palm Beach and Miami, Fla.
26. Sat. Tampa and St. Petersburg, Fla.
27. Sun. Tallahassee, Fla.
28. Mon. Columbus and Macon, Ga.
29. Tues. Atlanta, Ga.

MIDDLE EAST and NEW YORK

Route No. 6. First ten days: Irene Dunne.

1. Tues. Philadelphia and suburbs.
2. Wed. Trenton and Camden, N. J.
3. Thurs. Atlantic City and possibly other shore resorts, N. J.
4. Fri. Newark, N. J., and suburbs to New Brunswick.
5. Sat. Newark, N. J., and suburbs to New Brunswick.
6. Sun. Paterson, Passaic and Hackensack, N. J.
7. Mon. Greater New York City.
8. Tues. Rest.
9. Wed. Bethlehem, Allentown and Easton, Pa.
10. Thurs. Scranton and Wilkes-Barre, Pa.
11. Fri. Binghamton, N. Y., and country to Johnson City-Endicott.
12. Sat. Elmira, N. Y., and country of Finger Lakes from Ithaca north.
13. Sun. Rest.
14. Mon. Rochester, N. Y., and country to Niagara Falls.
15. Tues. Buffalo, N. Y.
16. Wed. Erie, Pa., and Youngstown and Ashtabula, Ohio.
17. Thurs. Wheeling, W. Va.
18. Fri. Pittsburgh and McKeesport, Pa.
19. Sat. Altoona and Johnstown, Pa.
20. Sun. Rest.
21. Mon. Frederick, Hagerstown and Cumberland, Md.
22. Tues. Baltimore and Annapolis, Md.
23. Wed. Harrisburg and York, Pa.
24. Thurs. Country around Williamsport, Pa.
25. Fri. Reading and Lancaster, Pa.
26. Sat. Dover, Del., and Salisburg, Md.
27. Sun. Wilmington, Del., and nearby industrial country.
28. Mon. Philadelphia and suburbs and Chester.
29. Tues. Jersey City and Bayonne, N. J., and New Jersey river cities northward.
30. Wed. Greater New York City.

NEW YORK and NEW ENGLAND

Route No. 7. First ten days: Charles Laughton, Virginia Gilmore, Ann Rutherford.

1. Tues. Greater New York City.
2. Wed. Greater New York City.
3. Thurs. Nassau County, Long Island.
4. Fri. New Rochelle and eastern Westchester County, N. Y., and Stamford, Conn.
5. Sat. Industrial country from Norwalk to Bridgeport, Conn.
6. Sun. New Haven, Conn., and Long Island Sound country to New London, Conn.
7. Mon. Hartford, New Britain and Waterbury, Conn.
8. Tues. Springfield and Holyoke, Mass.
9. Wed. Worcester, Mass., and Woonsocket, R. I.
10. Thurs. Providence and Pawtucket, R. I.
11. Fri. Fall River and New Bedford, Mass.
12. Sat. Brockton and Quincy, Mass.
13. Sun. Boston and suburbs.
14. Mon. Boston and suburbs.
15. Tues. Lowell, Lawrence and Lynn, Mass.
16. Wed. Portsmouth, N. H. and Portland, Me. Possible addition of Maine coast resort points.
17. Thurs. Augusta and Bangor, Me.
18. Fri. Concord, Manchester and Nashua, N. H.
19. Sat. Keene, N. H. country to Rutland, Brattleboro, Vt.
20. Sun. Rest.
21. Mon. Montpelier and Burlington, Vt. Possibly Plattsburg, N. Y.
22. Tues. Country from Watertown to Oswego, N. Y.
23. Wed. Syracuse and Utica, N. Y.
24. Thurs. Schenectady, N. Y., and Mohawk Valley industrial country to Amsterdam and Gloversville.
25. Fri. Albany and Troy, N. Y.
26. Sat. Pittsfield and North Adams, Mass., and country in western Massachusetts.
27. Sun. Western Connecticut country from Torrington to Danbury.
28. Mon. Poughkeepsie and Hudson River country to Tarrytown, Newburgh, Peekskill, N. Y.
29. Tues. White Plains, Yonkers and western Westchester County, N. Y.
30. Wed. Greater New York City.

Quota in Sight in Industry Bond Drive

(*Continued from page* 15)

Maine, Vermont and New Hampshire sectors. Loew's Theatres this week reported a total of $247,656 for the 10th week of their War Stamp and Bond sales. This includes $100,000 in bonds sold by the Loew Station WHN. Total sales for the first 10 weeks in the circuit's 143 theatres stand at $2,357,552, an average of $235,755 weekly. Since Loew New York houses have been certified as official issuing agents, offering bonds for immediate delivery, there has been a considerable spurt in bond sales.

Urges Devoting All Time to Drive

"During the next month it is more important that we get money for the Government by the sale of War Bonds and Stamps than to make money for the circuit," J. J. Rubens, head of the Publix-Great States Circuit, told his managers at an all-day meeting at the Blackstone Hotel, Chicago, last week. Mr. Rubens advised the men that they would have to devote practically all their time to the sale of bonds. If necessary let the ushers run the theatres, he told them.

The meeting was attended by 35 city managers of the Great States circuit; all Balaban & Katz district managers; Edward Zorn, chairman of downstate Illinois and president of the United Theatre Owners of Illinois; John Balaban, Chicago chairman; Henry Stickelmier, chairman, Great States group; and Walter Immerman, W. K. Hollander, Morris G. Leonard and Elmer C. Upton, Balaban & Katz executives.

Mr. Rubens, who is an assistant national director of the War Activities Committee, is in charge of Illinois and Indiana. He planned a meeting of Indiana chairmen at Indianapolis on August 20th, Illinois, he said, had been divided into 20 zones all headed by a chairman. These zones comprised five or six counties. The zone chairmen will appoint county chairmen, and they will appoint district chairmen.

Organization Pushed For Connecticut

Following a meeting of 250 theatres and exchange men at the Hotel Taft in New Haven, organization of the drive for Connecticut is proceeding with the naming of committees and outlining of new plans. In addition to I. J. Hoffman, Warner zone head, and Harry F. Shaw, Loew-Poli division manager, the meeting was addressed by Major L. E. Thompson, liaison man for this state; S. H. Fabian, executive vice-chairman; Thomas Smith, deputy administrator of the Treasury Department; John M. Hurley, local Treasury Department, representative; William A. Falsey, local bond activities chairman, and Harold Welch, banker.

Lou Brown, Loew-Poli publicity chief, was appointed regional director of publicity, and has already spread copy all over the state to start the wheels rolling. Harry Shaw has undertaken enlisting the cooperation of various contractors in the state to build new Victory House of Heroes structures on the various Greens for central sales booths and rally centers. They are to open September 1st. The Mariani Construction Co. has volunteered to build such a house in New Haven.

Following the first meeting, city-wide meetings and luncheons were held all week with Robert Russell, Loew-Poli manager as chairman. Lou Schaefer, of the Paramount theatre, and John Hesse of the Roger Sherman theatre, assistant.

Figures computed from the opening of the sales drive in May to August 5th showed a total of $1,612,872 for the Warner and Loew-Poli circuits in the combined 65 theatres. Of this sum, the 16 Poli houses totaled $1,025,765, and the Warner 49 houses, $587,107. The Poli theatre, New Haven, had the largest single total, $420,712, while the 1,307-seat Palace, Norwich, was second with $274,365.

A meeting of all Philadelphia distributor and exhibitor executives to coordinate local activities for the campaign was held August 16th in the office of Ted Schlanger, Warner Zone Manager. Mr. Schlanger, who was selected as one of the 15 Commandos in the country, in charge of Eastern Pennsylvania, Delaware and South Jersey, presided.

Among those present were Robert Lynch and Salem E. Applegate, MGM; Harry Bodkin, United Artists; Charlie Zagrams, RKO; Earle Swiegart, Paramount; Harry Weiner, Columbia; Sam Gross, Twentieth Century-Fox; Al Davis, Twentieth Century-Fox; William Mansell, Warners; Sam Gillis, Republic; Sam Rosen, Monogram; Ulric Smith, Paramount; Sam Schwartz, Warners; Lewin Pizor and Sidney Samuelson, exhibitor leaders, and Raymond Schwartz of the exhibitors association.

Benjamin Ludlow, State Administrator for the Treasury Department, addressed the meeting explaining details of the Drive and instructing the group about the 10 per cent payroll plan for exhibitors in the entire area.

Mr. Lynch was selected as state chairman for the distributor group and immediately opened the drive with an offer to purchase a $1,000 bond from everyone present. His offer was accepted. With the program set and activities assigned, the meeting adjourned.

Charlotte motion picture theatres have pledged themselves to sell $1,000,000 in War Bonds and Stamps during September. Employees of the theatres are asked to pledge time, effort and 10 per cent of their salaries

"We're really going to town in this drive," said Larry Waters, manager of the Charlotte theatre, who is a division officer in the drive. The Charlotte drive is under the general chairmanship of Jack Austin, manager of the Carolina theatre.

Herbert Jennings, manager of the Colonia theatre, Norwich, has been designated by J. Myer Schine to direct the Schine circuit houses' participation in the billion-dollar War Bond and Stamp campaign during September. Mr. Jennings will devote full time to the assignment, visiting each situation and planning an individual campaign for each theatre.

A tryout of a stage show exploitation plan convinced the War Activities Committee, Northwest Division, that it would be an important part of their War Bonds and Stamps drive in September. A "Merry Makers" stage unit, its services donated by Zuhrah temple of the Schrine, Minneapolis, staged a single performance at Auditorium theatre, Stillwater, Minn., a suburban center.

Sales of $42,000 in War Bonds and Stamps resulted and the same troupe will be used on a tour of key points in the northwest territory.

$5,780,000 Bond Sale at "Dandy" Opening

The Coast premiere of Warners' "Yankee Doodle Dandy" last week topped the New York opening in war bond sales with a total of $5,780,000. This is about $30,000 more than the total sales at the New York premiere, it was said.

Admission at the Hollywood theatres was by War Bond, ranging from $25 to $25,000. Bonds sold at the premiere will finance construction of three Liberty ships.

Most of the cast, with the exception of James Cagney, the star, who is on a bond-selling campaign in the east, were at the opening.

Small Circuit Offers Use of Houses in War Effort

A 10 point "War Effort Plan" which in effect places the theatre properties of the company at the disposal of the Government, all accredited war and patriotic organizations and in emergency, the public, has been drawn up by Bailey Enterprises, Princeton, Ill., and issued to its managers.

The circuit's eight theatres are in seven small towns in Southern Illinois and Oklahoma. Officials of the circuit are H. U. Bailey, president; J. W. Bailey, vice-president, and Samuel T. Traynor, general manager. The 10-point program follows:

1. Allow any Civilian Defense Group free use of the theatre at any time, before or after our regular performance, for any kind of meeting relative to the war effort.
2. Allow draft boards to use the theatre if they see fit to do so, in order to handle draftees for induction, regardless of the hour.
3. Allow any soldier or group of soldiers, who might be stranded in your city, the use of the theatre for all night sleeping quarters.
4. Cooperate to the fullest extent with all governmental civilian agencies or with any individual or groups, who are meeting or working for the war effort.
5. Run all governmental reels furnished and supervised by the Government.
6. Have on hand War Stamps at the box office for sale and, through proper display of signs and trailers, urge patrons to purchase them.
7. See that all rules and regulations governing blackouts are adhered to to the letter.
8. In furtherance of Rule No. 1, allow free use, before and after our regular performance, to any chapter of the American Legion or Red Cross, the theatre and its facilities for training courses or to other civic institutions, which are working for the war effort.
9. Regardless of the hour, if a bomb or bombs should fall in your city, throw open the doors of the theatre so anyone on the streets can take refuge there.
10. Bear in mind at all times that we must and will win this war, and no sacrifice its too great on our part that lends itself to aid the war effort.



CENTURY-FOX

Inaugurates its new season with these

RELEASES

for

AUGUST *and* SEPTEMBER

1942-43

RELEASE DATE
TO BE ANNOUNCED



"I WANT TO TELL YOU ABOUT ONE OF THE MOST ENTERTAINING AND EXCITING MOTION PICTURES I HAVE EVER SEEN"

-- *Walter Winchell*

"20th Century-Fox has really reached into the heavens for this one. They scooped up all the stars and put them on the same screen . . . yes, the greatest collection of stars ever assembled in the same motion picture: CHARLES BOYER, RITA HAYWORTH, GINGER ROGERS, HENRY FONDA, CHARLES LAUGHTON, EDWARD G. ROBINSON, PAUL ROBESON, ETHEL WATERS, EUGENE PALLETTE, THOMAS MITCHELL, CESAR ROMERO, ROLAND YOUNG, ELSA LANCHESTER, ROCHESTER, GEORGE SANDERS, JAMES GLEASON, J. CARROLL NAISH, THE HALL JOHNSON CHOIR and a score of other film favorites.

"To match the brilliance of these stars, the finest writers in Hollywood fashioned the story. It takes you from a tenement to a penthouse . . . from Park Avenue to Hell's Kitchen . . . a story blending drama, comedy, music, romance and stirring action into a big-time show.

"Orchids to these great stars for their brilliant performances and orchids to 20th Century-Fox for bringing to the screen . . .

TALES OF MANHATTAN

"Your reporter tells you now over his by-line . . .

"It's as thrilling as New York's skyline"



TRADE SHOWN AUGUST 3rd, 11th and 12th



Charles Boyer
inger Rogers
Rita Hayworth
Robinson
Henry Fonda
Chas Laughton
Paul Robeson
Ethel Waters
"Rochester"

Tales of Manhattan

with

THOMAS MITCHELL • EUGENE PALLETTE • CESAR ROMERO • GAIL PATRICK
ROLAND YOUNG • ELSA LANCHESTER • GEORGE SANDERS • JAMES GLEASON
and the HALL JOHNSON CHOIR

irected by JULIEN DUVIVIER • *Produced by* BORIS MORROS & S. P. EAGLE

iginal Stories and Screen Play by: Ben Hecht, Ferenc Molnar, Donald Ogden Stewart, Samuel Hoffenstein, Alan Campbell, Ladislas Fodor, L. Vadnai, L. Garag, Lamar Trotti, Henry Blankfort.

iginal Music by Sol Kaplan · "Glory Day" by Lea Rabin and Ralph Rainger





SURPASSING HIS OWN STARTLING STORIES . . . THE TRUE DRAMA OF HIS TEMPESTUOUS LIFE!



Linda DARNELL
John SHEPPERD
in

The LOVES *of* EDGAR ALLAN POE

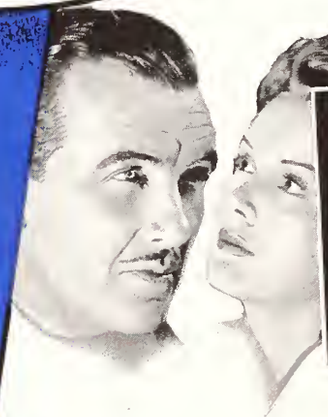
VIRGINIA GILMORE • JANE DARWELL • MARY HOWARD • FRANK CONROY • HENRY MORGAN

Directed by HARRY LACHMAN
Produced by BRYAN FOY
Screen Play by Samuel Hoffenstein and Tom Reed
Additional Dialogue by Arthur Caesar

TO BE RELEASED AUGUST 28TH

TRADE SHOWN JULY 7th

Unmasking the column behind the fifth column on America's greatest danger-front!





LITTLE TOKYO U.S.A.

with
PRESTON FOSTER • BRENDA JOYCE
and JUNE DUPREZ • GEORGE E. STONE • HAROLD HUBER
Directed by OTTO BROWER • Produced by BRYAN FOY
Original Screen Play by George Bricker

RELEASED AUGUST 14TH

TRADE SHOWN JULY 7th

NOW MORE THAN EVER--LAUGHTER IS WHAT THEY'RE AFTER!



OLIVER HARDY
and DANTE, THE MAGICIAN

STAN LAUREL

. . . mix mirth with magic in a howl of a hit . . .

A-HAUNTING WE WILL GO

with
Sheila Ryan • John Shelton • Don Costello • Elisha Cook, Jr.
Executive Producer Sol M. Wurtzel • Directed by Alfred Werker • Screen Play by Lou Breslow
Original Story by Lou Breslow and Stanley Rauh

Take it from Daily Variety "PLENTY OF LAUGHS!"

RELEASED AUGUST 7TH

TRADE SHOWN JULY 6th

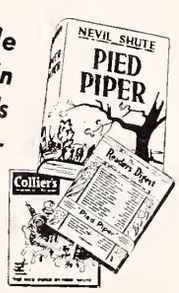
TO BE RELEASED
AUGUST 21ST

Out of these times a thousand stories will be born . . . but none will be greater than this!

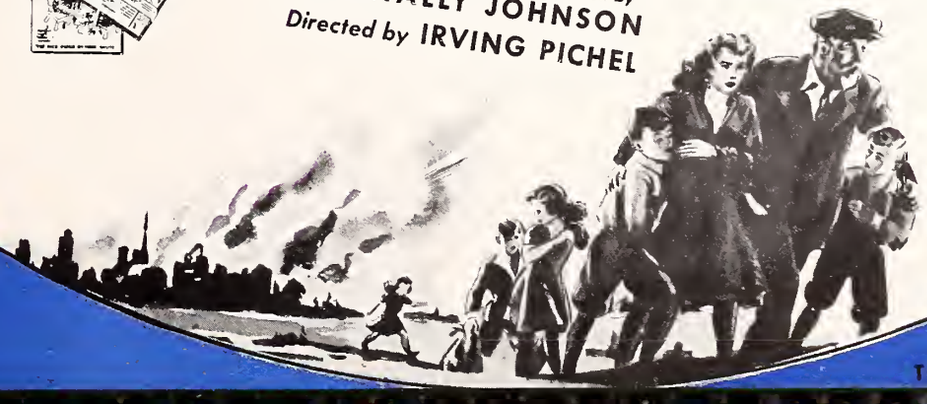
THE PIED PIPER

NEVIL SHUTE'S MIGHTY STORY OF TODAY

35,000,000 people have read it . . . in "Collier's", "Reader's Digest" and the best-selling novel!



MONTY WOOLLEY · RODDY McDOWALL · ANNE BAXTER
and Otto Preminger · J. Carrol Naish
Produced and Written for the Screen by
NUNNALLY JOHNSON
Directed by IRVING PICHEL



TRADE SHOWN JULY 7th

RELEASED AUGUST 1ST

SHOULD LURE THE PUBLIC IN DROVES! —Film Daily

Another musical in the best 20th Century-Fox tradition! —M. P. Daily



SHE'S BETTY, WILLING AND GRABLE



John PAYNE
Betty GRABLE
Victor MATURE



FOOTLIGHT SERENADE

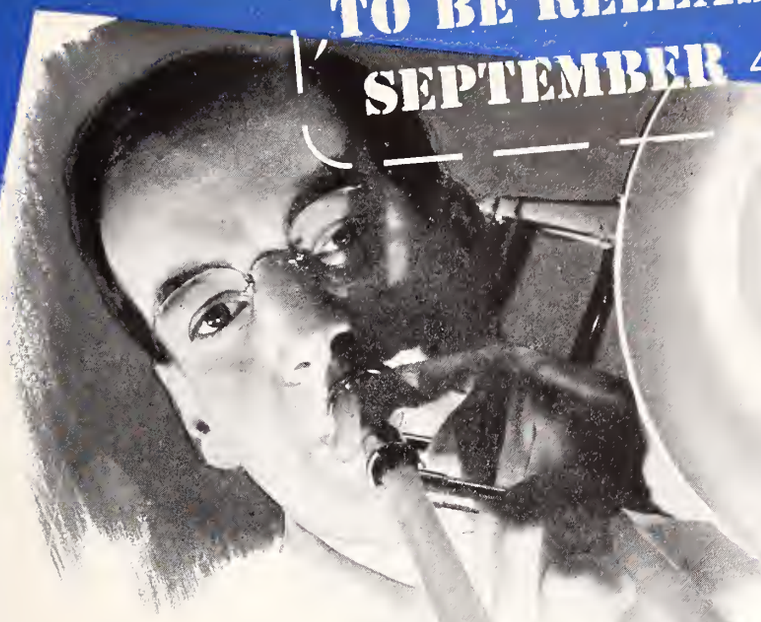
JANE WYMAN
JAMES GLEASON PHIL SILVERS
CORINA WRIGHT, JR.

Directed by Gregory Ratoff
Produced by William LeBaron
Screen Play by Robert Ellis, Helen Logan and Lynn Starling • Based on a Story by Fidel LaBarba and Kenneth Earl
Dances staged by Hermes Pan

They'll be singing these Robin and Rainger songs!

"I'M STILL CRAZY FOR YOU"
"I'LL BE MARCHING TO A LOVE SONG"
"I HEARD THE BIRDIES SING"
"ARE YOU KIDDING ME?"
"EXCEPT WITH YOU"

TO BE RELEASED
SEPTEMBER 4TH



THE NATION'S
Nº 1 BAND IN THE
Nº 1 MUSICAL
ROMANCE
OF THE YEAR!

GEORGE
MONTGOMERY

ANN
RUTHERFORD

GLENN
MILLER
AND HIS BAND
in

Orchestra Wives





with
LYNN BARI · CAROLE LANDIS · CESAR ROMERO
Virginia GILMORE · Mary Beth HUGHES
NICHOLAS BROTHERS · Tamara GEVA

Directed by
ARCHIE MAYO · Produced by WILLIAM LeBARON

Screen Play by Karl Tunberg and Darrell Ware · Original Story by James Prindle · Dances staged by Nick Castle





Songs!
by Mack Gordon and Harry Warren
"SERENADE IN BLUE"
"I'VE GOT A GAL IN KALAMAZOO"
"PEOPLE LIKE YOU AND ME"
"AT LAST"

TRADE SHOWN AUGUST 10th



SCREAMLINED WITH AUDIENCE APPEAL!

Not girl meets boy . . . but man meets woman! And what a woman . . . she's an international scandal!

Careful, SOFT SHOULDERS

with

VIRGINIA BRUCE • JAMES ELLISON

AUBREY MATHER • SHEILA RYAN • RALPH BYRD

Directed by Oliver H. P. Garrett • Produced by Walter Morosco • Original Screen Play by Oliver H. P. Garrett

TO BE RELEASED SEPTEMBER 18TH

TRADE SHOWN AUGUST 10th



TO BE RELEASED SEPTEMBER 11TH

TRADE SHOWN AUGUST 11th and 12th



THE TITLE AL
WILL BRING THEM
—and it will blast th
harder than a thousar
plane raid on Berlin!

BERLIN CORRESPONDEN

with

Virginia Gilmore • Dana Andrews
Mona Maris • Martin Kosleck • Sig Rumann

Directed by Eugene Forde • Produced by Bryan Foy • Original Screen Play by Steve Fisher and Jack Andrews

THE MOST AMAZING ESCAPADE OF THE SCREEN'S MOST AMUSING DETECTIVE!



LLOYD NOLAN in

JUST OFF BROADWAY

with

Marjorie Weaver • Phil Silvers • Janis Carter
Richard Derr • Joan Valerie • Don Costello

Executive Producer Sol M. Wurtzel • Directed by Herbert I. Leeds • Screen Play by Arnaud d'Usseou

Bosed on on ideo by Jo Eisinger and the character "Michoel Shayne" created by Brett Halliday

TO BE RELEASED SEPTEMBER 25TH

TRADE SHOWN AUGUST 10th

It's Bigger...

and better than "Sun Valley Serenade"

because it's got Uncle Sam's fighting nephews

...the U. S. MARINES!



SONJA HENIE
JOHN PAYNE
in

ICELAND

JACK OAKIE • FELIX BRESSART • OSA MASSEN
JOAN MERRILL • FRITZ FELD • STERLING HOLLOWAY
and SAMMY KAYE AND HIS ORCHESTRA

Directed by BRUCE HUMBERSTONE

Produced by WILLIAM LeBARON

Original Screen Play by Robert Ellis and Helen Logan • Skating Ensembles by James Gonzales

Gay Love!
Fun! Music!
Ice-Extravaganza!
and these grand Gordon and Warren tune-triumphs!

"'S BRING NEW GLORY TO OLD GLORY"
"THERE'LL NEVER BE ANOTHER YOU"
"YOU CAN'T SAY NO TO A SOLDIER"
"I LIKE A MILITARY TUNE"
"LOVERS KNOT"

TO BE RELEASED
OCTOBER 2ND

TRADE SHOWN AUGUST 11th and 12th

Plus these BIG

JOHN PAYNE • BETTY GRABLE • CARMEN MIRANDA
CESAR ROMERO • HARRY JAMES and His Music Makers
in
*SPRINGTIME IN THE ROCKIES
in Technicolor

*THE OX-BOW INCIDENT
starring
HENRY FONDA

JACK BENNY
PRISCILLA LANE
in
MEANEST MAN IN THE WORLD
with 'ROCHESTER'
based on George M. Cohan's production

GENE TIERNEY • GEORGE MONTGOMERY
in
*CHINA GIRL

TYRONE POWER • MAUREEN O'HARA
in Rafael Sabatini's
*The BLACK SWAN
in Technicolor

HELLO, FRISCO, HELLO
A dramatic story of the colorful Barbary Coast with a musical background

Franz Werfel's sensational best-seller
THE SONG OF BERNADETTE

Don AMECHE • Joan BENNETT
in
*GIRL TROUBLE

GREENWICH VILLAGE
Rich in the drama, pathos and humor of New York's most colorful section

ROBERT DONAT
in
*THE YOUNG MR. PITT

ONES to follow

TYRONE POWER in
*CRASH DIVE
in Technicolor
with
ANNE BAXTER

*THUNDER BIRDS
in Technicolor
with GENE TIERNEY
PRESTON FOSTER
JOHN SUTTON

ERNST LUBITSCH'S
production of
BIRTHDAY

BIRD of PARADISE
Richard Walton Tully's
celebrated stage play

CONEY ISLAND
A spectacular drama of the
early days of a boisterous,
wide-open playground

Roddy McDOWALL
Preston FOSTER
*MY FRIEND FLICKA

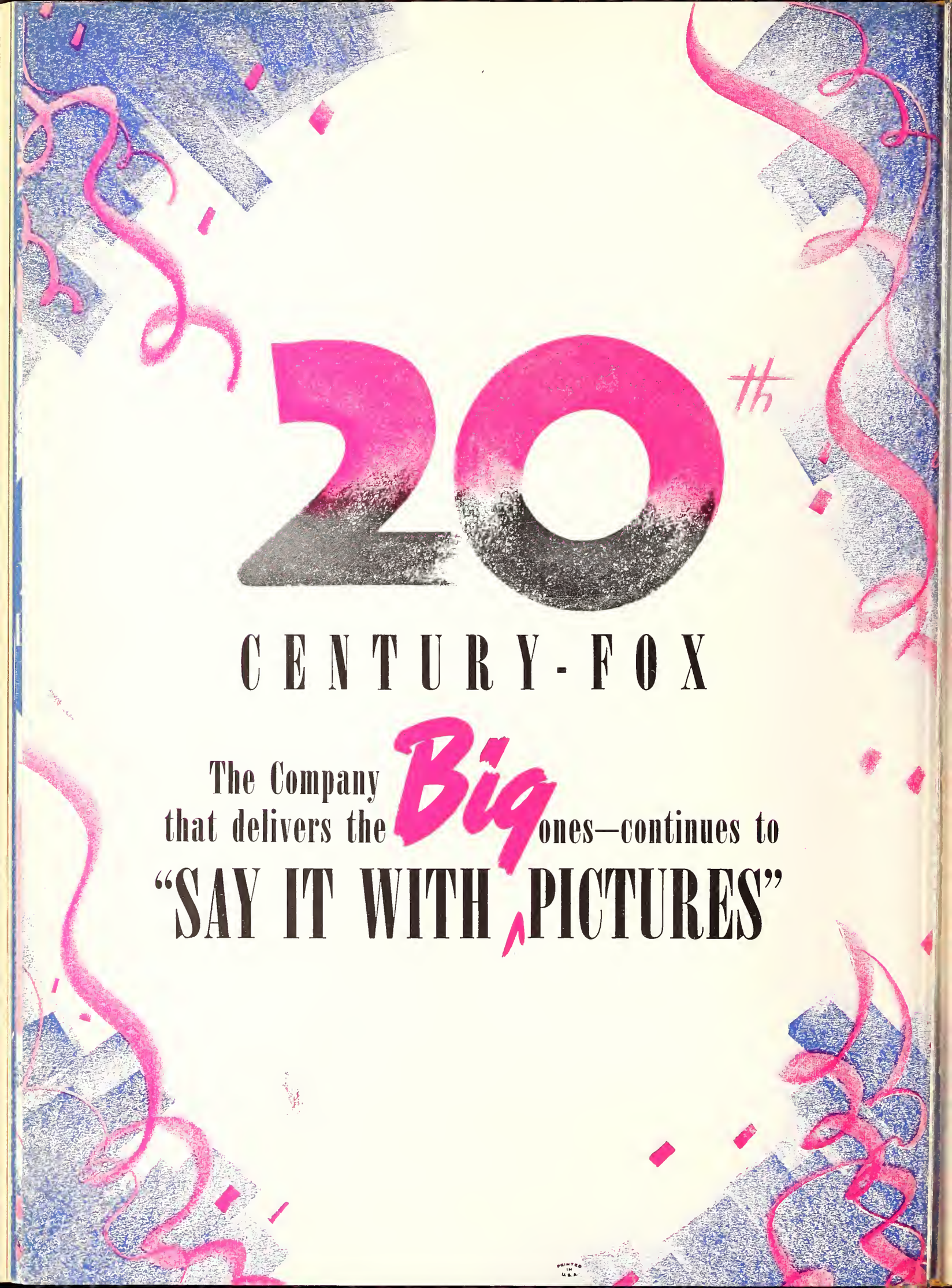
MONTY WOOLLEY · IDA LUPINO
in
*LIFE BEGINS at 8:30

STAR OF SCOTLAND
to be produced on a lavish
scale with an all-star cast

The IMMORTAL SERGEANT
John Brophy's best-selling
novel of a British Patrol's he-
roic fight in the Libyan Desert

JOHN STEINBECK'S
controversial book and play
THE MOON IS DOWN

*NOW SHOOTING—All Others in Preparation


20th
CENTURY-FOX
The Company
that delivers the Big ones—continues to
"SAY IT WITH PICTURES"

WAR SERVICES STRESSED AT FAMOUS PLAYERS MEETING

Dominates Toronto Talks; Balaban and Premier Hepburn Are Speakers

by W. M. GLADISH
in Toronto

There were fighting speeches, somber addresses, cheers and gaiety in the combined two-day business conference and the annual home office outing of Famous Players Canadian Corporation, which occupied the attention of officers, department heads, district managers and partners from all the Eastern Canadian Provinces and about 200 employees in the Toronto district. All-out aid by the company and industry in the war service was the dominant note of the meeting.

Those in attendance heard a re-affirmation of faith in the Allied cause, ultimate victory and a future of security, coupled with expressions of unqualified support in the prosecution of the war and confidence in the maintenance of the film business at a high standard during the new season despite problems and increasing difficulties.

At the conclusion of the conference J. J. Fitzgibbons, president, was asked, "What is the big thing that developed from the meeting?"

Mr. Fitzgibbons replied: "The resolve to do everything possible for the Government in support of the war effort and the determination to accomplish even more in cooperation for the cause, as an industry, than has been done. We do not know what the Government will want from us in manpower, war financing and the use of facilities but, whatever it is, Famous Players Canadian Corporation and its associates are ready and eager to extend full support. We will give complete cooperation in all campaigns for War Savings Stamps, war loans, the armed forces, whatever they are. We are prepared to give complete support to the Government, regardless of the nature of the calls."

Partners, Associates Attend Meeting

The words of the president were given with a seriousness which indicated the determination of the Famous Players organization to go "all out" in support of the country's leaders. Otherwise, it was learned that the closed sessions did not constitute a meeting of the Famous Players' circuit but a conference with partners and associates and there was a hint that the general position had been consolidated as compared with the situation one year ago when there had been a shakeup in the Canadian theatre scene.

The highlight of the conference was the luncheon at which guests of honor were Barney Balaban, president of Paramount Pictures, and Premier Mitchell F. Hepburn of Ontario, both of whom made addresses. Officials of the Wartime Prices and Trade Board had been expected but declined the invitation, apparently on the ground that their presence with one group of the Canadian film business might lead to misunderstanding.

Mr. Balaban said that he had seen the features for Paramount release during the coming nine months and that they measured up to the quality standard to be expected. He spoke more of the cooperation which the film industry was extending to the U. S. Government. The film companies had started by providing 200 prints of features for Army camps but this had been increased to 3,500 prints for all parts of the world, thus indicating the quick expansion of the armed forces of the United States.

Washington had asked the industry to gear up production in 1942-43 for the making of 2,000 different training films. Paramount and other stars were touring the Army and Navy stations, he said. The United States had asked the industry to sponsor the selling of a billion dollars worth of war bonds in September and, in telling of this, Mr. Balaban gave a cue to the Canadian film business by saying that this would be equivalent to the sale of $150,000,000 of bonds in the Dominion. All of these activities were being carried out at the expense of the industry itself, with one slight exception. There were no contracts with Washington—"and after this is all over, there will be no contracts to be cleaned up," he said.

Hepburn Cites Importance Of Film Industry

"We can be proud of what the industry is doing," Mr. Balaban said. "There will be nothing of which we need to feel ashamed in comparison with others when the final checkup comes."

Premier Hepburn declared that his presence at the luncheon was intended to show his appreciation of the importance of the film industry and recognition of the value of films as propaganda, asserting his belief that the screen was more effective as a medium of propaganda than either the press or radio. He had adopted a sympathetic attitude toward films and, as long ago as the Japanese attack on Shanghai, he had decided to release newspictures to impress upon the people the meaning of mechanized warfare, he said.

Dealing with the subject of propaganda, Premier Hepburn said that the young Germans had been turned into brutal killers, stopping at nothing in their ruthlessness, and the same could be said of the Japanese. There was need for propaganda to combat the aggressors, he said.

The Ontario Premier paid tribute to the theatre men in connection with war taxation, in declairing that the Ontario Government had abolished the "nuisance tax"—the only government to do so, and the Province had been advertised as the land devoid of such taxes. But the Dominion Government had found it advisable to impose an amusement tax for special financing "and the film industry took it without complaint, believing it to be a part of the war effort." Hepburn gave a somber picture of the war situation, declaring that the final battle for the survival of democracies might even be fought on the North American Continent.

Fitzgibbons Promises Complete Support

In expressing thanks to Premier Hepburn, Mr. Fitzgibbons gave promise of complete support to the Ontario leader in the days to come and suggested that the Ontario Government might fight it advisable to reopen its training school for projection operators to relieve the labor shortage in the event of a heavy manpower demand for the prosecution of the war. The international aspect of the luncheon, incidentally, was reflected in the room decorations of British and American flags and in the toasts to King George and the President of the United States.

On the opening day of the convention President Fitzgibbons struck the keynote of the deliberations after calling the assembly to order by declaring that "we are not doing the things we might do and we do not appreciate what we have, many of us, because we think it can't happen here. We become absorbed in business. At this meeting I want you to consider what we can do for the war, individually and collectively, as a moving picture industry in Canada."

At the closing dinner at the Rouge Hills Golf Club, he said, "Gatherings like this are a good thing. The year rolls around, some have gone and some will be going on a job we cannot do. But there is a job even we can do in the coming year and I know everybody in Famous Players will do it wholeheartedly and with a will." R. W. Bolstad, vice-president said, "We are all closer to each other because of the war" and called for a minute's silent tribute to "those on active service."

HEPBURN STRESSES VALUE OF SCREEN

Addressing the annual meeting of Famous Players Canadian Corporation at Toronto last week, Premier Mitchell F. Hepburn of Ontario described the screen as "the most powerful medium of propaganda that we have available for our services". He said further, "Impressions received from the screen are more engraved and become more ingrained on the minds of patrons of motion pictures than through any other medium."

New Theatre Permitted

Richards-Lightman Theatres Corporation, Pine Bluff, Ark., has been notified that a special committee has approved the construction of a new motion picture house in that city, following protests.

WPB FREEZES FILM STOCKS; TOP USE AT 1941 LEVELS

Is Effective August 20th; Requires Authorization to Obtain Raw Stock

The War Production Board in Washington on Wednesday froze all use of raw film stock by the motion picture industry, in an order No. L-178, issued at Washington by Donald M. Nelson director.

It prohibited the transfer of all motion picture film in the hands of manufacturers, effective at midnight Thursday, August 20th. It required that producers and all other users of 35 mm film apply to the WPB for authority to acquire unexposed raw stock.

Film consumption will be stabilized at 1941 levels under the directive. It immediately will limit the producers of theatrical motion pictures to the aggregate level of 1941 film consumption "for the time being," Harold D. Hopper, chief of the motion picture section, declared.

Raw stock for commercial advertising motion pictures was completely banned.

Government motion pictures and special propaganda subjects which have received the approval of Lowell Mellett, chief of the Bureau of Motion Pictures of the Office of War Information, will receive all the footage they require. The WPB order does not apply to Army or Navy motion picture activities, which will continue to have unrestricted priority over all other users.

Armed Services Get Priority

The main purpose of the order, it was said, is to enable the armed services to obtain all the film they need. It was issued after the manufacturers of raw stock had shown that they could not meet military requirements and full commercial demands as well.

The order provided as follows:

Beginning at 11:59 P. M., August 20th, and continuing for 90 days thereafter no person may transfer any unexposed 35 mm film (except that packaged for still cameras) without specific authority from the director general of operations of the War Production Board.

Every person, except the Army or Navy, must file with the WPB within 15 days after issuance of the order a statement on the linear feet and type of 35 mm film in stock on the effective date of the order.

Mr. Hopper gave assurance that the motion picture industry will continue to receive film with which to produce pictures and make the prints.

"For the present, at least, the producers will not be permitted to use more film than they did in 1941, and will be expected to use less under the conservation plan now in effect," Mr. Hopper said. "Further discussion of the allocation of film under the order will be held at a meeting of the industry's advisory committee on August 25th."

Fewer prints are seen as an inevitable result. Also it is probable that many of the studios will drop at least a few "program" pictures from the schedules to save footage for better grade pictures which are likely to secure longer playing times.

The WPB directive limiting the use of increasingly scarce cellulose nitrate motion picture film stocks set only an overall ceiling on the amount of film which the entertainment screen may use. Proration of this total footage, based on the industry's consumption in 1941, among the major producing companies in Hollywood is to be left to the industry.

The industry conservation committee, composed of studio and distribution representatives, is to meet on Tuesday, August 25th, at Washington with Harold D. Hopper, head of the motion picture section of the War Production Board. He is the ex-officio chairman.

The committee will work out the details for applying and enforcing the film curtailment order. Each company will be required to file detailed and frequent schedules of current consumption and estimates of future needs.

The producers film conservation committee was summoned to a special session in Hollywood on Wednesday afternoon to discuss the application of the WPB order.

Mr. Hopper explained that 35 mm film for still cameras is not covered by the order because raw materials for the manufacture of amateur film already have been controlled under the production requirements plan.

Amateur Order Due Shortly

A WPB order affecting film for amateurs will be issued shortly.

While no film will be available for commercial advertising pictures, the WPB section chief said, "factual and morale films now being made by, or for, various Government departments when approved by Lowell Mellett will be given sufficient film to handle the subjects properly."

It was considered likely that the voluntary rationing formula submitted by the industry to the WPB on August 3d would form the basis for division of the approximately 780,000,000 feet of film per year which will be available on the basis of 1941 averages. The voluntary plan called for cuts by individual companies of from 10 to 24 per cent of their 1942 film volume.

Last year, for 1941-42 season product, it is estimated that the industry used 960,000,000 feet of 35 mm stock. The 1941 ceiling would pare 180,000,000 feet from this figure, leaving about 780,000,000 available for 1942-43 pictures.

The restriction on commercial advertising films is expected virtually to shut down the large industry which has made these pictures for exhibition both in theatres and for special industrial customers. Only industrial films used for training war workers, such as those being produced by General Motors, and several other war production firms are given to chance to survive.

It was not clear on Wednesday if the advertising film ban would also be interpreted as applying to motion picture advertising trailers.

EXHIBITORS TO MEET WITH WPB

Christopher Dunphy, head of the Amusments Section of the Consumers Division of the War Production Board, was to meet at Washington with the Motion Picture and Speaking Stage Advisory Committee Thursday. It was understood Mr. Dunphy would tell the committee that none of the materials needed for theatre operation are available in anywhere near normal quantities, with a serious situation in projection apparatus containing copper, rubber and steel.

The group, representing exhibitors before the WPB, was expected also to discuss priority limitations of theatre supplies and theatre salvage collections.

Objections Seen To Sponable Plan

Skepticism, and a multitude of objections from New York projection and Hollywood studio authorities, follows the announcement, last week, in New York, that consideration was being given by the distributors to the so-called "Sponable" method of saving film.

The method, named after I. E. Sponable, technical expert of Twentieth Century-Fox Movietone News, which was worked out in the company's Coast laboratory, and imparted in a few details to distributors and some projection men, in the New York home office of Fox last week, would reduce the height of motion picture frames from a ratio of approximately 3 to 4, to a ratio of 5 to 8, narrow the separation between frames, and reduce the number of film sprocket teeth perforations from the present four per frame, to three per frame. In this way, it is hoped to have three frames per nine sprocket holes, compared to the present two frames per eight. The narrowing of the frame separation, which now accounts for approximately one-tenth of the film area, would save about 25 per cent in film.

Mechanical Problems Are Anticipated

New York projection authorities see mechanical difficulties in the plan. They feel the amount of metal necessary for conversion of cameras, projectors, and laboratory printers, would be more difficult to obtain and more objectionable than other film saving methods; and that the burden of conversion would fall upon the exhibitor.

Thursday evening, at the Hotel Pennsylvania, in New York, the projection practice committee of the Society of Motion Picture Engineers, Eastern section, was to meet for discussion of the Sponable plan, and announcement of its opinion.

Although it has been indicated that a feature of the plan would be manufacture of sprockets, idlers, film guide shoes, and tracks, and apertures, all of which would have to be changed in the projector, doubt was cast upon ability of one or all projector manufacturers, to obtain priorities for the metal needed.

Mr. Sponable, who arrived in Hollywood Monday from New York to demonstrate his system to production executives and to the Research Council of the Academy of Motion Picture Arts and Sciences, said it would save 500,000,000 feet of film annually.

Harold Hopper, head of the War Production Board's film division, said 80 tons of steel would be needed for the projector, printer, and camera parts corollary to adoption of the system. He added, however, that the WPB had told the Motion Picture Producers and Distributors of America this amount would be made available if requested.

PARAMOUNT BACKLOG OF 30 FEATURES STUDIO RECORD

Pictures Now Ready for Release Include Comedies, "Tried Formulae"

A fortnight ago Paramount announced completion of 30 features as establishing the largest backlog of pictures in the 30-year history of that company and the whole history of the industry, a claim that no one rose to refute.

One week ago Y. Frank Freeman, Paramount vice-president in charge of production, was asked whether, and if so how, it was possible in these times to stack up that many attractions—enough to supply the market for six months at the prevailing rate of consumption—without risking obsolescence, depreciation of values in storage through dating of subject matter, shifting of star popularity and other hazards of delay between shooting and screenings.

The builder of the biggest stockpile in the annals of the industry didn't say there was no risk involved. He did say such risk had been minimized by observance of teachings of experience which have become, if not hard and fast rules of thumb, truisms dependable enough to be applied as basic principles in amassing a store of product under the circumstances and for the purposes prompting the doing.

He made it no secret that one of these purposes was to have on hand for trade showing and marketing at a moment's notice a block of 12, 13 or whatever number of features might turn out to constitute a sales block under conditions of selling ordained to govern the 1942-43 season.

He did not discuss the taking of time by the forelock in view of the reduction of leading-man talent and critical materials, and it is of calendar record that the stocking of the backlog was well along before these considerations became urgent, although it was expedited after they had.

"Comedies Have Never Lacked Demand"

Comedies, he explained, have never lacked demand. "I don't mean just escapist pictures, necessarily," he said, "although those are included. I mean, experience has shown that, no no matter how depressed and intense people in general have been, for whatever reasons, they always have welcomed entertainment that gave them a chance to laugh and enjoy themselves while they were in the theatre."

Next day the production head went to New York to confer with home office executives on the matter of sales policy for 1942-43, regarding the number of pictures per block, and then came announcement of the trade showing of the first group of five pictures, inclusive of "Priorities on Parade," previously excluded from the count of 30 due to its advance opening for extraordinary reasons.

Analysis of the 27 pictures now in the backlog—by which is meant, exactly, that camera work has been finished on all, with editing and scoring still in progress on many of them—reflects observance of the Freeman principles.

Nine of the 27 stack up as A product (the term, frowned upon for external use but standard parlance in Hollywood, meaning upper-bracket attractions fitted by personnel and budget for the top half of double bills, top houses in single bill territory and top prices).

Four are Sol C. Siegel productions, budgeted considerably lower. Two by other producers rate alongside these. Four are Pine-Thomas action melodramas. Eight are Harry Sherman productions, three of these specials and five Hopalong Cassidy Westerns.

"Road to Morocco" looks to be the pick of the unseen product in point of dependability based on the record books. It's got Bing Crosby, Bob Hope and Dorothy Lamour and is from a script by Frank Butler and Don Hartman, who furnished the trio with the two earlier "Road" pictures. Production is by Paul Jones, direction by David Butler and songs by Johnny Burke and Jimmy Van Heusen, dependables all.

On the basis of marquee strength, "Star Spangled Rhythm" figures, theoretically, to attract virtually all of the star-conscious theatre goers, for its presents, portraying themselves, all of the personalities under Paramount contract, plus some of the off-screen notables.

Quartette of Stars in Sturges Film

"Palm Beach Story" assays a quartette of names that have sold plenty of tickets—Claudette Colbert, Joel McCrea, Mary Astor, Rudy Vallee—and there is assurance of merit in the record of Preston Sturges, who wrote and directed it, as there is in that of Paul Jones, producer. It's a comedy in the Sturges manner ("Great McGinty," "Sullivan's Travels," etc.) and Mr. Sturges has yet to turn out a flop.

Claudette Colbert, opposite Fred MacMurray in this instance, does comedy also in "No Time for Love," directed by Mitchell Leisen and produced by Fred Kohlmar, a Claude Binyon screenplay about a picture-magazine photographer (Miss Colbert) who sets out to get some shots of a sandhog (MacMurray) at work and encounters varied experiences.

Fred MacMurray is placed opposite Paulette Goddard and Susan Hayward and switched from comedy to melodrama in "The Forest Rangers," one of the company's most elaborate and costly films, which is described also as the first ever made with complete cooperation of the U. S. Forest Service.

"Happy Go Lucky" is another Technicolor job, pigmentation doing its part this time for a musical offering such experienced and marketable talents as Mary Martin, Dick Powell, Eddie Bracken, Betty Hutton and Rudy Vallee, all experts in the field of song. Musical numbers are by Frank Loesser and Jimmy McHugh, dependables, and three writers supplied a script to the tunes together

Studio Ventures into Realistic Fantasy

"Young and Willing" is the film title for the stage play, "Out of the Frying Pan," another commodity stocked in conformity with the Freeman conviction that comedy does not stale on the shelf. Produced and directed by Edward H. Griffith, accountable for some of the best Paramount comedies in the past and a few of the worst (Examples: "Honeymoon in Bali," "Bahama Passage"), the item could fall in either class.

"I Married a Witch" is Paramount's first venture into the field of realistic fantasy explored by the late Thorne Smith, author of "Turnabout," the "Topper" stories and this.

Last in the list of A product appears a solid attraction on all points. "Great Without Glory" is the biography of Dr. William Morton, the Boston dentist accredited with discovery of anaesthesia, who is portrayed by Joel McCrea. Betty Field, Harry Carey, William Demarest and Franklin Pangborn are in the cast. Preston Sturges wrote and directed the picture, leaving not much room for doubt that a sound job has been done with a subject which may or may not catch and hold public interest.

Most marketable of the four Sol C. Siegel lesser-budget productions in the backlog appears to be "Mrs. Wiggs of the Cabbage Patch," beneficiary of the fame of the novel by Alice Hegan Rice, the play by Anne Crawford Flexner and a number of previous screen versions. Fay Bainter is to be seen in the title role, with Hugh Herbert, Vera Vague, Carolyn Lee, Betty Brewer and others in support.

Four of Backlog Are Siegel's

Burgess Meredith, now in the armed forces, and Claire Trevor are the names with which to sell Mr. Siegel's "Street of Chance," a murder mystery with amnesia coloration. Jack Hively, who has turned out many low-cost films that satisfied, directed. Not much is in evidence to support forecast.

"My Heart Belongs to Daddy" is another Siegel offering of provocative title, borrowed from the song made popular by Mary Martin, but in no wise related to the same. It's a comedy about a college professor, with Richard Carlson, Martha O'Driscoll, Cecil Kellaway and Frances Gifford as names to bill.

Mr. Siegel's "Lady Bodyguard" supplies showmen somewhat more to work with in the way of names—Eddie Albert, Anne Shirley, Roger Pryor, Raymond Walburn, Ed Brophy, Donald MacBride—and gives these players a story by Edward Haldeman and Vera Caspary to work in.

"Lucky Jordan," produced by Fred Kohlmar, can be exploited on the shoulders of "This Gun for Hire," as the first starring vehicle of Alan Ladd, who made history for himself and money for showmen in that melodrama. This is similarly handled, and directed by Frank Tuttle, who directed the other, being the story of a racketeer drafted into the Army who learns the hard way the lesson of service to his country.

Action Melodramas From Pine-Thomas

"Henry Aldrich Gets Glamour," of course, carries forward the series, with Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney and others playing a yarn about Henry's going to Hollywood, exposing himself to glamour and returning home. Looks about right for this point in the series.

Most exploitable of the four action films from producers William Pine and William Thomas appears to be "Submarine Alert," presenting Richard Arlene, Wendy Barrie, Nils Asther.

Chester Morris, Jean Parker, Ralph Sanford, Dick Purcell, Roger Pryor, Elizabeth Patterson and Douglas Fowley are the names for billing of "I Live on Danger," reportedly a peak in the Pine-Thomas production career.

"Silver Queen," Sherman's first straight dramatic production in seven years, is about a society belle of yesteryear who undertakes to recoup her father father's fortune.

Mr. Sherman's "American Empire" is similarly strong as to talent—Richard Dix, Leo Carrillo, Preston Foster, Frances Gifford, Robert Barrett, Jack LaRue, Chris-Pin Martin.

Warners Show Net Profit of $5,371,875

A net profit of $5,371,875 was reported by Warner Bros. this week for the 39 weeks ended May 30th, compared with profit of $4,433,455 for the corresponding first three-quarters of the company's 1941 fiscal year.

The result is after all charges, including Federal income and excess profits taxes and a provision of $1,225,000 for contingencies in respect of the net assets of subsidiaries operating in foreign territories. Provision for normal Federal income tax amounted to $2,600,000, calculated at the rates of the 1941 Revenue Act, due to the fact that the company's current fiscal year ends August 29th. Provision for Federal excess profits tax was $1,500,000, based upon tentative estimates made by the company.

Accounts of subsidiaries operating in Britain, Australia, India, Egypt, Sweden and Switzerland have been consolidated in the statement and their operations are included for their most recent 39-week period.

Net profit from operations for the current year's 39 weeks before Federal income and excess profits taxes was $9,471,875, compared with $5,491,445 for the same period last year. Gross income was $87,790,224, compared with $76,609,471 last year.

Cash in the United States at the end of the period amounted to $8,805,455, compared with $10,202,288 at Feb. 28, last.

Earnings were equivalent to $1.37 per share on 3,701,090 shares of common outstanding, after allowance for current dividend requirements on the preferred, and to $53.92 per share on 99,617 shares of preferred outstanding. Dividends in arrears on the preferred amounted to $33.68¾ at June 1.

Balance sheet items of Warner Bros. Pictures, Inc., and subsidiaries as of May 31, 1942, compare as follows:

	May 31, '42	May 31, '41
Total assets	$177,722,326	$170,115,304
‡Ld, bldgs, eq. etc.	122,558,407	125,480,372
Cash	8,805,455	10,284,295
U. S. Gov't secur.	2,428,743	.....
Inventories	21,021,183	16,781,829
Curr and work assets	§33,705,125	28,089,433
Notes pay, curr.	1,171,863	703,708
Fund debt, etc., curr.	2,289,298	2,455,257
Current liabs.	¶19,837,990	14,449,308
Fund and other long-term debt	52,866,068	59,600,962
Res for contg.	2,993,664	1,464,000
Capital surplus	57,316,562	57,316,562
Earned surplus	a14,292,609	8,557,725
†$3.85 pfd shares	99,617	99,617
*Common shares	3,701,090	3,701,090

*Excludes 100,255 treasury shares. †Excludes 3,490 treasury shares. ‡After depreciation, etc. §Excludes $5,263,884 current and working assets of subsidiaries operating in foreign territories. ¶Excludes $4,528,695 current liabilities of subsidiaries operating in foreign territories. (a) After crediting the account with $586,626 representing discount on debentures and other bonds redeemed, and after deducting losses and provisions for losses of $704,372 on capital assets (net).

British Lion Film Corporation reports from London profit for the year as $200,000, compared with $115,000 last year. An ordinary dividend of 50 per cent was declared.

B. & K. Starts Bulletin

Balaban & Katz is issuing a monthly bulletin called *The Balabanner*, designed for former employees now in the armed forces.

Lease Arena in New York

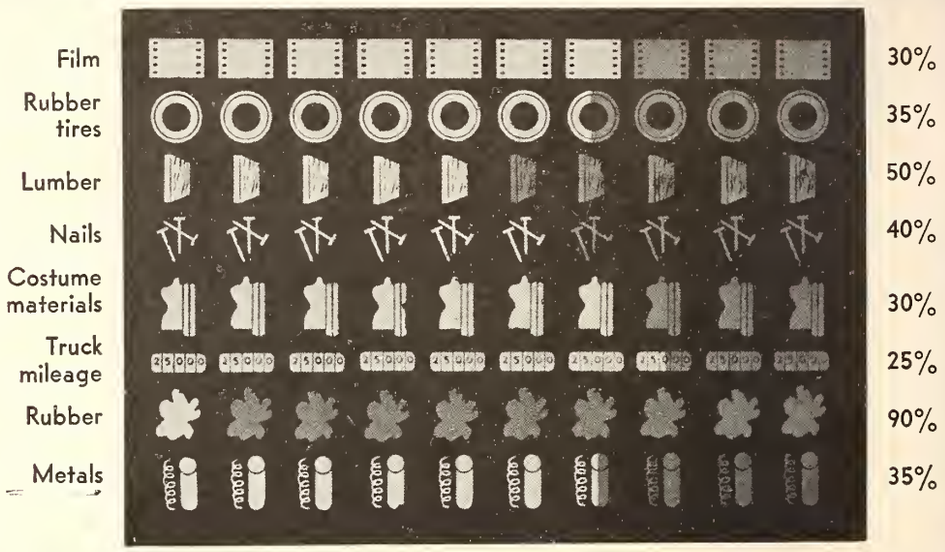
The Arena, New York, has been leased for 10 years to Arena Theatres, Inc. It is between 40th and 41st streets on Eighth avenue.

Cather on City Board

J. H. Cather, Eastman Kodak engineer in Rochester, has been appointed to the City Planning Board.

30 DAYS IN HOLLYWOOD

The progress of the conservation of critical materials during the month of June on the studio lots of Hollywood is reported below by the Screen Actors Guild.



Gray areas indicate proportionate savings of war-necessary materials. Pre-conservation consumption is shown by the full 10 units. Savings were effected by salvage, substitution and new production rules.

Tronolone Elected Pathe Lab. Vice-President

Nick Tronolone this week was appointed director and vice-president in charge of laboratory operations, production and sales for Pathe Laboratories, Inc. He had been sales manager.

Other officers were reelected. They include: Kenneth M. Young, chairman of the board; George J. Bonwick, executive vice-president and treasurer; Robert Benjamin, vice-president and general counsel; Earl Herzog, assistant treasurer.

Mr. Tronolone has been in laboratory work in the film industry for 38 years. He began his industry career at the Biograph Studio in 1904. Since then he has been with the Kinemacolor Motion Picture Corporation; the Edison Motion Picture Company; the Paragon-Laboratory of Jules Brulatour; his own firm, "Nick's" Film Laboratory, and Consolidated Film Industries, Inc. He joined Pathe in 1937.

During the first World War, Mr. Tronolone was President Wilson's personal photographer, accompanying him to Europe for the signing of the peace.

William Kelly Dies

William Kelly, formerly Universal Boston branch manager, died Saturday at Norwood Hospital, Norwood, Mass., after an illness of four months. He was with Universal 20 years, owned several theatres, and was a member of the Boston Variety Club.

Wynn in NBC Position

Wynn Wright, NBC Central division production manager, has been appointed Eastern division production manager. Charles Urquhart, formerly assistant to Wright, has been named Central division manager.

Heads 20th-Fox District

Herman Beiersdorff, branch manager for 20th Century-Fox's Dallas exchange for the past seven years, leaves August 23rd for Chicago to become district manager of the Great Lakes district. He will be succeeded by Ernest Landash, New Orleans branch manager.

See Selznick Unit Ending

Liquidation of Selznick International Pictures, Inc., is being accelerated, so that it might be accomplished by the end of the month, observers believe.

Principal stockholders are John Hay Whitney, now a captain in the Army; David Selznick, United Artists producer-partner; John D. Hertz, financier, and Robert Lehman.

It is reported Mr. Whitney and Mr. Selznick each have purchased several old picture properties of the company. However, "Gone With the Wind" and "Rebecca" are to remain under trustee's control indefinitely, and the income from them is to be divided among the stockholders.

With the New York office of the company expected to close at the end of the month, Lowell Calvert, distribution manager, probably will leave the company at the same time. It is thought Leonard Case, accountant for Mr. Whitney, will handle final liquidation.

Mr. Calvert this week did not announce his plans.

Harmon Speaks on War Films

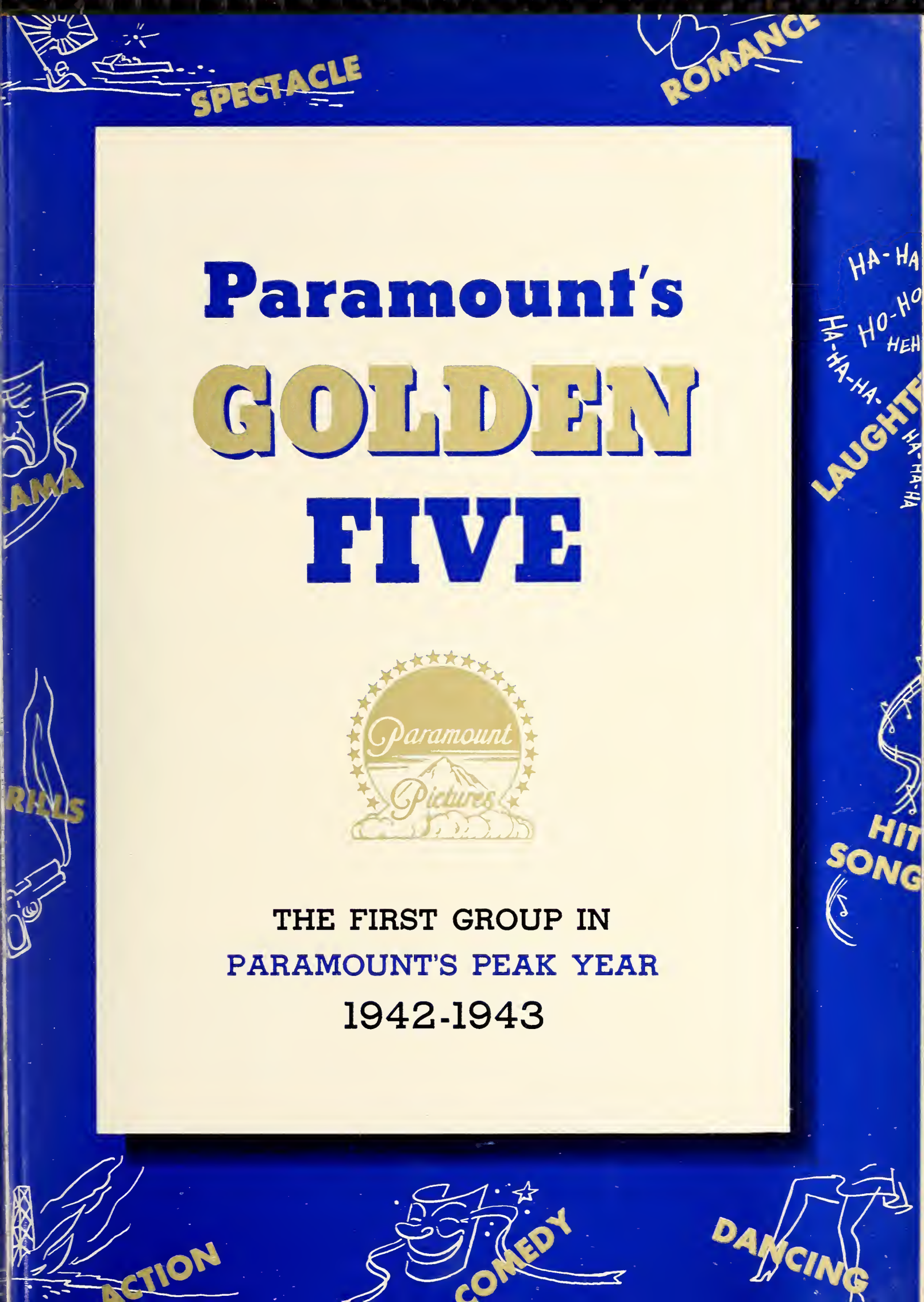
Francis Harmon, vice-chairman of the War Activities Committee, was to speak before the Publicists Club of New York at a luncheon on Thursday at the Hotel Delmonico. His topic was "The Motion Picture in a World at War."

Chicago Ratings

The Chicago Better Films Council between June 25th and August 1st reviewed 32 pictures, classifying 13 as suitable for the family, and 29 as for "mature" audiences.

Connecticut Tax Revenue Up

Connecticut's amusement tax collection in July amounted to $8,750. For July of last year the total was $8,434.



Paramount's GOLDEN FIVE

Paramount Pictures

THE FIRST GROUP IN
PARAMOUNT'S PEAK YEAR
1942-1943

"Wake Island," the screen

Paramount's GO

"WAKE ISLAND"

BRIAN DONLEVY · Macdonald Carey · Robert Preston
Albert Dekker · William Bendix · Walter Abel · Directed by John Farrow



WHAT IT'S GOT—The greatest boxoffice title that any theatre can today put on a marquee. A name that has appeared and will appear on the front pages of the nation's newspapers day after day.

WHAT'S BEHIND IT—The picture will help four great organizations in their efforts—The War Relief Fund of the American Red Cross, The United States Treasury in its sale of bonds and stamps, the recruiting campaign of the United States Marine Corps and the Marine Corps League. These groups are prepared to utilize the picture to help them—the press book carries all details.

WHAT THEY SAY ABOUT IT— FILM DAILY—"Stirring epic which will thrill the nation." VARIETY—"One of the most striking pictures of the year."

"The MAJOR and the MINOR"

Is she a kid? or is she kidding?

starring **Ginger Rogers** · **Ray Milland**
with **Rita Johnson** · **Robert Benchley** · **Diana Lynn**
Directed by Billy Wilder



WHAT IT'S GOT—Ginger Rogers at the peak of her boxoffice career in her best performance—Ray Milland fresh from his triumph in "REAP THE WILD WIND"—a great supporting cast—ace direction.

WHAT THEY THINK ABOUT IT—LIFE thinks enough about it to make it its "Picture of the Week." REDBOOK thinks enough about it to make it the picture of the month for October. Every magazine has picked it as the picture of the month.

MUSICAL NOTE—We have had written a tune called "THE MAJOR AND THE MINOR" which is headed straight for the Hit Parade!

SEE EVERY ONE OF THESE FIVE PICTURE

"The Major and the Minor

most stirring title!

LDEN FIVE

"THE GLASS KEY"

Brian Donlevy · Veronica Lake · Alan Ladd
Bonita Granville · Richard Denning · Joseph Calleia
Directed by Stuart Heisler • Based on the Novel by Dashiell Hammett

"The Thin Man's" two older brothers and little Miss Dynamite!



WHAT IT'S GOT—What's it got? Well, there's Dashiell Hammett's greatest story—there's Alan Ladd, hot as a pistol at the boxoffice—there's Brian Donlevy, sure to be a marquee national hero after "WAKE ISLAND"—there's little Miss Dynamite, Veronica Lake. What a trio and what a story! Who could ask for anything more?

"PRIORITIES on PARADE"

Ann Miller • Betty Rhodes • Jerry Colonna
Johnnie Johnston • Vera Vague • Directed by Albert S. Rogell



WHAT IT'S GOT—The Number 1 gams and the hottest and most exciting dancer today—Ann Miller—Jerry Colonna and Vera Vague, the raves of the air waves—Betty Rhodes, a solid singer with a real punch and the Mutual network buildup behind her—and some great numbers, including "CONCHITA LOPEZ," soon to be queen of radio music.

WHAT THEY SAID ABOUT IT—FILM DAILY—"Grand boxoffice entertainment." BOXOFFICE—"Solid entertainment." SHOWMEN'S TRADE REVIEW—"Swell array of entertainment. Must be entertaining—what? After all that's what films try to do."

"WILDCAT" Richard Arlen · Arline Judge

William Frawley • Larry "Buster" Crabbe • Arthur Hunnicutt • Elisha Cook, Jr.

WHAT IT'S GOT—The expert Pine-Thomas production touch—which means RED HOT ACTION—a great cast—Richard Arlen, Arline Judge, Bill Frawley, Buster Crabbe in a blazing picture of "hot" oil.



PAGE FOR SCREENING DATES AND PLACES

inger in her top performance!

PARAMOUNT TRADE SHOWINGS

BRANCH	CITY	PLACE OF SCREENING	WILDCAT	THE MAJOR AND THE MINOR	PRIORITIES ON PARADE	THE GLASS KEY
ALBANY	ALBANY, N. Y.	FOX Proj. Room 1052 Broadway	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2:30 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2:30 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	WED. AUG. 26 10:30 A.M.	WED. AUG. 26 1:15 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 1:15 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	THURS. AUG. 27 11 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 11 A.M.	FRI. AUG. 28 2 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	THURS. AUG. 27 11 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 11 A.M.	FRI. AUG. 28 2:30 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2:30 P.M.

LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR THEA. Ambassador Hotel	THURS. AUG. 27 11 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 11 A.M.	FRI. AUG. 28 2:30 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	THURS. AUG. 27 10 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10 A.M.	FRI. AUG. 28 2 P.M.
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN	PARAMOUNT EX. 1201 Currie Ave.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX. 82 State Street	THURS. AUG. 27 10 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10 A.M.	FRI. AUG. 28 2 P.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	THURS. AUG. 27 10 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10 A.M.	FRI. AUG. 28 2 P.M.
NEW YORK	NEW YORK, N. Y.	FOX Proj. Room 345 West 44th St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 2:30 P.M.	FRI. AUG. 28 4 P.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	THURS. AUG. 27 10 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10 A.M.	FRI. AUG. 28 2 P.M.
OMAHA	OMAHA, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	THURS. AUG. 27 11 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 11 A.M.	FRI. AUG. 28 2 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	THURS. AUG. 27 11 A.M.	THURS. AUG. 27 2:30 P.M.	FRI. AUG. 28 11 A.M.	FRI. AUG. 28 2:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
PORTLAND	PORTLAND, ORE.	STAR PREVIEW RM. 925 N. W. 19th Ave.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	THURS. AUG. 27 10 A.M.	THURS. AUG. 27 1 P.M.	FRI. AUG. 28 10 A.M.	FRI. AUG. 28 1 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX. 205 Golden Gate Ave.	THURS. AUG. 27 10:30 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:30 A.M.	FRI. AUG. 28 2 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	THURS. AUG. 27 11 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 11 A.M.	FRI. AUG. 28 2 P.M.
WASHINGTON	WASHINGTON, D.C.	PARAMOUNT EX. 306 H. St., N.W.	THURS. AUG. 27 10:45 A.M.	THURS. AUG. 27 2 P.M.	FRI. AUG. 28 10:45 A.M.	FRI. AUG. 28 2 P.M.

1942-1943



THE PEAK YEAR!

IN PRODUCTION — Paramount's great Technicolor version of the Ernest Hemingway best-seller — directed by Sam Wood and starring Gary Cooper — "FOR WHOM THE BELL TOLLS"

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

London in the War sorely misses "American coffee," as they call it. And Aubrey Flanagan, our London correspondent, said so, a few weeks ago, in an exchange of inter-office correspondence with New York MOTION PICTURE HERALD staff member Gertrude Merriam.

Anyway, Aubrey Flanagan got his "American coffee," direct from New York. And an American plane this week brought back word from Flanagan that "it arrived in all its aromatic glory, and already we have brewed a dish of it, to the joy of myself and our John Lynn, and, judging by the twitching nostrils of the folk across our office hall, to the gastronomic envy of Messrs. David Shackman and Sons, Ltd., Jewellers and Dealers in Rare Stones.

"You know," continued Flanagan, "that none of our real homey, genuine, dyed-in-the-blue U. S. coffees are being imported into England now. Corn in Egypt has nothing on coffee in London's Golden Square.

"Incidentally, the coffee fulfills a purely clinical role this morning, because we had an Alert in London and I was on the Fire Guard squad. There was plenty of whanging of 'Ack Ack' (anti-aircraft fire), and there was a plane, or two, but that seemed to be all. Indeed, my fellow Fire Guards, drawn from this block of Golden Square, did not seem to mind being turfed out of bed at that early hour, but were just burned up at having nothing to do when they were awake. But every time I am awake, I give thanks for that 'American coffee.'"

▽

Three officers and 18 privates of the United States Signal Corps, Photographic Center, at Long Island City, formerly were artists or technicians at the Walt Disney cartoon studios in California. They include Colonel Melvin Gillette, Commanding Officer, Captain Ellis Smith, Lieutenant Robert Leffingwell, and Privates Frank Onaitis, John Barron, George Baker, M. Fairbairn, C. L. Hartman, Rod Johnson, Vic Michonski, Paul Moore, Art Moore, George Peed, Bob Perry, Wilbur Streech, Mel Grau, Toni Chierichetti, Bob Majors, Nick Gibson, Lars Calonius and Richard Mosher.

Walt's brother, Roy Disney, in New York, took them all out, the other night, to a big blowout and to see "Bambi."

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Alois Havilla told the story, over New York radio station WHN, the other morning news broadcast, about the soldier up at a camp in Massachusetts, who went to his superior officer and requested a furlough because his wife was "expecting." Leove wos granted. The soldier returned, and the following week he again requested a furlough, for the some reoson—"my wife is expecting." Again a furlough was granted. But when the buck private repeated the third time, again giving as the reason the excuse that his wife was expecting, his officer, impatient, asked the soldier who could his wife be expecting. The soldier, in all candor, replied: "She's expecting me, sir."

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Headline on a recent Columbia Broadcasting press release:

"LIVING ART," NEW CBS RADIO SERIES STRESSES BEAUTY OF THINGS OUTSIDE MUSEUMS; CHEWING-GUM BILLBOARD ARTIST ON THE FIRST PROGRAM

▽

Russia has no Red Cross. Their's is the Red Crescent.

America's legion of hay-fever sneezers, of which the motion picture business has a goodly share, will be welded into a non-dues paying organization whose sole mission is to eliminate the expression "Gesundheit" from the American idiom.

Radio-station WOR's Jim (Happy Jim) Parsons, a ragweed-sneezer himself, and a strong anti-Gesundheiter, anticipating a barrage of Gesundheits from misguided friends during the annual hay-fever sneezing season —August 15th to about two o'clock on the afternoon of September 15th—says he wants no Gesunderheit good-wishes in the language of a people who haven't a good wish left among all of them.

Happy Jim Parsons proposes the formation, by hay-fever-sneezers only, of the 'Ho Sai Gai Club," whose members will out-shout all Gesundheits with a loud Ho Sai Gai. Mr. Parsons thinks that Ho Sai Gai means 'Good luck,' like Gesundheit, but in Chinese.

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Elmer Dovis's Office of War Information in Washington is pleased to announce that War spending by the United States reached four-billion, seven-hundred and ninety-four million dollors ($4,794,000,000) in July—this spending at the rate of $154,645,161 a day for July's 31 days, or $6,443,548 on hour, $107,392 a minute, $1,790 a second.

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William E. Arnstein, of the Production Requirements plan, reports that the War Production Board will soon find it necessary to answer requests for materials with the question: "Will it fly, float or shoot?"

▽

'Personal' advertisement in the Hollywood-Los Angeles *The Times*:

If YOU WANT ROMANCE, write Billy, Box 502, Van Nuys, Calif.

▽

The official Federal cenus gives Lewistown, Pennsylvania, a population of 13,017. Metro's "Mrs. Miniver" played to 11,204 paid admissions in its run at the Rialto there.

▽

The staid New York *Times*, the other morning, carried the following advertisement in its Purely Personal columns:

Joe: I have been twitterpated over you ever since that night we met at Mary's. My head is in a whirl. Please be twitterpated over me and call CI-7-8282. Toni.

Anyone calling CI-7-8282, and asking for Twitterpated Toni learned from Walt Disney press agent Miss Toni Spitzer, that twitterpated is the language of love which the cartoon animals talk in Mr. Disney's new "Bambi" motion picture.

▽

The following, by Ernest Player, is reloyed from London from Aubrey (QP) Flonagan, being a suggested foreword to almost any new British production:

To the Gallant Men who gave The'r All for Humanity we Dedicate this Surefire Box-Office Bullseye.

▽

Members of a naval oir squadron being recruited in Centrol Indiana will be known as Lombardiers, in honor of Carole Lombard, who was killed in an airplone occident en route from an Indiana Wor Bond drive to Hollywood, and whose husbond, Clork Gable, was ot the moment of this writing, en route from Hollywood to Florida, to become a soldier in the Air Corps.

Carl Laemmle, Jr., with all of the millions passed on to him by his dad, the late Carl Laemmle, from Senior Laemmle's sale of Universal Pictures, is a plain private in the Army, and likes it. He's with Colonel Melvin Gillette's crew of Signal Corps filmers, over at the old Paramount Studios at Astoria, Long Island.

All of which reminded Damon Runyon, of Junior Laemmle's pronounced hypochondria before he got into the Army. Junior hasn't been sick since he's been in the Army. Or, at least, he hasn't once thought he was sick.

Runyon remembers when once at a football game in California, a friend inflated his cheeks and surreptitiously blew his breath on the back of Private Laemmle's neck and Junior got up and hurried home in his heated limousine, saying the stadium was full of drafts and that a man might easily catch his death of cold there.

Of course Private Junior Laemmle was not a private then. He was a youthful movie tycoon, head of Universal Pictures, and owner of the largest collection of medicines in the country outside some of the more important drug store chains.

Runyon reminds you young Laemmle was ever a fugitive from germs. All one had to do to quit winner on Private Junior in a gin rummy game was to cough in his kisser when you were ahead and he would hasten away to sterilize himself, leaving you in possession of your spoils. He had as many sprays as the Mayo Clinic.

One may judge of Runyon's astonishment then, when in a New York cafe the other evening some of the guests complained that there was something wrong with one of the courses and called on the waiters to make a change, Private Laemmle calmly continued with his portion and said it tasted fine to him. He sat coatless and disdained a suggestion that he switch chairs because he was in a cross-current of air and then Runyon realized the miracle worked by the Army.

"Are you ever sick?" he inquired.

"I should say not," said Private Junior. "They give you big pills if you get sick and I would rather stay well than take them."

Tragedy entered Laemmle's soldier life the other weekend. He was hoping for a pass to see the last day of racing at Empire and he had polished himself and his accoutrement up to the fineness of the hair on a cat's back, as it seems that perfection in that respect is a requisite for leave in his Army outfit. He forgot, however, to wipe the woodwork around his bunk and that was the first place the inspecting officer poked a finger. No pass.

"I had a couple of hot tips, too," said Private Junior, so reported Damon Runyon.

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Warner Brothers Pictures Corporation, in special sales convention at the St. Francis Hotel, in San Francisco, onnounced that the thoughtful hotel management renamed one of its speciol rooms the "Yankee Doodle Room" for the occosion.

▽

Al Zimbalist, of Warner Theatres publicity deportment in Philodelphia, reports of an honest potron ot one of the circuit's neighborhood houses enjoying the theatre's excellent air conditioning system. The house manager wos knocked for a loop during the past week's heat wove when the potron came out into the lobby at the conclusion of the first show with the request that he be permitted to purchose another ticket because it was so nice ond cool inside, ond he wanted to sit through another showing.

Allied Unit Poll Aimed at End Of Dual Bills

In line with the campaign for the elimination of double features, Allied Theatres of Illinois is conducting a nationwide poll among exhibitors to determine the difference in running time, in hours per week, between a policy of single features and duals. The support of every exhibitor association in the country has been solicited in conducting the poll and to date the response from the various state organizations has been good, according to the Allied unit officials in Chicago.

The Illinois group believe that the elimination of double features will reduce actual running time in theatres and result in saving electrical power, wear on equipment, parts and film and conserve vital materials needed in the war effort.

Reaction among the exhibitor groups has all been favorable to the plan.

L. O. Lukan, chairman of the single bill committee of the Pacific Coast Conference of Independent Theatre Owners, wrote Jack Kirsch, president of Illinois Allied, as follows:

"In response to your letter of July 31st to which you attached a sample card relating to single and double bills, it is refreshing to know that somebody actually is trying to do something constructive about this very important matter.

"I read in the trade papers where it is proposed that 'credits' be eliminated in order to conserve raw stock. Other similarly ineffective and silly proposals have also been suggested. How ridiculous these measures appear when we continue to play double feature programs, particularly when independent theatres throughout America have certified their preference for single bills."

Leo F. Wolcott, president of Allied Independent Theatre Owners of Iowa and Nebraska, Inc., said: "I believe you have something here which is of vital interest to the industry and the war effort. I am very much in favor of it."

Other endorsements of the plan have been received from R. X. Williams, president of the MPTO of Arkansas, Mississippi and Tennessee; O. J. Miller, executive secretary of the ITO of Oregon; Don R. Rossiter, executive secretary of the Associated Theatre Owners of Indiana; Ray Branch, president of Allied Theatres of Michigan, Inc., and Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

Discuss Dropping Duals In Connecticut

Allied Theatre Owners of Connecticut at a meeting on Monday, in New Haven, with Dr. J. B. Fishman presiding, discussed changing policy to single features in a territory which has always had double features. Film rentals also were discussed, as well as cooperation in the September War Bond and Stamp drive.

"Pride of Yankees" Played Single Bill

All RKO theatres throughout the country will play the Goldwyn-RKO film, "The Pride of the Yankees," as a single feature and at increased prices, Ned E. Depinet, RKO Radio Pictures president, said last week. It is playing as a single bill in several situations already, it was said.

Fire Damages Theatre

Fire on August 5th destroyed 15 dressing rooms in the Century theatre, Camden, N. J. Five stores in the building were damaged.

Simons in Ad Talk To Schine Managers

Mike Simons, editor of *The Distributor*, house organ of Metro-Goldwyn-Mayer, last week visited four of the Schine circuit's manager meetings, at the request of Schine executives. Simons gave a talk on "Basic Principles of Motion Picture Advertising in American Newspapers." He gave the same talk at a recent meeting of Schine district managers in Gloversville, N. Y.

The advertising treatise grew out of an original slide presentation on the subject originally prepared for MGM's exhibitor forums by the Bureau of Advertising of the American Newspaper Publishers Association.

Vinson Heads New RKO Exploitation Section

RKO Radio has added an advertising-exploitation section to its studio publicity department, with Elliston Vinson, assistant studio publicity director, in charge.

Milton Howe of the public relations staff has been named publicity manager and will take over some of the duties formerly handled by Mr. Vinson. The latter will continue to supervise activities of the department under Perry Lieber's direction. The new section will prepare campaigns for films well in advance and will have them available for pre-release test runs as well as regular bookings.

"Blue Laws" Dropped By Two Tennessee Cities

Knoxville, Tenn., shortly will have its first Sunday shows. The City Council this week was to pass modification of the "blue laws," which have forbade them. The modification permits theatre operation on Sundays from 1 P.M. to 6 P.M.

The Lebanon, Tenn., City Council has agreed to lift that city's ban on Sunday shows, between August 15th and November 15th. This is for the benefit of soldiers maneuvering in the area.

Manage Texas Theatres

A. D. Deason, formerly manager of the Tyler and Liberty theatres in Tyler, Texas, has been named manager of the Interstate circuit's 12 suburban houses in Houston, succeeding Weldon W. Parsons, transferred to San Antonio as manager of the Majestic there. Thomas E. Jones has been named manager of the Varsity at Dallas, replacing Joseph Jackson, who has entered the Army.

Columbia Closes Deal

C. D. Hill, St. Louis manager for Columbia Pictures, announced that he had closed a deal with the Kerasotes Circuit southern Illinois for the entire 1942-43 products. The circuit has 14 houses, and the Columbia films will play the first run at the Senate theatre in Springfield.

"Ice-Capades" Is Booked

The third edition of "Ice-Capades," now in production at Hershey, Pa., will play at the Duquesne Gardens, Pittsburgh, the week of November 9th. It will open in Madison Square Garden, New York, September 4th.

Rocky Mountain Outing

The eighth annual outing of the Rocky Mountain Screen Club will be held August 27th at the Lakewood Country Club in Denver. Golf and bridge and a softball game are on the program.

Arkansas House Burns

The Cozy theatre at Norphlet, Ark., was destroyed by fire on August 5th, with a loss of $5,000 to building and equipment.

Wisconsin Unit Rejects Bid

The Independent Theatres Protective Association of Wisconsin this week rejected membership in the Central States Conference of Independent Theatre Operators, the Conference office in Minneapolis was notified.

Officers of the Wisconsin organization previously had indicated they favored membership in the conference, it was reported, but the proposal was voted down by the membership.

Formation of the conference will proceed despite the Wisconsin organization's action, it was said. Membership will include the Minnesota, Iowa and Nebraska independents. Their representatives are scheduled to meet following the annual convention of Northwest Allied in Minneapolis September 1-2.

Meanwhile, reports were heard of efforts to form a rival organization to Northwest Allied in the territory. The organization has been more or less inactive in national Allied affairs since its sponsorship of the Minnesota anti-block-of-five law. Saul G. Lebedoff, Minneapolis exhibitor, and leader of an independent group which has been at odds with Northwest leadership, is reported to have contacted national Allied officers recently on the subject of establishing a new organization in Minneapolis.

Mr. Lebedoff's reply was that he did head a group which wants Northwest Allied to become more militant in its feelings with distributors, and which was disturbed by Allied's "crackdown" on giveaways, but that he knew of no attempt to depose present Allied leadership.

Pennsylvania Allied Sets Convention

The annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania has been set for October 19-20 at either the William Penn or the Roosevelt Hotel in Pittsburgh.

Members of the motion picture industry in Detroit and surrounding territory held a moonlight boat ride and outing Wednesday. The affair was sponsored by the Variety Club of Michigan, under the direction of J. R. McPherson, new chief barker.

Allied Theatre Owners of New Jersey, Inc., will hold an outing Tuesday at the Hollywood Hotel, West End, N. J. Golf and swimming are on the program.

Clevenger in FCC Post

Russell R. Clevenger, public relations man who established the public relations department for Broadcast Music, Inc., has been appointed director of information for the Federal Communications Commission. He will succeed George O. Gillingham, now in the Army.

Honor Union Official

A testimonial dinner was held last week at the Hotel Bond, Hartford, Conn., for Louis Mellow, treasurer of Local 84 of the IATSE, who will enter the Army.

"Stooges" On Tour

The "Three Stooges," Columbia comedy players, opened August 14th at Philadelphia, first stop on a personal appearance tour.

John Hubbard Signed

Republic Pictures has signed John Hubbard for two pictures, the first of which will be a musical.

Color for Beery Film

Metro-Goldwyn-Mayer announced this week that "Salute to the Marines," starring Wallace Beery, would be made in Technicolor.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

The Emergency Has Its Points

Without challenging or discounting the late General Sherman's observation with respect to the hellishness of war, it is to be reported that eight months of emergency have brought Hollywood some changes which begin now to take shape in full view of the professional population as gains to be consolidated in the interests of the art and industry.

Out of stresses and deprivations born of the conflict have come changes of attitude and procedure viewed at first as hardships but beginning to be recognized as benefits.

At top of the list and accounting for many of the improvements effected and pending is a return of ranking executives to the sleeves-up-job-to-be-done state of will and purpose which animated and guided them in the years of their beginnings. They've cut away a lot of loose rigging and scraped off a lot of barnacles since the blow started, and they've been too busy doing it to talk much. They still are.

Confronted with a limitation on expenditures for sets, they have taken their cameras out of doors and substituted color for carpentry.

Faced with a shortage of leading-man talent, they have turned to stories (Example: "The Pied Piper" with Monty Woolly), which do not depend upon handsome males to entertain the ultimate consumers.

Forced to conserve tires, they have sent their location companies back into the adjacent fastnesses of Hollywood's hills, not photographed for years, without sacrifice of screen result and with considerable economy of time and money. (Example: The Virginia City sequences of "The Adventures of Mark Twain" were shot 1½ miles from the corner of Hollywood and Vine.)

Mastered Many Technical Problems

Experts always in the devising and use of *ersatz,* they have mastered a score of technological problems without pausing to shout about it.

Caught with a number of pre-Pearl Harbor subjects on their shelves, they have brought them into harmony with post-Pearl Harbor conditions by inserting a line of dialogue, a montage of stock shots to denote a time lapse, by minor deletions and substitutions which neither get nor rate chronicling but do solve problems.

Convinced by experience before Pearl Harbor that war themes were poison at the box office, and invited by the Government after Pearl Harbor to produce a lot of them, they fumbled a bit, muffed a few tries and came up with the knowledge (Example: "Mrs. Miniver") that pictures about people in wartime, instead of pictures about war itself, are the answer to all the needs.

With or without causation from the front office, other benefits have accrued.

Labor disputes, save for scattered jurisdictional squabbles, have subsided.

Pictures and people intent upon selling a variety of isms and ologies via the screen have vanished from the scene.

The conflict which ended the usefulness of drawing room dramas, continental comedies and merely clever conversation pieces provided a wealth of stirring melodramas to take their place.

Film conservation sheared off miles of red tape cluttering production procedure, whetted writers' wits and brought directors down off high horses.

Salaries are about what they were, up some if anything.

Unemployment has ceased to be a problem, scarcity of talent is just around the corner, and the record to date suggests that a way will be found to cope with that matter also when coping becomes necessary.

It is not to be denied that fears and jitters shook the seat of production at the outbreak of the war, but it is to be affirmed and certified that Hollywood has landed and the situation is under control.

Seek Ayres Substitute

Provocatively titled with a view to inducing communications from the customers, "Dr. Gillespie's New Assistant" has gone into production with not one but three young men replacing Lew Ayres as aides to Lionel Barrymore in his surgical and psychological undertakings. The hope behind the project is that the public will indicate its approval of one or another of the young men in terms that will facilitate the ultimate substitution of that one for the former star. The young men are Van Johnson, Richard Quine and Keye Luke.

Eight pictures were started during the week and six were finished, to bring the production index to 44.

The week by studio and title:

COMPLETED

MGM
Clear for Action

Monogram
Homicide Squad

Paramount
Henry Aldrich Gets Glamour

20th Century-Fox
Ox-Bow Incident
China Girl

Universal
Old Chisholm Trail
Lassie Come Home

PRC
Miss V from Moscow

Republic
X Marks the Spot
Outlaws of Pine Ridge

Universal
Sin Town

STARTED

Columbia
Frightened Sheriff
Ride, Mountie Ride
Junior Generals

MGM
Dr. Gillespie's New Assistant

SHOOTING

Columbia
How Do You Do
Something to Shout About
Underground Agent
Desperadoes
Cat People
Once Upon a Honeymoon

Goldwyn
They Got Me Covered

MGM
Presenting Lily Mars
Skyway to Glory
Keeper of the Flame
Reunion
Man on America's Conscience

Monogram
Bowery at Midnight
Texas to Bataan

Paramount
Lucky Jordan
Crystal Ball
For Whom the Bell Tolls

RKO Radio
Seven Miles from Alcatraz

Republic
Ice-Capades Revue

20th Century-Fox
Crash Dive
Undying Monster
My Friend Flicka
Life Begins at 8:30
Meanest Man in the World

Universal
Moonlight in Havana
Shadow of a Doubt
Arabian Nights
Forever Yours
Flesh and Fantasy

Warner
Edge of Darkness
Adventures of Mark Twain
Princess O'Rourke
Watch on the Rhine
Air Force
Desert Song

"B" Producers Get "A" Rating

Twentieth Century-Fox producers who have been making "B" pictures (the studio's own written word for them) are being given "A" budgets to work with for the new year's schedule, upshot of the company's decision to release eight more major productions next season than this.

Ralph Dietrich is at work now on "My Friend Flicka," a Technicolor job budgeted above $500,000, and is preparing "Margin for Error," similarly financed.

Walter Morosco has been assigned "Arctic Convoy", starring Ida Lupino, and promoted to "A" rating.

Sol M. Wurtzel has completed "Manila Calling," costing over $300,000, to be offered exhibitors on percentage, and will start "The Impostor" on a similar scale in September.

Bryan Foy has been assigned the percentage features, "Seventh Column" and "Sioux City."

Leshin Associate Producer

E. D. Leshin, unit producer for Paramount Pictures, has been named an associate producer in the B. G. De Sylva unit.

New Contract for Mayo

Archie Mayor, director, has signed a new two-year contract with Twentieth Century-Fox.

Paramount To Remake Film

Paramount will remake the French picture, "The Man Who Seeks the Truth," with an American background. The company has taken an option on the story.

Union Sues Loew's, RKO Over Browne

Seeks $3,000,000 Damage, Claims Payment Affected 306 Circuit Contracts

Local 306, New York projectionists union, and 400 of its members in RKO and Loew's metropolitan circuits filed suit in the New York supreme court on Tuesday against Loew's, Inc., Marcus Loew Booking Agency and RKO Service Corp., seeking $3,000,000 damages for claimed bribery of George E. Browne, former president of the International Alliance of Theatrical Stage Employees and revision of employment contracts which run until 1945, to give the union an additional total of $750,000 for those four years.

The complaint charged the defendants with payment of $150,000 to Browne in 1935 by Charles C. Moskowitz, representing Loew's and Major L. E. Thompson, RKO, during the course of negotiations for a new contract for the alleged purpose of influencing the IATSE president to withhold his consent to a strike which the local allegedly wished to call.

Local 306 contended that the alleged bribery of Browne was disclosed at the extortion trial of Browne and Willie Bioff which resulted in the conviction of the two former IA officials and their imprisonment.

According to the complaint, in August, 1935, the defendants notified 306 that as of August 12th the projectionists employed in Loew's and RKO theatres in New York would be paid at $1.25 an hour instead of the previous rate of $2.12, a reduction of more than 40 per cent. The union, the complaint continues, negotiated with Mr. Moscowitz and Major Thompson, and the charge is made that the company representatives "induced Local 306 to believe that throughout the negotiations with the defendants, Local 306 was being accorded the benefit of the free exercise of discretion and judgment on the part of the international president, George Browne.

Union Requested Browne's Aid

This free exercise of discretion and judgment, the local contended, was never given because Browne was allegedly "fettered, hampered and eliminated through the bribery, corruption and fraud perpetrated by the defendants through their agents upon Local 306, its representatives and members through the acts of the defendant and the corrupt bargain made between the defendants and George E. Browne."

In August or September, 1935, it is alleged, the union requested Browne's assistance in negotiations and his authority to call a strike against the defendants. The union goes on to say that "the duly authorized representative of the defendant, Charles C. Moskowitz and Major L. E. Thompson, with the knowledge, consent, approval and ratification of officers and directors of the defendants, and in collaboration, collusion and conjunction with each other., for the purpose of illegally, unlawfully and wrongfully influencing the discretion and judgment of Browne, as international president, by the payment to him, directly or through his personal representative, William Bioff or others, upwards of the sum of $150,000."

Seek Revision Of Contracts

Subsequently, it is stated, the union entered a 10-year contract with Loew and RKO which provided for wage adjustments every two years and the payment of $1.87 per hour to the union members. The complaint asserts that had Browne worked to prevent the reduction in wages and authorized the strike, the union would not have been compelled to consent to the reduction. The suit seeks in addition damages and a revision of the contracts which is estimated to bring in an additional $750,000 for the period from 1941 to 1945, when the employment contracts expire.

ASC Chief In N. Y. Talks With IBEW

In New York this week conferences were scheduled among officials of the International Brotherhood of Electrical Workers, AFL, and Fred Jackman, president of the American Society of Cinematographers, the IBEW's Local 1318.

The charter for the latter is a reflection of the fight between the ASC, formerly independent, and the IATSE Hollywood photographers' Local 659, which attempted to absorb the ASC.

Charges by the latter, that the studios violated the Wagner Act by refusing to bargain, were rejected last week by the National Labor Relations Board. The local and the ASC have ordered cameramen not to hold cards in the other organization.

AFL-IA and CIO Push Office Worker Units

The drive to organize office workers in exchanges is being continued by the IATSE, its president, Richard Walsh, said last week in New York. He added 15 "F" locals have been chartered. More will be organized, so they will cover all key cities. He said full support of the IA also will be given the AFL's unaffiliated Motion Picture Office Employees Union, which last week won a contract for clerical workers in the Warner home office, has one with the Universal office there, and seeks to organize in Paramount.

Of the CIO's similar organization attempts, in exchanges, and home offices, through its Screen Office and Professional Employees Guild, Local 109, the IA chief said "proper action" will be taken later. He added that, while non-union office workers would be the first objective, the IA did not relinquish its asserted jurisdiction over those who have joined the CIO unit.

The latter, meanwhile, extended its campaign to Philadelphia. There it has already enrolled Universal exchange workers.

Jonas Rosenfeld, Jr., president of the Screen Publicists Guild, New York, will represent it at the biennial convention of the United Office and Professional Workers of America, of which the Guild is Local 114. The convention, at the DeWitt Clinton Hotel, Albany, will run from September 5-10.

The Guild last week reached an accord with Warners over a contract similar to that it has with the other seven major distributors. The membership ratified the contract terms last week. The contract calls for minimum salaries of $25 weekly for apprentice publicists; $40 for associates; $65 for full publicists. Those receiving above these minimums get a 10 per cent increase. Terms are retroactive to May 15th.

Agree On Coast Union Conditions

Agreement on working conditions of clerical employees in Los Angeles and San Francisco exchanges, was reached at parleys in New York last week in the office of Pat Casey, producers' labor contact. The employees were represented by the Screen Office Employees Guild, affiliated with the AFL's painters' international union. Wage scales were to be discussed this week.

Clerical workers of the Warner New York home office, as the Motion Picture Office Employees Union, AFL Local 23169, met Monday night to approve a settlement of a dispute over a closed shop contract. The settlement came last week after 10 days' strike, called because the union charged the company repudiated points of an agreement over the contract.

FCC Questions Broadcasters In Petrillo Investigation

This week broadcasters received a 10-page questionnaire from the Federal Communications Commission, asking information about the activities of the American Federation of Musicians, and its president, James Caesar Petrillo. The activities led to the filing two weeks ago of a Department of Justice antitrust suit which will be heard in Chicago Federal court September 16th.

The activities are Mr. Petrillo's ban on the manufacture of recordings after August 1st by union members and the numerous disputes between stations and AFM locals, which have enlisted the powerful aid of the national organization, several times resulting in "boycotts" of networks and banning of services from such stations.

A shortage of between $8,000 and $10,000 was discovered in the funds of New York exchange Local B-51. IATSE, last week, by Lou Johnson, president. It was ascertained the union's treasurer had used the money to pay gambling debts. He was removed from his job at the Warner exchange.

In New York, workers at the De Luxe Laboratory struck briefly Tuesday in protest against alleged failure of the company to grant wage increases sought by their union, Local 702, from all companies. John Rugge, president of the local, ordered them back to work Tuesday evening.



AMERICA AT WAR MEANS

SCREEN TIME IS MORE VITAL THAN EVER BEFORE

This year we're all sitting in on the biggest game of all—with Uncle Sam taking a hand.

Today there's no place on any showman's program for "fill in" shorts. Every screen minute must COUNT—in terms of information or entertainment. Every foot of film must have PROVEN audience interest.

With this in mind, Paramount went to the nation's exhibitors for its 1942-43 Feature Shorts program. Through a continuing survey by a special sales staff of ten Short Subject contact men, we asked YOU what shorts to make and how to exploit and pre-sell them nationally. HERE'S YOUR ANSWER—

You Planned Paramount's

You asked for

12 SUPERMAN One-Reel Cartoons
IN *TECHNICOLOR!*



You quoted Time Magazine: "Some 20,000,000 Supermaniacs can hardly wait for Superman's ten-minute, one-reel cartoon to appear once a month in more than 7,000 U. S. movie houses." You recognized the percentage in the presold audience of 50,000,000 who follow SUPERMAN in more than 300 newspapers and magazines and on more than 200 radio stations. SUPERMAN caught on like wildfire—that's why you asked for those one-reel adventures in Technicolor based on the famous character created by Jerry Siegel and Joe Shuster.

You demanded



6 George Pal **MADCAP MODELS**
One-Reel Puppetoons IN *TECHNICOLOR!*

We didn't even need the survey to know you demanded more of George Pal's genius. We got fan letters from exhibitors all year 'round! And we knew what you meant when MADCAP MODELS played more top A theatres consistently than any other short subject.

You wanted



6 SPEAKING OF ANIMALS
One-Reel Shorts

Here's the short subject series that proves there is something new under the heading of fun, is the way you put it. And here's the way Besa Short of Interstate put it: "THE BEST NOVELTY SHORT FROM ANY COMPANY THIS YEAR!" Jerry Fairbanks and Bob Carlisle will produce the six one-reelers by their patented process!

52 FEATURE SHORTS +12

942-43 Feature Shorts Program

You insisted on

12 POPEYE One-Reel Cartoons



Before the boys popped the question, you insisted on Popeye. You pointed out how Popeye and his spinach still pulls in the "long green" after ten solidly-booked years. Famous Studios will keep dishing it out! And you'll get the same pre-selling in the widely-syndicated King Features comic strip.

You called for

6 UNUSUAL OCCUPATIONS
One-Reel Shorts IN MAGNACOLOR!

You called for more of those seat-filling star sequences. Last year: Amos 'n' Andy, John Barrymore, Richard Arlen. This year more names worth any showman's marquee wattage. Fairbanks and Carlisle continue to keep one eye on the Unusual.

You ordered

6 POPULAR SCIENCE
One-Reel Shorts IN MAGNACOLOR!

"Hot" as a newsreel . . . more entertaining than ever—that's what you said. And it might interest you to know that Jerry Fairbanks and Bob Carlisle have lined up more "firsts" on how Science is perfecting new ways of war.

You proposed

10 Grantland Rice SPORTLIGHTS
One-Reel Shorts Narrated by TED HUSING



We took your dictation. It went like this: "Tops for 22 years! America's foremost sports authority plus the networks' Number One Commentator! Whatta team! And keeping in tune with the times with emphasis on sports and their new place in the world is a terrific idea!" Produced by Jack Eaton.

You chose

6 Paramount HEADLINERS
One-Reel Shorts

You ordered Paramount to turn out those pace-setting feature shorts with headline ideas, headline names, headline production. You asked for more of those outstanding subjects with the "twist" that means box office!

SUPERMAN" CARTOONS
IN TECHNICOLOR!

104 ISSUES OF **PARAMOUNT NEWS**

YOU ASKED FOR 'EM!
WE'RE MAKING 'EM!
WE'LL PRE-SELL 'EM!

Paramount's 1942-43 Shorts Line-Up

- **12** SUPERMAN CARTOONS IN TECHNICOLOR!
- **6** MADCAP MODELS IN TECHNICOLOR!
- **6** SPEAKING OF ANIMALS
- **12** POPEYE CARTOONS
- **6** POPULAR SCIENCE IN MAGNACOLOR!
- **6** UNUSUAL OCCUPATIONS IN MAGNACOLOR!
- **6** PARAMOUNT HEADLINERS
- **10** Grantland Rice SPORTLIGHTS

...EVERY ONE A PROVEN WINNER!

PRINTED IN U. S. A.



Three major news associations supply the basic news for all America's newspapers. Yet there's a vast difference between the New York Times and the Podunk Herald.

The answer? SKILLED EDITING of common-source material—*PLUS* scoop coverage by special correspondents.

The justly-famed lens aces of Paramount News get the scoops. The skilled staff of Editor-in-Chief A. J. Richard—editing both special material and common-source material—does the rest. Together they make Paramount FIRST WITH THE NEWS and FIRST AMONG NEWSREELS—THIS WEEK AND EVERY WEEK!

PARAMOUNT NEWS

Making History Twice a Week

If it's a Paramount Feature Short It's the Best Show-Builder in Town!

Paramount Pictures

EXHIBITORS BUYING U. S. WAR INSURANCE, JUST IN CASE

War Damage Corporation Writes Policies; Estimate 3,000 Theatres Apply

War damage insurance is proving a popular safeguard among theatre men against the losses that might happen here should enemy bombers reach our shores.

In addition to stirrup pumps, sand bags, new fire extinguishers and the other implements of physical protection from war damage, the large circuits and many independent exhibitors in coastal areas are safeguarding their investments with insurance policies underwritten by the Government of the United States.

Increasing numbers of theatre owners and operators are taking out insurance policies with the War Damage Corporation, a special war time U. S. agency, to compensate them for property damage which might occur as a direct result of enemy attack. The new policies cover all losses to real property and equipment in consequences of attack or from the efforts of the U. S. forces to drive off the enemy.

New York insurance sources recently estimated that between three and four thousand theatres have already applied for war damage coverage. Exact figures are not yet available in Washington.

The insurance is underwritten by the War Damage Corporation, a subsidiary of the Reconstruction Finance Corporation created by a special act of Congress. Established insurance companies are issuing the policies as fiduciary agents for the Government and applications may be filed through any established general insurance agent.

Distributors Now Have Insurance

Premiums are calculated at a basic rate of $1 per $1,000 of insurance. The same rate applies to all sections of the country, seaboard or on the prairies, to spread the risk. There are allowances for fireproof construction, sprinkler systems and the type of occupancy of a building.

Equipment, records, stocks and all real property may be insured with the War Damage Corporation. But the Government will not underwrite potential war time losses of revenue or other intangible assets. Policies may be written with up to 50 per cent of co-insurance.

New York's key first run theatres, as well as many of the large houses in Boston, Washington, Philadelphia, Los Angeles, San Angeles, San Francisco and other sea coast cities, virtually all are insured for full value by the War Damage Corporation. All of the distribution companies with theatre interests have policies, as do most of the studios, many exchanges, and a substantial portion of the largest independent circuits. They have insured all or some of their theatres within the last two months.

The War Damage Corporation insurance became effective last July 1st. Up to that time Congress had granted blanket coverage to all business and residential property in the United States against damage or destruction by enemy action.

Two of the largest circuits, Loew's, Inc., and RKO, have insured all of their theatres. They have taken out full coverage war damage policies regardless of location. Warner Brothers have fully insured all of the theatres in which they own the controlling interest. Paramount has insured most of the theatres in which it owns a direct interest when they are within 200 miles of the sea coast and has advised its partners to take similar coverage. National Theatres, operating affiliate of Twentieth Century-Fox, has insured approximately 200 of the theatres in which it is principal owner.

The largest independent circuits are also taking out war damage insurance. The extent of coverage varies considerably. Most have purchased full policies for all theatres within 200 miles of the coasts or near vital defense areas. Others are insuring partially and those operators who lease their theatres or are in partnerships are urging owners to insure.

Small Independents Take War Policies

In New York City the Skouras, Randforce, Trans-Lux, Century and Brandt circuits all have taken out full insurance policies. They were placed with the War Damage Corporation through their regular agents.

Additionally, many small independents have taken out coverage against possible destruction of their theatres and equipment. Banks, mortgage holders and trust companies with interests in theatre properties generally are insisting that they be covered by war damage policies.

The Skouras circuits and several other operators have also taken out special policies privately to cover them against potential loss of business should their key houses be put out of business by the war. This "Use and Occupancy" insurance is relatively expensive in comparison with the Government damage policies, but protects against the threat to circuit revenue which the loss of one or several key situations might entail. It pays policy holders a sum based on past average earnings.

Two Companies Handle "Use and Occupancy"

This "Use and Occupancy" insurance is being underwritten by two companies, the General Insurance Company of America, a Seattle company, and the Rhode Island Fire Insurance Company. The majority of insurance underwriters voted against issuing this coverage.

Theatre operators and their agents who have taken this type of coverage declared that they considered it an important extra safeguard. They pointed out that priority regulations and the growing scarcity of theatre equipment might make it impossible to restore a bombed theatre immediately. Other business can move to a new location and reopen, they said. But bombed theatres generally are closed. The "Use and Occupancy" insurance, they said, was a safeguard which would insure the continued solvency of a theatre circuit after bombing.

This form of insurance is expensive. Rates vary, as with the Government insurance, according to construction and protection of a building. Also the rates in zones within 100 miles of the coast line are higher than for the rest of the country. Premiums are based on 35 cents per $100 for fire resistant construction and 50 cents per $100 for other buildings, according to Cosgrove and Company, theatre insurance agents who have issued policies on the Skouras, Century, Randforce and other New York circuits.

"Many Millions" for Radio City Music Hall

Several circuits have insured only their key houses for "Use and Occupancy," pointing out that much of the circuit buying power and most of their revenue were derived from these theatres.

The Radio City Music Hall, the world's greatest theatre, is covered in the general war damage policy which Rockefeller Center, Inc., has taken out on its property. Officials refused to specify the exact evaluation placed on the theatre, asserting only that it was "many millions."

The Roxy, Capitol, Paramount, Strand and other first run New York houses also are fully insured against war damage.

Home offices, and the records of distributors in New York have been fully covered, as have their exchanges and other property in sea coast areas. Film vaults, product inventories and records are insured. However, the war damage policy covers only the physical property and does not insure against losses of potential revenue from the destruction of prints, negatives or records.

Distributors Reluctant to Discuss Valuation

Hollywood's studios, with their offices, libraries, equipment, film vaults and permanent settings likewise are fully insured. They were one of the first film properties on which policies were sought. As one insurance man said, "they are too close to the Pacific, and to Los Angeles defense industries" not to be covered as fully as possible.

Distributors generally were reluctant to disclose what valuation they had placed on studios. It was understood that policies had been issued ranging from several million to over $50,000,000. The Twentieth Century-Fox lot in Westwood, one of the largest, was reported to be covered by the War Damage Corporation for $30,000,000. Insurance on National Theatres properties was estimated by the same source at $31,000,000.

Whether to insure this theatre against war damage is another question which each independent exhibitor must work out on the basis of his individual situation. The value of his house, possibility of replacement, proximity to the sea coast, war production areas or other military targets are factors to be taken into consideration, it was said.

Rental Increase Is Protested

The Indignant Exhibitors Forum, a group of members of the Greater Cincinnati Independent Exhibitors League, representing 28 theatres, has been organized "to protest the way distributors have increased film rentals and preferred playing time for percentage pictures." The organization will fight for "the welfare of suburban theatres."

Willis Vance who was instrumental in forming the association, declared at a meeting in the Hotel Gibson this week that "the indignation of the exhibitors had reached such a state that the Forum is being established to change producers and distributors policies which now are working great hardships on exhibitors."

A manifesto listed indignation over film rentals, preferred playing time, percentage pictures, non-operation of the consent decree, availabilities, and charged that distributors and producers, through the decree, are making more money at the exhibitors' expense.

Riskin To Supervise OWI Foreign Films

Robert Riskin, screen writer and producer, has been placed in charge of the overseas motion picture program of the Office of War Information. He recently was named a special assistant to Robert Sherwood, head of the OWI overseas division in New York. He will have charge of newsreels, short subjects and other foreign screen projects for the agency.

Mr. Riskin, for many years at Columbia, won an Academy Award for the screenplay of "It Happened One Night," in 1934, and wrote the stories for many of the highly successful pictures directed by Frank Capra for Columbia. Last year with Mr. Capra he was co-producer of "Meet John Doe."

Republic Signs with Schine Circuit

Republic has closed a deal for its 1942-43 product with the Schine Circuit for 129 theatres in northern New York State, Ohio and Kentucky.

J. R. Grainger, president of Republic, negotiated the deal, assisted by branch managers Jack Bellman of Buffalo, Arthur Newman of Albany, George Kirby of Cincinnati, and Sam Gorrel of Cleveland. The circuit was represented by J. Meyer Schine, Louis Schine, George Lynch and Lou Goldstein.

Skouras Returns From Coast Talks

Spyros Skouras, Twentieth Century-Fox president, returned to the company's New York home office Monday, after three weeks of conferences at the studio in Hollywood. Returning by plane, Mr. Skouras stopped off at Denver Sunday to meet Frank "Rick" Ricketson, president of the Fox Inter-Mountain circuit.

At the conferences on the coast, product for the new selling season was discussed.

Acquires Theatre Ground

Complete ownership of the ground on which the Palace theatre, Buffalo, is located has been acquired by Dewey Michaels, operator, according to the deBock Realty Corporation, which negotiated the transaction. Mr. Michaels formerly owned the auditorium portion and a one-third interest in its Main Street approach.

British Operator Advises Theatres Take Policies

"By all means take out war insurance," was the advice of a man who knows from experience.

Jack Davis, British operator who had two of his London theatres destroyed in the Nazi blitz, was emphatic in his advice to American exhibitors to take advantage of the insurance offered by the War Damage Corporation. He now is operating the Little Carnegie theatre in New York. The house was one of the first theatre properties in the city to receive a war damage policy.

"It is a cheap but valuable safeguard. And it can't be replaced," Mr. Davis said. If a theatre is bombed or burned, he warned, on the basis of British experience, it probably means that it is closed for the duration. The exhibitor's only compensation, and often his only means of continuing in business at a new stand, is his war insurance.

Another important problem, so far not covered by any form of government or private insurance here or in England, he said, is the loss of audiences which results from population evacuations, or the closing of defense areas. This is a contingency which he urged city exhibitors to keep in mind when they are calculating means of protecting themselves against losses from the "fortunes of war."

In England, he said, insurance was compulsory and premiums were collected by the Government much in the form of a tax. Partial payments now are made for repairs, but in case of total loss in Britain the balance of insurance will be held until reconstruction begins after the war.

Botsford Settles 20th-Fox Contract; May Produce

Settlement of his contract with Twentieth Century-Fox was made this week by A. M. Botsford, former advertising and publicity director for the company, and—after his replacement by Hal Horne at the New York home office—for several months studio representative of the distribution department.

Mr. Botsford this week announced he intends to return to production, but did not give details.

Raise Philadelphia Prices

Philadelphia first and second run houses in the downtown section, operated by the Warner circuit, have increased Saturday and Sunday prices from 68 cents to a 75-cent top. The circuit's Earle theatre, vaudeville house, was the only one with a 75-cent top. Under the new policy, weekend prices will prevail on weekdays as well at the Earle.

Weil Heads Newsreel Unit

Robert Weil has been made president of the Scoop 14th Street Corporation, and the Scoop Louisville Theatre, Inc., operating the City Newsreel Theatre, on 14th Street, in New York City, and the Scoop Newsreel Theatre, Louisville. He was with MGM in Europe for seven years.

Hammons on Third "Hand"

The E. W. Hammons short subject series, "Hands of Victory," will include "Hands of Women at War," which went into production this week and will be released as a Paramount "Headliner."

Seltzer Joins Rogers

Frank Seltzer has been appointed publicity and advertising director for Charles R. Rogers Production in Hollywood, releasing through United Artists.

Joins UA Sales Staff

Ernest Tickler, formerly with United Artists in Omaha, has joined the company's sales staff at Des Moines.

5,000 Shorts Pledges Reported by Paramount

At least 5,000 pledges have been obtained thus far to play Paramount's "Victory" short subjects, Oscar Morgan, the company's short subjects sales manager, announced in New York last week.

The first of the subjects, to be released one per month, is "A Letter from Bataan," featuring Richard Arlen and Susan Hayward.

Yandell On Leave

Lunsford P. Yandell, treasurer of the Blue Network, has been granted a leave of absence to take over a Red Cross post in London. However, he will continue as a vice-president and director of the company. Charles E. Rynd, sales service manager, has been appointed treasurer in addition to his sales duties.

Leases Bronx House

Vinegrad Theatre Enterprises, Inc., has leased the Tower theatre, Bronx, New York, from the East River Savings Bank. It formerly was operated by the Leff Myers circuit, and is expected to reopen about September 15th. It seats 1,693.

Buy Land for House Exit

The Charleston, S. C., City Council has adopted a resolution authorizing city purchase for $1,000 of a strip of land adjoining the new Carolina theatre, to be used as an emergency exit for the theatre. The land is to be bought from the Southern Railway.

David Rose Here

David E. Rose, managing director for Paramount in Great Britain, arrived from London last week with Mrs. Rose. He was to have returned to his London headquarters this weekend.

Carroll Theatre To Open

Earl Carroll's theatre, combination night club and restaurant, is scheduled to open in the Morrison Hotel, Chicago, September 14th.

Box Office Champions for July



Arthur Lubin, director

EAGLE SQUADRON: Universal Pictures - Walter Wanger. Produced by Walter Wanger. Directed by Arthur Lubin. Story by C. S. Forester. Screenplay by Norman Reilly Raine. Cast: Robert Stack, Diana Barrymore, John Loder, Eddie Albert, Nigel Bruce, Leif Erickson, Edgar Barrier, Jon Hall. Release date, not set.



Walter Lang, director

THE MAGNIFICENT DOPE: Twentieth Century-Fox. Associate producer, William Perlberg. Directed by Walter Lang. Screenplay by George Seaton. Original by Joseph Schrank. Cast: Henry Fonda, Lynn Bari, Don Ameche, Edward Everett Horton, George Barbier, Frank Orth, Roseanne Murray. Release date, Block II.



William Wyler, director

MRS. MINIVER: Metro-Goldwyn-Mayer. Produced by Sidney Franklin. Directed by William Wyler. Art director, Cedric Gibbons. Musical score by Herbert Stothart. Screenplay by Arthur Wimperis, George Froeschel, James Hilton, Claudine West. Cast: Greer Garson, Walter Pidgeon, Teresa Wright, Dame May Whitty.



Howard Hawks, director

SERGEANT YORK: Warner Brothers. Produced by Jesse L. Lasky and Hal B. Wallis. A Howard Hawks Production. Directed by Howard Hawks. Music by Max Steiner. Art director, John Hughes. Cast: Gary Cooper, Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges, Margaret Wycherly, Ward Bond, Noah Beery, Jr. Release date, September 27, 1941.



Mitchell Leisen, director

TAKE A LETTER, DARLING: Paramount Pictures. Produced and directed by Mitchell Leisen. Associate producer, Fred Kohlmar. Art direction by Hans Dreier, Roland Anderson. Screenplay by Claude Binyon. Cast: Rosalind Russell, Fred MacMurray, Constance Moore, Macdonald Carey, Robert Benchley, Charles E. Arnt. Release date, Block VI.



Anatole Litvak, producer-director

THIS ABOVE ALL: Twentieth Century-Fox. Produced by Darryl F. Zanuck. Directed by Anatole Litvak. Screenplay by R. C. Sheriff. Cast: Tyrone Power, Joan Fontaine, Thomas Mitchell, Henry Stephenson, Nigel Bruce, Gladys Cooper, Philip Merivale, Sara Allgood, Alexander Knox, Queenie Leonard, Melville Cooper, Jill Esmond. Release date, July 24, 1942.

Run Is Exempt From Clearance Change

Appeal Board Upholds Arbitrator Decision in Case at Philadelphia Panel

The Appeal Board of the motion picture arbitration system this week in its 33rd opinion upheld a Philadelphia arbitrator's finding that since the Consent Decree gives him no power to affect or change the run allotted to an exhibitor, any relief given in a clearance complaint must be within the framework of the run allotted complainants and intervening runs.

The Board dismissed the appeal of the Liberty-Parkside Theatres Company, operating the third run Parkside in Camden, N. J. Costs were assessed against the partners, A. M. Ellis, Martin B. Ellis, A. J. Rovner, Louis Rovner and Gertrude Handle. It was the 11th Philadelphia action.

Findings of fact by Robert J. Callaghan, arbitrator, were quoted extensively by the Appeal Board in approving his conclusion that the second run Lyric by reason of its size, history, three to five times as much revenue for distributors and competitive status in relation to the Lyric was entitled to 21 days' clearance. It also affirmed the portion of the award which cut the clearance over the Lyric of the Broadway, Tower, Lyric, Victoria and Rio theatres from 21 to 14 days on "slough" first run pictures which play first at the second run houses.

"The complainant in its appeal does not seek a further review of the facts. It contends that, since there is no explicit 'run' provision in any contract with the Lyric, the Lyric cannot be considered to have a second run," the Board wrote.

"Even if Lyric had no second run, the facts amply justify the arbitrator's conclusion that the present clearance in favor of the Lyric over the Parkside is reasonable and proper, and that complainant's plea to be placed in an equal playing position with it of 14 days after first run is unjustified. The arbitrator's decision is in accord with cases previously decided by this Board (*Matter of Piedmont, No.* 21; *Matter of Dickinson, No.* 27; *Matter of Rowlands, No.* 13)."

MGM, Paramount, RKO and Twentieth Century-Fox were defendants. The Warner circuit and Victoria Amusement Company intervened.

Chicago

The Ken Theatre, Chicago, has filed another arbitration complaint, this time against Twentieth Century-Fox and RKO, claiming that the clearance granted to the Shakespeake Theatre, operated by the Schoenstadt & Sons circuit, is unreasonable. It asks that the arbitrator fixe a maximum clearance between the two houses. It is case No. 20.

In June, 1941, the Ken filed the first case at Chicago naming the five consenting companies and the Shakespeare theatre. At that time it was revealed that the Shakespeare theatre played in the second week of Chicago general release and contracts provided that the Ken was not to play prior to the third week of Chicago general release. The arbitrator was asked to make an award striking from the Shakespeare contracts the provision that the Ken theatre was not to play prior to the third week of general release.

He held that in Section VIII proceeding he had no power to make such an award and granted a motion to dismiss the complaint.

The new arbitration case is a separate and distinct proceeding from the recent anti-trust suit filed in the U. S. district court, Chicago, by the Ken theatre.

The original complaint, filed on June 11, 1941, named all the consenting companies. Loew's, Inc., Warners and Paramount Pictures were not named in the present complaint, the Ken theatre having made satisfactory deals with these companies during the past few months.

Los Angeles

Two theatres which previously had filed and lost arbitration cases, in Los Angeles and Chicago, this week again filed complaints.

At Los Angeles George Bromley and Alex Mounce, operating the Campus theatre on North Vermont Avenue named all five distributors in a clearance action. It is the city's 10th case. The second Los Angeles action, filed in April 1941 by the Campus was dismissed.

The Sunset and Clinton theatres, operated respectively by F. O. Adler and Ben Lichtenberg are named as interested parties. The Campus claims their clearance on 15 cent availability is unfair and asks that the houses be found not in competition and the Campus granted the same availability.

St. Louis

The Marre Theatre Company of St. Louis, owners of the Rivoli, downtown subsequent run house, last week filed a clearance complaint against all five distributors. Named as possible intervenors was the Marvin Amusement Company, operators of nearby Senate and Lyric and until July 31st lessee of the Rivoli.

Since the expiration of his lease, the distributors have refused to sell the Rivoli film under this prior arrangement, the petition said. When the lease expired the Marre family took over operation of the Rivoli.

John M., Leo F., Angelo J. and Louise M. Marre are the owners of the Rivoli, which is located at 208 North Sixth Street. The case raises for the first time in arbitration the question of whether film franchises and clearance position remain with a theatre when its operators change.

Adolph Rosecan, operator of the Princess theatre, in South St. Louis, on Monday appealed the dismissal of his clearance case against Warners, RKO, Paramount and 20th Century-Fox. It is the ninth case.

Oklahoma City

Jacob Jones, operator of the Ritz theatre, Shawnee, Okla., withdrew his specific run action at Oklahoma City last week after the defendant RKO had agreed to sell the Ritz first run pictures from its 1942-43 program.

Absolve Majors In Boston Suit

Major distributors have been absolved by Special Master J. J. Kaplan in the anti-trust suit brought against them by E. M. Loew's Drive-In Theatre, Miami, Fla. Special Master Kaplan heard preliminary testimony for the U. S. district court in Boston.

The complaint charged that the distributors conspired to deprive the Drive-In of new product and thereby injured the plaintiff's property to the extent of $100,000.

In his findings the special master said: "Plaintiff says he expected to get fresh pictures when he opened the theatre and if he could have had them the plant would have been worth the $100,000 claimed. The statement of his expectation is false. I find . . . that he knew when he entered the field that he must be content with old pictures."

"In conclusion," he said, "I must find that there is nothing in the evidence to indicate that Mr. Loew's theatre suffered any damage as a result of the clearance granted his competitors, or of any other act by these defendants, or any of them."

The report is being submitted to the Federal court in Boston in advance of a possible trial.

Set Momand Trial For October 5th

The long pending Momand anti-trust case has been called for trial in Oklahoma City on October 5th. A. B. Momand, formerly operator of a circuit of theatres in Oklahoma, asks $5,000,000 triple damages, charging that he was forced out of business by the entrance of the Griffith circuit into town in which he operated theatres. The eight major companies and the Griffith circuit are defendants.

Massce-Barnett Open New Orleans Branch

With a substantial portion of film shipments to South America now leaving from New Orleans and other Gulf ports, Massce, Barnett and Company, film forwarder, has opened an office and film warehouse in New Orleans.

Offices are located at the Queen and Crescent Building. The warehouse is at 315 Gravier Street. William Barnett opened the new quarters this week.

Local 572 Elects Rodgers

Local 572 of the IATSE in Staunton, Va., on Sunday elected Lewis Rodgers of Lexington as president and business agent. Other officers are Raymond Bowers, vice-president; Donald Patee, corresponding and financial secretary; Anthony Peduto, treasurer; Weldon Holsinger, sergeant-at-arms. All except Mr. Bowers were reelected.

Named Tribunal Clerk

Joseph S. Handford has been appointed to succeed John H. Brink as clerk of the motion picture arbitration tribunal in Kansas City, and branch manager of the American Arbitration Association there. Mr. Brink is in the Air Force.

On Cleveland Panel

Gordon Lind, an attorney, has been appointed clerk of the Cleveland AAA tribunal. He succeeds Luke Lyman, who resigned.

Acquires Ontario House

Morris J. Weiss, owner of the Colony theatre, Toronto, has acquired the Temple theatre, Windsor, Ont., and has appointed Barney Mechanic as manager.


WHEN THESE TWO
MEET IN
CHINA-
IT'S
MEAT
FOR ANY
MARQUEE!

GARY COOPER

at his fightingest—as a swashbuckling soldier of fortune, matching wits and brawn with China's spoilers! Gary was never greater than in this picture—and Gary was never hotter at the boxoffice than he is **RIGHT NOW!**

MADELEINE CARROLL

at her loveliest—in one of the roles that put her at the top of today's feminine stars! Miss Carroll's name is one of the strongest marquee draws in the business—since the smashing success of "Bahama Passage" and "My Favorite Blonde"!

"THE GENERAL DIED AT DAWN"

Released when it's timeliest—when war-torn China is in every newspaper's headlines—when interest in the Far East has reached a peak!



A Paramount Picture with

William Frawley · Dudley Digges
Akim Tamiroff · Porter Hall
J. M. Kerrigan

Screen Play by Clifford Odets · Based on a Story by Charles G. Booth · Directed by Lewis Milestone

Paramount Pictures

PRINTED IN U. S. A.

INDEPENDENTS SAY CANADA FAVORS MAJOR COMPANIES

Brief Attacks Price Board, Charging Prejudice and Failure to Consult

Attacking the Canadian Government's Wartime Prices and Trade Board for what it charges is prejudice in favor of the major circuits and distributors, the National Council of Independent Exhibitors of Canada has published a brief detailing the memoranda it has submitted to the Board since last spring demanding protection under the wartime regulations for the independent theatre operator.

Organized to insure representation for the independent exhibitor on the Motion Picture Advisory Council, the brief charges that the Prices Board did not consult the Advisory Council until after representations had been made by "those not entitled to represent the industry as a whole," and that when the Advisory Council did submit recommendations to the Board they were ignored.

Arranged in chronological order the brief includes three memoranda submitted by the exhibitors to the Prices Board, all charging that the circuits and distributors use the wartime regulations to destroy competition. Also listed in detail are quotations designed to show the general policy of the Prices and Trade Board and of its administration, and the complete text of the section on "Overbuying" from the monograph "The Motion Picture Industry, a Pattern of Control," published last year by the Temporary National Economic Committee of the United States Government.

Says Circuits Seek Existing Houses

Outlining its main argument, that the major circuits are expanding at the expense of the independent, the brief points out that the suspension of theatre building activity "has sent the chains on a concentrated hunt to acquire existing theatres from established independents. The weapon now employed by the chains for absorbing independent theatres," the brief continues, "is that of taking away their pictures, or as it may be otherwise stated, worsening the product of independent theatre, by depriving them of the pictures of certain producers, by selecting the top bracket pictures, leaving the poorer pictures to the independents, by taking away their runs of particular producers—in short, by overbuying."

The brief contends that it is detrimental to the public morale in time of war and against the public interest, therefore, to allow anything to interfere with the normal supply of motion pictures to neighborhood theatres. The rationing of gasoline is mentioned as having made it impossible for the public to shop around for their entertainment, and a possible shortage of product because of wartime cuts is listed as an argument for more rigid control of supply and distribution "to prevent the biggest buyer from obtaining unfair preferences at the expense of the small individual buyers."

Taking up the enforcement of ceiling prices the brief says: "Since the admission prices are being held to the ceiling levels of the basic period, it must of necessity follow that the entertainment offered should likewise be held to the standard of the basic period. Loss of a theatre's product and substitution of inferior or older pictures, is in effect a cheapening or lowering of the standard of the entertainment sold to the patrons. Since costs on wages, supplies, rents, etc., are pegged, the independent owner is in no position to lower his price.

The maximum price regulations went into effect on November 1, 1941, and provided that admissions and rentals during the four-week period from September 15, 1941, to October 11, 1941, were to be considered the maximum admissions and rentals. The Prices Board may set maximum prices for product not sold to an exhibitor during the basic period.

In spite of these clear regulations, the brief charges, expressions of policy and rulings on complaints have been so variable as to give the independent section cause for anxiety.

In the third memorandum contained in the brief, dated July 14, 1942, the Council says its representatives were "stunned by the surprises and shocks" contained in the latest draft of the Board's proposed regulations which was read to the Advisory Council.

According to the brief, the new proposals would: (1) move the basic period forward a whole season in disregard of previous statements of policy which affirmed that the original period would provide the sole yardstick; (2) allow distributors to allocate more pictures into the top group for higher prices or allow them to sell these pictures away if they fail to get such prices, and (3) impose an obligation on the exhibitor to buy what product and where he had bought before.

On the first point the brief argues:

"The draft now under consideration defines the basic contract to be the contract for the 1941-42 product. That suits the chains and distributors, but would be disastrous for the independents. While some of the 1941-42 deals may have been made by the chains prior to or during the basic period, the independent deals for the 1941-42 product were made, all or practically all of them, after the basic period, late in October, in November, in December, 1941, and in January and in subsequent months in 1942. The only contract in force and effect in independent theatres during the basic period were the 1940-41 contracts.

Special Deals Should Be Limited

"We respectfully suggest the following rewording of this clause to make it conform with the facts and the truth of the situation: 'The basic contract is the latest contract in force and effect between any distributor and any exhibitor during the basic period.'

(2) The draft contains another unique and dire proposal. By lumping top category pictures with special features, the door is swung wide open to allow for the entrance of an increased number of these over the number so designated for the basic period. Almost never in the past was there any thought or move on the part of distributors to withhold any top category pictures from the regular contracts for the season's product; and rarely were 'specials' made the subject of special contracts with regular customers except when a distributor was selling the productions of an outstanding producer, not on its own regular producing units. These special contracts were rarely sold away from the regular customers.

"Top category pictures should continue to be kept within the framework of the main contract as hitherto and their number should be held to that of the basic period.

"As to special deals, these should be confined as heretofore to the pictures to be designated as 'Specials' by the industry generally. These are announced at the beginning of each season at the sales convention of each distributor in the United States.

(3) The forced buying clause is called in the brief "the most startling surprise of all." Its operation, the brief continues, "if carried out here and used as a model in the United States, as it well might be, would lead to a lowering of the entire standard of motion picture product. Pre-sold, season after season, on a non-competitive basis, should the war last the quality of pictures generally would be bound to suffer.

"While harnessing buyers to certain distributors may be immediately profitable to the latter, such an innovation would hamper the exhibitor and would be against the public interest. It seems to us that this proposal is a distinct departure from the intention of the Act which had nothing in it aimed at protecting or coddling distributors of goods and services to the embarrassment of buyers.

COUNCIL REPRESENTS INDEPENDENT UNITS

The membership of the National Council of Independent Exhibitors of Canada, organized to insure proper representation for the independent Canadian exhibitor in industry councils, is composed of A. J. Mason, chairman, nominee of the Allied Exhibitors of Nova Scotia; Henry Falk of Ontario, president; B. E. Laxer of the Independent Motion Picture Exhibitors Association of Ontario; R. E. McTavish, Independent Theatres Association of British Columbia; B. R. Johnson, Independent Motion Picture Exhibitors of Saskatchewan; H. G. Stevenson, Independent Theatre Exhibitors of Alberta; A. A. Fielding, Independent Exhibitors, Ltd., of New Brunswick, and H. J. Schulman, Independent Exhibitors of Manitoba.

Tourist Drop Hits Canada's Box Office

by VICTOR SERVICE
in St. John, N. B.

A sharp reduction in the tourist traffic into the Atlantic provinces, from the United States, is being felt at the box offices in the territory. The volume of tourist cars moving across the boundary from Maine into New Brunswick and for stays there and in Nova Scotia, Prince Edward Island and Newfoundland has been about 15 per cent that of 1941. The vital factor in the decline is the rationing of gasoline and tires. A U. S. tourist car is allowed only 12 gallons of gasoline for a stay in Canada, insofar as the Maritime Provinces are concerned. Resident motorists are allowed three gallons per rationing coupon now, an increase of one gallon. Originally, the coupon was worth five gallons, and this still prevails in the Central Provinces.

The U. S. motorists had been liberal spenders on theatre entertainment every season from late in May until mid-October, in the Atlantic region of the Dominion, and this patronage is missed this year. There have been improvements in bus and rail movements, but accounting for only a small percentage of the business from the car parties.

A complication is the greatly reduced business available for the theatres in towns depending on patronage from a wide area. The practice of driving more than 10 miles just to see a picture program has been materially affected by the three-gallon value of the coupon. Most motorists seem to be concentrating their driving on Saturdays and Sundays, and using up their three gallons on these splurges. As the theatres are not open on Sundays except in a few spots, all located on the international boundary, there is only slight benefit to exhibitors from this trend. Rural residents are seeing fewer pictures. Thousands of them had been in the habit of driving up to 60 miles, primarily to go to the theatre.

Radio-Theatre Tieup

Program advertisers on WKRC, Mutual affiliate in Cincinnati, are getting additional coverage by the distribution to 16 theatres in Cincinnati and the surrounding territory of lobby displays carrying three photographs of program personalities and promotional copy, which are rotated every two weeks.

Employees on Sea Duty

Ten former employees of the Capitol theatre, Springfield, Mass., not only are in the service but all are with the sea forces, Andrew Sette, manager, has reported. A service flag with 10 stars has been placed in the lobby. Two former assistant managers, Raymond Kaskeski and Anthong DeCarro, are in the Navy and the other eight are in the merchant marine.

Title Paramount Film

"So Proudly We Hail" will be the title of the Paramount picture based on the work of Army nurses at Bataan and on Corregidor. The film, which will be produced by Mark Sandrich, had been tentatively titled "Hands of Mercy."

WORKERS FLOCK TO LATE SHOWS

Success of special midnight shows for war workers was emphasized last week by Harry Crawford, manager of the Missouri theatre, the only first-run house in St. Louis with such shows. He told the city's Advertising Club that attendance is often so great that a waiting line before his box office stretches for a full block. Half the patrons are women, he added, who often wear factory slacks and identification badges.

RKO Cuts and Re-edits "Wings and the Woman"

For American release under the title "Wings and the Woman," RKO has cut almost one reel from Herbert Wilcox's British picture, "They Flew Alone." It is understood also that several new scenes on women in war work have been inserted into the story based on the life of the late Amy Johnson, British aviatrix.

When reviewed by MOTION PICTURE HERALD from London on May 2nd, the running time was reported as 102 minutes. It has been cut to 94 minutes. Anna Neagle and Robert Newton have leading roles.

Kalmenson Returns From WB Studio

From the Coast studio, where he participated in conferences, Benjamin Kalmenson, Warners general sales manager, returned to the New York home office on Monday.

Still at the studio this week was Mort Blumenstock, eastern director of advertising and publicity.

Drive-in Permit Denied

An attempt to curtail operation of the Motor-In Theatre, first drive-in in the Seattle territory, was refused by the local Board of County Commissioners. Mrs. E. G. Payne, operator of a motor-court in the adjoining property to the theatre, protested that nightly operation of the shows kept her tenants from getting sleep.

"Sky Dragons" Started

Republic Pictures has started preparation of "Yankee Sky Dragons" as one of its most ambitious pictures for next season. Republic will also make a film "Sky Dragons." Both productions will be built around the exploits of the United States Army Air Forces with the Chinese armies.

Three Mutual Affiliates

Three new affiliates will join the Mutual Broadcasting System next month, bringing the total to 208. The new affiliates are: WGOV, Valdosta, Ga.; WSAP, Portsmouth, Va., replacing WGH, Newport, News, Va., and WCNC, Elizabeth City, N. C.

Navy Cameramen in Florida

Eight Navy cameramen, under direction of Lieut. Robert H. Duncan, have arrived in Ocala, Fla., to film under water scenes for a water safety picture the Navy is making.

Conn. House for Sale

The New Colony theatre at Sound View., Conn., has been offered for sale. It long has been closed.

Increased Tax Hits Halifax

Theatremen in the Atlantic provinces see significance in a straw vote or poll initiated by a Halifax, N. S., daily. Of those consulted by representatives of the paper and asked to express an opinion of what they planned on doing without when the payments for the new drastic income tax go into effect in September, most said they intended cutting down on theatre attendance. Self-denials named included reduction in cigarette smoking and use of tobacco generally, use of autos, eating of candy, but the only cut mentioned in all the opinions was that of buying theatre tickets. It is conceded that to meet the tax payments, retrenchment will be essential and some exhibitors expect a reaction at the box office when people start budgeting to meet the war budget of Canada, an all time record.

Wing Commander C. W. Carleton of the Royal Air Force and commanding a personnel depot at Moncton, N. B., has announced himself as favoring motion pictures as excellent in building and maintaining morale for the R.A.F.

He cited the need of entertainment and relaxation for the airmen, far removed from their homes, and undergoing an extensive program of training for their future roles in air combat for the United Nations. He highly recommended the theatres and pictures and considered them necessary, from the standpoint of morale. The testimonial in favor of theatres and pictures was given by the R.A.F. commander without solicitation. Members of the R.A.F. have become ardent devotees of American films since arriving in Canada to participate in the British Commonwealth air training program.

See Northampton Boom

Exhibitors in Northampton, Mass., anticipate increased business, as a result of the action of the Navy Department in taking over the Hotel Northampton, for the use of 900 women in training in the WAVES, women's auxiliary of the Navy.

Cut Circus Time

Several Aldermen in Milwaukee last week opposed a request for a three-day operating permit made by the Ringling Brothers-Barnum & Bailey Circus. As a compromise the circus was granted a two-day permit for September.

Bergen Signs Midget

Jerry Maren, midget stand-in for Charlie McCarthy, in RKO's "Here We Go Again," has been signed by Edgar Bergen to a seven-year contract.

Resumes Operation

The Rand theatre, Greenfield, Ohio, has resumed operation after damage, estimated at $500, resulted when a film in the projection booth caught fire and exploded.

Legally Changes Name

Jinx Falkenburg has been granted her request in Hollywood court legally to change her first name to Jinx, instead of Eugenia.

Oriental Raises Prices

The Oriental theatre, Chicago, has increased admissions on Saturdays and Sundays from 55 to 65 cents.

THEATRES ARE ANTICIPATING PROBLEM ON OIL HEATING

Many Eastern Houses are Changing to Coal; Scrap Matinees Continuing

Possible nationwide gasoline rationing, and the prospect of fuel oil rationing in the eastern states already affected by gasoline curtailment, were regarded with some anxiety this week by exhibitors, even while they continued to aid the war effort with the widespread use of special shows to collect scrap metals and rubber.

Preparations for a shortage of fuel oil are already being made in the northeastern metropolitan territory.

The Warner circuit in Philadelphia has converted oil burners to coal use at all its theatres. Coal already has been purchased for the houses and stored in yards for houses lacking suitable storage space for the fuel. For the Mastbaum theatre alone, scheduled to reopen on September 4th for first run showings after being dark for a number of years, 600 tons of coal have been assigned. More than 100 tons of coal are required over the winter for each of the large Warner houses in the central city section.

The Liberty Theatre Corporation, Springfield, Mass., is preparing to convert the oil plants to coal in some houses. In others, heat will be supplied by pipeline from the Springfield Gas & Light plant.

The Wernick theatre, Chicopee, Mass., announced it will close for several weeks next winter to conserve its oil supply.

Many houses in the area have heat supplied by building owners, so that a shortage of fuel oil is their problem. However, this indirection does not change the situation for theatres, it was said.

Scrap Matinees Held in Pennsylvania Houses

More than 300 motion picture theatres in eastern Pennsylvania staged special "scrap matinee" performances last week in an effort to collect at least 250,000 pounds of scrap metal. Three pounds or more of any scrap metal was the standard admission and a fleet of trucks from the Salvation Army, Goodwill Industries, St. Vincent de Paul Society, Volunteers of America and the Sunday Breakfast Association, all of Philadelphia, were utilized to collect the scrap. Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied, served as chairman of the Motion Picture Salvage Matinee Committee, who assigned quotas for each theatre to film salesmen acting as salvage wardens.

All independent exhibitors and those associated with the Warner Bros., Loew's and Comerford circuits in the area cooperated. In Philadelphia, every neighborhood Warner house staged a scrap matinee, and even in the downtown district, the circuit's Aldine theatre, closed all summer, reopened for the scrap metal performance only.

Motion picture operators, stage hands and service employees all donated their services for the special shows. J. Lester Stallman, manager of the Schad houses, was in charge of the 11 cooperating theatres in Reading, Pa.; William Hissner, manager of the Academy theatre, Lebanon, Pa., assisted by Jack Weber, of the Comerford circuit, was in charge for that territory; David Kaplan, manager of the Stanley theatre, Atlantic City, for that territory; Larry Peterson, manager of the Lyric theatre, Camden, N. J., for the theatres in that territory, and Harry Gammett, manager of the Globe theatre, Bethlehem, Pa., committee chairman in that district.

More than 30 tons of scrap metal were collected and turned in during the week by 136 Philadelphia houses, an amount far in excess of the 300 pounds expected from each, as a result of the scrap metal matinees staged on August 10th by the industry.

St. Louis Theatres Plan Scrap Drive

In St. Louis, the Fanchon & Marco-St. Louis Amusement Company circuit will launch a scrap rubber and metal drive in its 30 theatres in conjunction with the Boy Scouts and Girl Scouts. The campaign will be climaxed by a free show, September 5th, at the Fox, Missouri and St. Louis, first run houses.

Lincoln, Neb., theatres have collected more than five tons of metal scrap. In Omaha, children left 85 tons at theatres.

In a drive next week, the Brandt theatres, New York, hope to collect 100 tons of rubber and copper.

The Poli theatre, Norwich, Conn., offers free admission to any child with two old phonograph records.

Two Massachusetts theatre managers are aiding the nationwide campaign to salvage phonograph records and discs to assure a supply of new records for the men in the service. They are Ernest L. Hickey, Interstate Colonial theatre, Brockton, and Edward L. Selette, E. M. Loew's Strand, New Bedford. Mr. Hickey is giving free admission for five records, and Mr. Selette a ticket for 10 records.

Records Collected In Pittsburgh

M. A. Silver, Joseph Hiller, John H. Harris, C. C. Kellenberg and Frank Harris were members of the "War Records Ball" committee which sponsored a collection of phonograph records for men in the armed forces, at a dance held at the Hotel William Penn, Pittsburgh.

More than 4,000 people, mostly girls, attended. Admission was by contributing five records, which were turned over to the American Legion. Three ballrooms and the street were used for dancing to music by Sammy Kaye, Howard Baum and Billy Yates. Frank Harris was chairman of the affair's finance committee and Harry Schreiver, Allegheny County Legion Commander, was general chairman of the affair.

Records also are being collected in boxes in the lobbies of the nine Harris theatres in Pittsburgh.

In only 10 days, the Wometco circuit, Miami, collected 59,000 pounds of rubber. In Rochester, the RKO Palace collected 3,800 records at a special show. Local Schine theatres held "coat hangar matinees" and record matinees. The Arnett theatre held a Tin Can Salvage Day.

Chicago's First Blackout Felt

Chicago had its first blackout test on August 12th from 10 to 10:30 P.M., and with it came a considerable decrease in box office receipts throughout the city. Earlier shows in the Loop were well attended but customers were scarce later in the evening. The theatrical district was almost deserted at blackout time. Downtown houses suffered an approximate 20 per cent loss in business.

In the outlying houses receipts were off as much as 33⅓ per cent in some neighborhoods, particularly in residential sections where people apparently stayed at home all evening. The drop in business was higher than anticipated.

The theatres presented their shows without interruption during the blackout but were entirely blacked out on the outside. Box offices were closed during the half-hour period and no persons were allowed to enter or leave the theatres during the blackout.

Detroit's fourth blackout caused a decrease in receipts of 10 to 20 per cent, it was said.

In Los Angeles, the Office of Civilian Defense is sending inspectors with light meters to theatres, to determine whether marquees in dimout zones are dimmed to the required one-foot candle density.

New York Dimout More Stringent

In New York, the dimout was stiffened by the requirement that automobiles travel not more than 20 miles per hour, and use only parking lights.

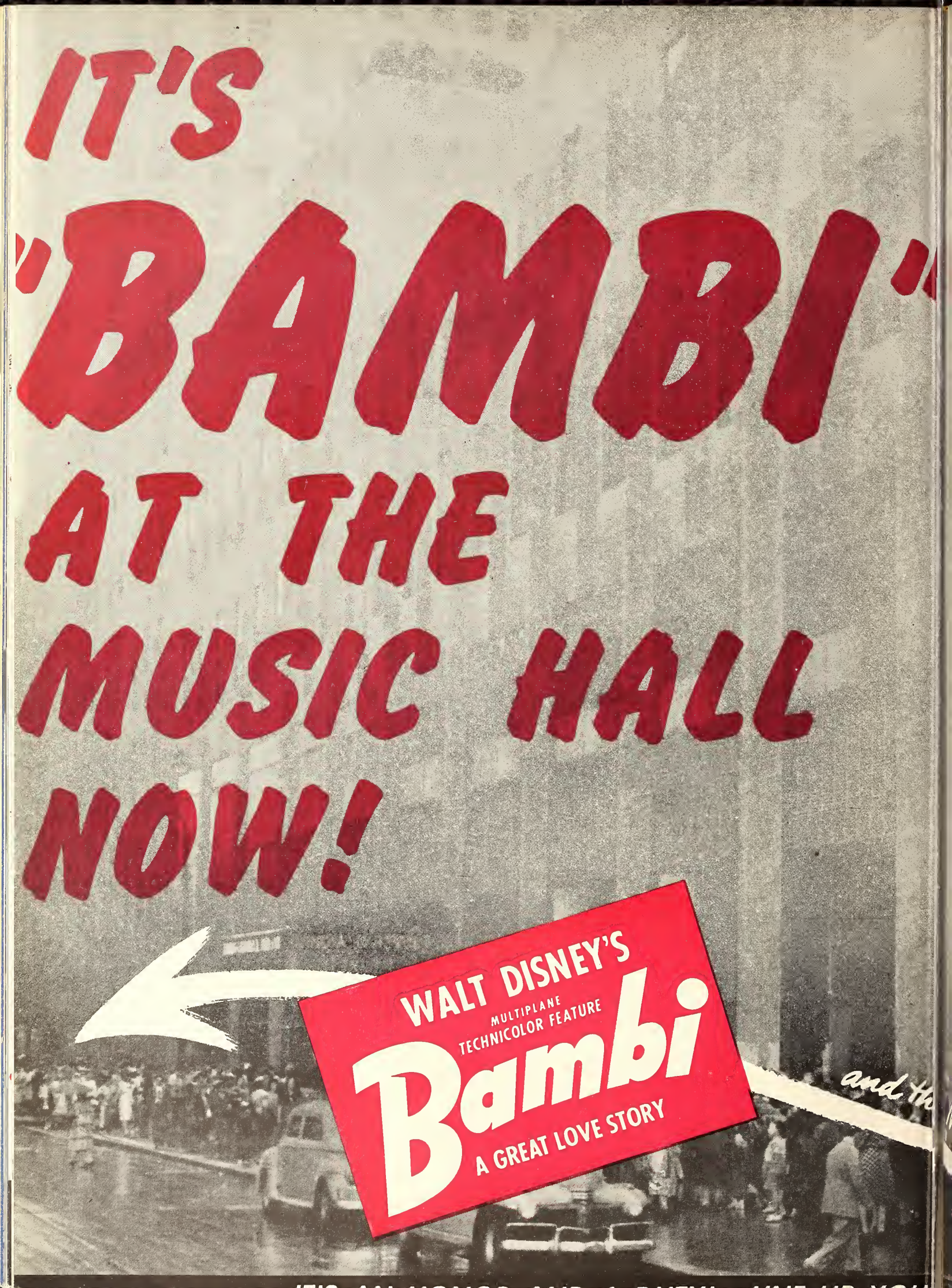
After extensive and careful preparation, Civilian Defense organizations are getting into high gear in Kansas City. About 8,000 men and women who have taken the several courses, such as fire watchers, fire wardens and first aid, will be graduated in a ceremony on August 23rd. These include many in the motion picture industry in exchanges and theatres, now prepared to function in their residence neighborhoods, and in their business establishments. Exchanges already are well organized, some also having the prescribed equipment.

Randall to San Francisco

Heaton F. Randall, manager of the National Theatre Supply Company's Seattle office for the last two years, will leave late this month for San Francisco to take over the management of the company's office there. His successor was not announced. Mr. Randall was formerly with the B. F. Shearer Theatre Equipment Company in San Francisco and Seattle.

Sells New Britain House

George Lewitt has sold his interest in the Arch Street theatre, New Britain, Conn., to Jack Glackin of New Britain and Baruch Lewitt, his son.


IT'S
"BAMBI"
AT THE
MUSIC HALL
NOW!
WALT DISNEY'S
MULTIPLANE
TECHNICOLOR FEATURE
Bambi
A GREAT LOVE STORY
and th

Days of rain, rain, rain—and the crowds just grow and grow! Nothing can keep 'em away from the most awaited feature in all Disney history! Business booming into the highest Music Hall brackets for holdover weeks!

The Critics Hail the Big Box-Office Event!

Kate Cameron, N.Y. Daily News— "We feel like shouting its praises from the top of Radio City."

Edith Werner, N.Y. Daily Mirror— "Long lines formed early yesterday at the Music Hall. It was worth waiting for. Don't miss it."

T.S., N.Y. Times— "After five long years of labor, Walt Disney's wizards have caught much of the breathless and breath-taking fantasy of Felix Salten's story."

Howard Barnes, N.Y. Herald-Tribune— "'Bambi' belongs on the top shelf of notable motion pictures."

Archer Winsten, N.Y. Post— "Will give joy for years to come . . . a creation of freshness and wonder of which the great Disney studio may well feel proud."

Alton Cook, N.Y. World-Telegram— "Pictorially, 'Bambi' steps way ahead of all its predecessors on the Walt Disney list."

Eileen Creelman, N.Y. Sun— "'Bambi' has at last reached the Music Hall screen. It was worth waiting for."

Rose Pelswick, N.Y. Journal-American— "Utterly enchanting . . . Once again the screen has been enriched by the engaging characters that people a Disney world, and once again the Disney magic makes fantasy seem real and believable."

RKO RADIO PICTURES



ANXIOUS BRITISH INDUSTRY WAITS GOVERNMENT MOVE

All Branches have offered Formulae for Wartime Maintenance of Product

by AUBREY FLANAGAN
in London

All, or nearly all, industry sections having during the past weeks made their way to Whitehall to present their palliative formulae for the retention of a war time motion picture production, and Hugh Dalton, president of the Board of Trade, having listened, blessed and promised, producers, exhibitors and labor, now await the answer to the riddle. The future may well bring forth something tangible or concrete. For the nonce, however, the answer would seem to be a lemon.

Producers have made their suggestions to Mr. Dalton in which a vein of rationalization, explicit assurances of action in the direction of more studios and no less manpower, and a more virile and helpful attitude from other Government departments, each have played a part. Employees within the studios have presented a like case. Exhibitors have sought guarantees that they will not be penalized for not doing what they are physically unable to do. Even the Cinematograph Films Council itself has in its third annual report gone to town with an impassioned plea for survival.

Ask Healthy Nucleus During War

The demands of the production side of the industry have been crystallized in the Films Council's: "The first essential lies . . . in maintaining a healthy nucleus of the industry during the war." To this the president of the Board of Trade, enchanted by the musical theme of this critical symphony, has replied . . . "It is the policy of His Majesty's Government to maintain a sufficient nucleus of production during the war."

Just what form the nucleus will take has yet to be seen. Unlikely is any abandonment of the Films Act, although technical amendments are not impossible. Urgencies and uncertainties of the war situation would seem likely to prevent any further release of men, although a more constructive and ordered arrangement of studios and materials easily, students of the situation suggest, could bring about an amelioration and a keener efficiency of operation. No formula has been publicized yet which would seem likely to strike at the roots of the problem, or remove the fundamental difficulties upon which wartime operation of production is based.

The lack of a clear cut Government policy, the refusal so far to clarify the industry's role in the war machine, has been the greatest obstacle to achievement. Even Mr. Dalton himself would seem to speak with two voices. Whilst trade deputations have found him the soul and essence of sympathetic attention, and whilst his comment on the Films Council's report has inspired him to voice his belief in the "sufficient nucleus," his other voice recently in the House of Commons cast a chilly atmosphere with an emphatic statement that he could not guarantee that the present low figures of men and studios allowed the industry would be maintained as a minimum.

The Films Council with its industry and lay members takes a more than anxious view of the present position. It sees the very existence of feature production endangered, sees the fact, too, as odd in view of the boom in cinema attendance and the increase in public purchasing power.

Films Council Takes Serious View

Surveying the past 12 difficult months and the present serious position, they stress that it is of immediate concern that the Government take steps to preserve a residue of production in the present emergency. "The position is deteriorating rapidly. There is little time to lose and we regret that its urgency is not as fully recognized as the Council would wish."

It would seem that the Council again and again have sought to impress on the Government the urgency of an easement of the studio and manpower position, agreed that there was a strong case for granting the industry a wartime status, pleaded that no further disintegration be allowed, that all the resources still left be used to the utmost. As one member summarized it, "It was essential that the Government's intentions be clarified and a decision reached concerning the resources to be left available to the producers of feature films."

The appreciated quality of the British film which, during the war, may have depleted its quantity but put up its saleability, incidentally, is recorded and lauded by both the Films Council and Mr. Dalton himself.

To this view of the situation taken by the Films Council Mr. Dalton, however, does not subscribe. "I am much concerned at the views expressed by the Council about the present position and prospects of film production. I have made careful enquiries which do not confirm the gloomy and alarming view . . . activity in the studios has . . . been maintained over the past 18 months and has even increased during the last two quarters."

This careful enquiring undertaken by the Board of Trade's president has not been taken too pleasantly by the Council elected under the Films Act to advise on the administration of the law. It has not been stated in what quarters and by whom the investigations were made, nor is it of necessity accepted that they are any sounder in judgment than the findings of a Council upon which all industry sections are represented with an equal proportion of lay members.

Feeling Runs High Between Board, Council

Feeling between the Board of Trade and the Council has run high at times and what is colloquially known as a poor view had been taken of the Board's inactivity and unhelpfulness in regard to the industry. It is stated on reliable authority that efforts were even made to erase some of the criticism contained in the Council report before this was published. The attempt was abortive and the report issued as devised. Mr. Dalton's public duelling with his Films Council, and the pains to which he has gone to place before Parliament his unreadiness to concede the Council case, or for that matter its authority of comment, sets a new standard in legislative procedure.

The major portion of the Films Council's report of necessity deals with the past year and the operations of the Act. Therein, for instance, are recorded that during the Renters Quota year ended March 31st, last, there were no less than 10 long film defaults in quota, six of them major American distributors, who had adopted the quality quota formula.

The exhibitor position was worse even than recently has been stated. Some 1,402 picture houses failed to screen their requisite quota of British footage in the 12 months ended September 31st, 1941. The figure was only 316 the year before but was 437 in 1938-39. In the face of the depleted product the Council nonetheless took a serious view, scouted the exhibitor suggestion that a blanket figure of 12½ per cent—as opposed to the statutory 17½—should be allowed under which the exhibitor could seek protection.

EXHIBITORS SHOWED MORE THAN QUOTA

Despite criticisms of the impracticability of the Quota Act, British exhibitors in the 1940-41 period actually showed more than their required minimum percentage of British films.

The Films Act requires them to show 17 per cent. of British features and 15 per cent. of short films. From October, 1940, to September, 1941, British houses screened a footage equal to 21.3 per cent. of features alone.

The total British footage screened, however, showed a decrease on the previous year's figures. This was 10,188,000 feet (of which 8,458,000 feet were features), approximately 2,000,000 feet less than in the previous year.

83 London Houses in New Odeon Setup

The Odeon circuit in London has launched a £1,500,000 (approximately $6,000,000) company, acquiring complete financial ownership of 83 theatres which originally were financed by individual mortgages.

However, despite the move for financial control, the direction and management of the theatres, which are already complete, will not be altered.



Columbia Pictures

in cooperation with the U. S. O.
announces the release of a new
and special one-reel musical . . .

AMERICA SINGS WITH KATE SMITH

supervised by TED COLLINS

A stirring dramatic musical subject you will continue to remember long after you have forgotten most others.

★

First Release Now Booking

NET PROCEEDS TO THE U★S★O



. . . And don't forget that war bond and stamp drive . . . your ace attraction in September, "SALUTE TO OUR HEROES" Month!

COLUMBIA PICTURES

OWI Bulletin Cites Banned Material

Points Out War Data Which May Not Be Exported in Any Photographic Form

The Office of Censorship in Washington, whose activities fall under the supervision of the Office of War Information, of which Elmer Davis is director, has issued a bulletin advising on "basic information prohibited for war time export or import in film or other photographic form.

The text of the bulletin follows:

"The purpose of film censorship is to keep information concerning possible bombing objectives, technical data, military or economic conditions, and adverse propaganda harmful to the war effort from leaving the country. Likewise, film censorship is designed to prevent enemy propaganda and information leading to subversive activities from entering the country.

"There is no hard and fast rule of thumb applicable to censorship. Interpretation and application of the following principles must be governed by the knowledge, understanding and judgment of those applying them.

Responsibility with Boards of Review

"The final responsibility with respect to wartime export or import film censorship rests with the Film Censorship Boards of Review of the Office of Censorship. Certain types of material also require written approval from the War Department, Navy Department, or other Government agency having direct supervision over the subject involved. Written approval by any other agency represents only release insofar as that agency is concerned, and is not binding on the Board of Review.

Some Shots Require Written Approval

"Photographic shots requiring such written approval include:

"1. All aerial photographs and detailed closeup air shots of war production plants, docks, shipyards, railroad terminals, dams, power plants, storage tanks, reservoirs, radio towers, arsenals, munitions dumps, forts and all other military installation, including air fields, and military depots; detailed closeup shots or panoramic shots of civil as well as military air fields, cities, factories, or terrain showing distinguishing buildings or landmarks in relation to each other or to the general landscape; any pictures of new-type planes, tanks or guns.

"2. Detail photographs of identifiable beaches and coastlines which would aid enemy landing parties on any seacoast of the United States, its territories or possessions. This does not include conventional scenic views of coastline.

"3. Technical data of any kind (other than that which discloses well-known processes, installations and other information of no importance to the military, naval or economic war efforts of the United States) which could be used or adapted for use in connection with any process, synthesis or operation in the production, manufacture, reconstruction, servicing, repair or use of any article for any phase of warfare. The list is so comprehensive that technical data generally should be prohibited except that contained in industrial films approved by the Board of Economic Warfare or a Board of Review.

"4. Movements of land, air or sea forces, and merchant ships, when identification, origin or destination is indicated.

"5. Views of Army, Navy or Marine Corps activities and detailed views of equipment.

Movement of Armed Forces Not Shown

"6. Movement of naval or merchant ships in the coastal waters of the United States, its possessions, or naval bases which might be of value to the enemy with regard to attack, sabotage, or otherwise.

"7. Pictures of internment camps or of persons interned.

"8. Labor, class or other disturbances which might be distorted into enemy propaganda.

"9. Undue emphasis on rationing of essentials or other information revealing economic preparation by this country for prolonged war effort.

Halt Information of Value in Sabotage

"10. Derogatory pictorization or presentation of nationals of South or Central American countries or nationals of other United Nations and of India. These nations never should be placed on an uncivilized plane or one of inferiority to that of the Anglo-Saxon.

"Censorship examination of photographic information and communications coming into the United States has the basic functions of preventing enemy propaganda from entering the country, and halting information which might lead to sabotage or other subversive activity.

"Classes of photographic information prohibited for import include subjects of a propaganda or counter-propaganda character; details of United Nations' troop or ship movements, stations, or equipment, with the exception of newsreels or commercial films approved by the Boards of Review or news photographs passed by U. S. Postal Censorship authorities, and films or photographic material suspected of containing code messages.

"The foregoing list is not all-inclusive but is provided as a guide. It will be amplified from time to time."

"Blackout Murders" Ready

Republic announced last week that production will begin soon on "London's Blackout Murders," a new season film, with talent assignments to be made shortly.

Refugee Seeks To Start Anew

Hope for a place in the production of American features was expressed this week in New York by Simon Schiffrin, French producer, lately returned from Hollywood, and a refugee from France.

Mr. Schiffrin commented that producers in France were forced by the competitive nature of the country's film industry not only to be "promoters," to obtain money for production, but also to be participants in production, to a greater degree than here. He explained that a producer in France was also an adept director, with a knowledge of all other phases of production.

He produced approximately 35 pictures in France—including "Le Bal," in which he "discovered" Dannielle Darrieux; "Ordonnance," in which he used Fernandel for the first time as a comedian, and "Le Quai Des Brumes" ("Port of Shadows"), in which he starred Michelle Morgan and Jean Gabin. Mr. Schiffrin was called into the French propaganda ministry at the outbreak of the war.

There he made one propaganda picture, and one, under his company, the Flag Company, for entertainment, but also with a morale message. The latter, "Abris" ("Shelter"), starred Josephine Baker.

The Germans stopped showings of the film. and compelled authorities in Vichy France to seize a lavender which Mr. Schiffrin hurriedly sent from Paris.

Another Print Sent To Bottom by Nazis

Another lavender print, Mr. Schiffrin shipped to Montreal and it sank with a torpedoed ship. Two million francs thus were lost. Mr. Schiffrin also lost his occupation, because both the Germans and the Vichy French forbade Jews to produce motion pictures.

Mr. Schiffrin, born in Baku, Russia, received schooling there and in St. Petersburg. He came to France in 1924 as a film technician. Two years later he became associated producer of "Michael Strogoff," which was distributed in this country by Universal.

For a period he was a producer in France for the German UFA company, and asserts he was the first producer in the country to make pictures in both languages. He asserted last week he also was responsible for the rise of Corinne Luchaire and of Jean Louis Barrault, and that many of the French directors and technicians now in Hollywood worked with him.

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24 "Soundies" in Work

Production is under way in Chicago on a series of 24 "soundies" being produced by R. C. M. Productions. Films are being directed by Josef Berne and shooting is taking place at the Wilding Studios, formerly the Old Essenay plant. Sam Coslow, executive producer of the R. C. M. Productions, is in charge, assisted by Ben Hersh, production manager.

Beauty Pageant Judges

Vincent Trotta of National Screen Service; Vyvyan Donner, fashion editor for Movietone News, and Russell Markert, producer at New York's Radio City Music Hall, were named to the board of judges to select "Miss America, 1942" in the Atlantic City beauty pageant to be staged from September 7th to 13th.

Opens Northwest Branch

Seattle offices are being opened by the Northwest Automatic Candy Corporation, until recently connected with West Coast Theatres but now operating as an independent unit. Herbert Ebenstein, formerly of New York, will reside there as manager of the company in charge of the Pacific Northwest territory.

3rd BIG WEEK

AT LOEW'S CRITERION, N. Y.
AND *BIG* EVERYWHERE ELSE!

INVISIBLE AGENT

UNIVERSAL PICTURES

Your theatre is on the front line of the war in September...
"Salute To Our Heroes" Month must sell a billion dollars in Bonds and Stamps!

'Wake' Handling Is Planned

Plans for the national handling of "Wake Island" were discussed at the Hotel Pierre in New York Monday by Paramount home office advertising executives, field exploitation men, theatre executives and advertising directors.

Eastern and western military previews of "Wake Island," previously announced for last Tuesday, will be held this coming Thursday instead, Robert M. Gillham, director of advertising and publicity, announced. The picture will be screened simultaneously at Camp Elliott, West Coast Marine Corps base at San Diego, Cal., and the Marine Corps Post at Quantico, Va.

The following field and theatre representatives attended the New York meeting: Hunter Perry, Dominion Theatres, Charlottesville, Va.; Dale McFarland and Ray Blank, A. H. Blank Theatres, Des Moines; William Hollander, Balaban & Katz, Chicago; Maurice Rubens, Great States Theatres, Chicago; Harry Browning and Hy Fine, M. & P. Theatres, Boston; Emmet Rogers, Wilby & Kincey, Chattanooga, Tenn.; Charles Winchell, Minnesota Amusement Co., Minneapolis; Don Chambers, Western Massachusetts Theatres, Inc., Springfield, Mass.; Lou Finski, Comerford Theatres, Scranton, Pa.; James Nairn, Famous Players Canadian, Toronto; Jerry Sigmund, Newman theatre, Kansas City; Helen Garrity, Intermountain Theatres, Salt Lake City; Alice Gorham, United Detroit Theatres, Detroit; Harold Martin, Lucas & Jenkins, Atlanta; George Hoover, Paramount Theatre Enterprises, Miami; George Fetick, North Ohio Theatres, Cincinnati; Win Barron, Toronto; W. C. Llewellyn, Dallas; Ralph Ravenscroft, Los Angeles; James Lundy, Denver; Charles W. Nebel, Kansas City; E. G. Fitzgibbons, Cincinnati; Maxwell Joice, Cleveland; F. Bartow, Chicago; William F. Brooker, Philadelphia, and James C. Furman, Atlanta.

Speakers Include Marines

Speakers included Mr. Gillham, Leonard Goldenson, theatre executive; Alec Moss, Captains Daniel W. Bender and Remsen J. Cole, U. S. M. C., who are tying in the picture with a recruiting drive; Christopher Cunningham, national commandant of the Marine Corp League; Frank Spaeth, vice-president of Stensgaard Company, on window displays; S. J. Cohen, representing Major Benjamin Namm of the Retail Advisory Committee; Martin Lewis, of Paramount, on radio exploitation, and John Krimsky of Buchanan and Company on the advertising approach.

Similar meetings will be held by the Paramount theatre associate advertising executives and exploitation staff.

"Wake Island" will open at the Rivoli theatre, New York, September 1st, the proceeds of the reserved seat premiere to go to the American Red Cross. Marines will be guests of honor.

"Dandy" Test Openings Set in Four Cities

In four out-of-town test openings, under a continuous run policy at $1.10 top, "Yankee Doodle Dandy" started last week with business as high as 160 per cent over average, according to theatre managers' reports to the Warner home office. The first day figures on three openings were New Haven, $4,091; Hartford, $4,506, and Philadelphia, $6,590.

The picture also opened in Albany, N. Y., last week at the Strand theatre. According to C. J. Latta, Warner zone manager, it is running 50 per cent ahead of "Sergeant York." The opening was an all-time record for the house.

At the Hollywood theatre in New York, in its 11th week, the film topped all the grosses of the preceding six weeks, according to the company. The approximate gross for the 11th week was $20,700.

'Hollywood Canteen' Planned by Industry

A "Hollywood Canteen," patterned after but having no connection with New York's 'Stage Door Canteen," is being set up in Hollywood by industry groups as an entertainment spot for men in uniform. Approval of the plan was given by the Hollywood Victory Committee last weekend.

A site for the Canteen was to be selected at a meeting of the various organizations which have promised to aid the project. Participating in the enterprise will be the Screen Actors Guild, Screen Cartoonists Guild, Screen Directors Guild, Screen Office Employes Guild, American Federation of Musicians, American Federation of Radio Artists, American Guild of Variety Artists, Federation of Amusement and Allied Crafts and Film Technicians, Local 683.

Army Relief Show Set

The entertainment, publicity and advertising committees for the Army Emergency Relief Show, to be held at Madison Square Garden, September 30th, have completed final plans for the benefit's campaign and entertainment program.

The executive committee of the benefit, of which Nicholas M. Schenck is honorary chairman, includes Ed Sullivan, head of the entertainment committee; Robert Weitman, Bert Lytell, Alan Corelli, Leon Leonidoff, Erno Rapee, Jack Rosenberg, Solly Pernick, Jim Sauter and Antoinette Perry.

The Motion Picture Theatre Committee includes G. S. Eyssell, chairman; Charles C. Moskowitz, Spyros Skouras, J. R. Vogel, L. E. Thompson, Jack Cohn, Leonard Goldenson, Joseph Bernhard, Harry Brandt and William White.

The Hollywood Committee includes Charles K. Feldman, Abe Lastfogel, Nate Blumberg, Oscar Doob, Jack Alicoate, Charles Einfeld, Abel Green and Howard Dietz.

Advance ticket sales for the show this week reached $35,000.

Plans for the production, which will be complete with script, producers, writers and stars, have been completed by Leon Leonidoff, of the Radio City Music Hall. One feature of the program will be a Jeep Ballet, performed by Army jeeps. The guest star list now includes Myrna Loy and Edward Arnold, who volunteered this week.

Frank on Committee

Morton Frank, Pittsburgh Press Roto manager and Quigley correspondent, has been appointed chairman of the Post-War Planning Committee of the United States Junior Chamber of Commerce, by William M. Shepherd, president, of Pine Bluff, Ark.

Named Club Secretary

Bert Thomas, booker for Columbia Pictures in Des Moines, has been named permanent secretary of the Iowa Motion Picture Club at Des Moines, according to W. H. Eddy, president. Mr. Thomas replaces Joseph Archer, now in the Army.

No Seattle Slump

For the first time, Seattle theatres have not experienced a summer slump. Tire and automobile rationing and defense projects are assigned by managers as reasons.

Winkler Leaves RKO Radio

Daniel Winkler, talent contact chief at the RKO Radio studio for three years, has returned to the agency field, in association with Charles K. Feldman.

Ambulance Fund Drive Started

Washington territory exhibitors and distributors, combining the efforts of such organizations as the Virginia Motion Picture Theatre Owners, the Motion Picture Theatre Owners of Maryland and Eastern Delaware, the Motion Picture Theatre Owners of the District of Columbia and the Variety Clubs of Washington and Baltimore, pledged to purchase ten field ambulances for the American Feld Services, at a meeting held in the office of John P. Payette, Warner Bros. zone manager, co-chairman of the drive with Ed Fontaine, Paramount branch manager.

The meeting was presided over by A. Julian Brylawski, in the absence of Mr. Payette, with Mr. Fontaine as co-chairman. Exhibitors and exchange representatives attending the meeting were Rudolph Berger, Ben Pitts, Tom Mudd, Fred Beiersdorf, Bernie Seaman, Rodney Collier, Lawrence Schanberger, Carter Barron, W. W. Grist, Jr., Hunter Perry, Louis Bernheimer, Frank LaFalce Al Sherman, Sam Wheeler, Fred S. Kogod, Frank Storty, Nat B. Browne, and Wade Pearson. Nat Browne was secretary of the meeting.

The following committees were appointed: Virginia M.P.T.O.A., Hunter Perry, Ben Pitts, Morton Thalheimer; Baltimore Variety Club: Bernie Seaman, chairman, Rodney Collier, Nick Weems, Elmer Nolte, Bill Hicks, Barry Goldman, Eddie Perotka; Maryland M.P.T.O.A.: Frank Hornig, chairman, Frank Durkee, Louis J. Rome, Lawrence Schanberger, Izzie Rappaport, Lauritz Garman, Lou Gaertner; Prince Georges and Montgomery Counties and Western Maryland: Sidney Lust, chairman, George N. Payette, Jack Forney, Mrs. Grace Fisher; M. P. T. O. A. of District of Columbia: Fred S. Kogod, chairman; Louis Bernheimer, Lloyd Wineland, Hardie Meakin; Variety Club of Washington: Rudolph Berger, chairman, Carter Barron, Sam Galanty, Ed Fontaine, Sam Wheeler.

More than $6,500, sufficient for three fully-equipped ambulances, was raised at a luncheon meeting of 200 film industry representatives in the St. Louis territory at the Hotel Coronado Monday, August 17.

Harry C. Arthur, Jr., co-chairman of the ambulance drice in Missouri, said first-run theatres would be asked to contribute $200 apiece; seven-day second-run houses, $100, and subsequent-run houses, $50.

Mr. Arthur said Fanchon & Marco, Inc., of which he is general manager, would buy one ambulance at $2,200, and he personally would donate $500 toward another. Fred Wehrenberg, co-chairman with Mr. Arthur of the St. Louis War Activities Committee, was another large donor, pledging $200 personally.

$200,000 for USO Collected in New York

Theatres in New York City collected $200,000 for the United Service Organizations, Jack Cohn, chairman of the Amusements, Arts and Sports Division, announced this week. Collections in the theatres were part of the $300,000 raised by the Division.

Three more film stars have volunteered to tour the USO Camp-Shows circuit during the last week of August and through early September. Betty Grable, Rita Hayworth and John Garfield will make personal appearances at the military posts.

Bowen With Monogram

Frank Bowen has joined the Monogram Kansas City sales staff.

Paramount Signs Jennings

Paramount has signed Talbot Jennings to do two screenplays annually for three years.

ONE OF OUR AIRCRAFT IS MISSING . . .



Somewhere in England a bomber comes flying home—from a thousand plane raid on the Reich—with *not one of the crew on board!* No pilot holds the controls. The navigator's maps and instruments are just as he left them. No second pilot stands on watch. No radio operator listens at the 'phones.

Sweeping across the sky, losing altitude by the second, the careening plane strikes high tension wires—and with a series of deadly explosions and bright pillars of flames, it crashes to the ground!

What has happened to the crew?

This is just the beginning of the most amazing action picture of the war!

Alexander Korda Presents

A MICHAEL POWELL PRODUCTION

"ONE OF OUR AIRCRAFT IS MISSING"

Written, Directed and Produced by

MICHAEL POWELL and E. PRESSBURGER

Released Thru UNITED ARTISTS

ALL TOGETHI

Producers, Distributors, Exhibitors and Government Representatives unite to bring to the nation's screens

A VITAL SERIES OF 12 "AMERICA SPEAKS" FIGHTING FILMS!

KEEPING FIT (*Universal*)—Showing the entertaining way to health—so vital in war time.

MR. BLABBERMOUTH (*Metro-Goldwyn-Mayer*)—Dramatic presentation of the necessity for civilians to sift fact from rumor.

LETTER FROM BATAAN (*Paramount*)—Stresses necessity for conservation of materials which help make tanks and planes for soldiers.

THUNDERBIRD FIELD (*20th Century-Fox*)—Showing the training of English, Chinese and American pilots at Thunderbird Field, Phoenix, Arizona.

CONQUER BY THE CLOCK (*RKO Radio*)—An exciting presentation of how laxity on the part of our war workers may result in unforeseen tragedy to our armed forces.

LET YOUR CONSCIENCE BE YOUR GUIDE (*Columbia*)—A call to all Americans to fight the bootlegging of tires and other rationed materials.

BACK THEM UP (*Metro-Goldwyn-Mayer*)—The tremendous organizational job entailed in the moving and disposition of troops and supplies.

WE REFUSE TO DIE (*Paramount*)—Story of Lidice pointing out how free people will fight for freedom forever.

PLAN FOR DESTRUCTION (*Metro-Goldwyn-Mayer*)—The Nazi technique with its well organized plan to conquer and dominate the world.

ARSENALS OF MIGHT (*Universal*)—The giant effort whereby peace-time work shops, (in this case a Detroit auto plant) are converted to the war job.

ALDRICH FAMILY GETS INTO THE SCRAP (*Paramount*)—The story of how youth helps the war effort; conservation, salvage, cooperation with Civilian Defense officials.

THE MAGIC ALPHABET (*Metro-Goldwyn-Mayer*)—How Science learned to control disease by retaining the natural vitamin content of food-stuffs.



PLANS FOR RELEASE: A UNIFIED EFFORT!

The following has been carefully studied for the greatest good to the nation by a joint Committee of Distributors and Exhibitors through the War Activities Committee:

1. All receipts, above actual cash expenditures for production and for print costs, are to be donated to war charities.
2. All clearances are to be waived.
3. Each film can be purchased separately.
4. The rental is to be worked out amicably by each distributor and each exhibitor, both keeping in mind (a) that clearance is to be waived; (b) that all profits go to war charities; and (c) that a quick play-off and national coverage are essential to the maximum usefulness of these informational short subjects.

NOTE: *In the event any distributor and exhibitor are unable to reach quick agreement on terms, it is requested that the picture be played immediately and the rental be arbitrated by the local chairman of the Theatres Division and of the Exchange Managers Committee of the W. A. C. in the territory.*

R NOW!



"Worth Fighting For!"

Just as the conduct of military operations requires a united action, so it is on the home front. Be proud to do your part. All together now for a fighting America. A pledge from a fighting motion picture industry.

For the Producers-Distributors:
PARAMOUNT, RKO,
COLUMBIA, M-G-M,
UNIVERSAL, 20th CENTURY

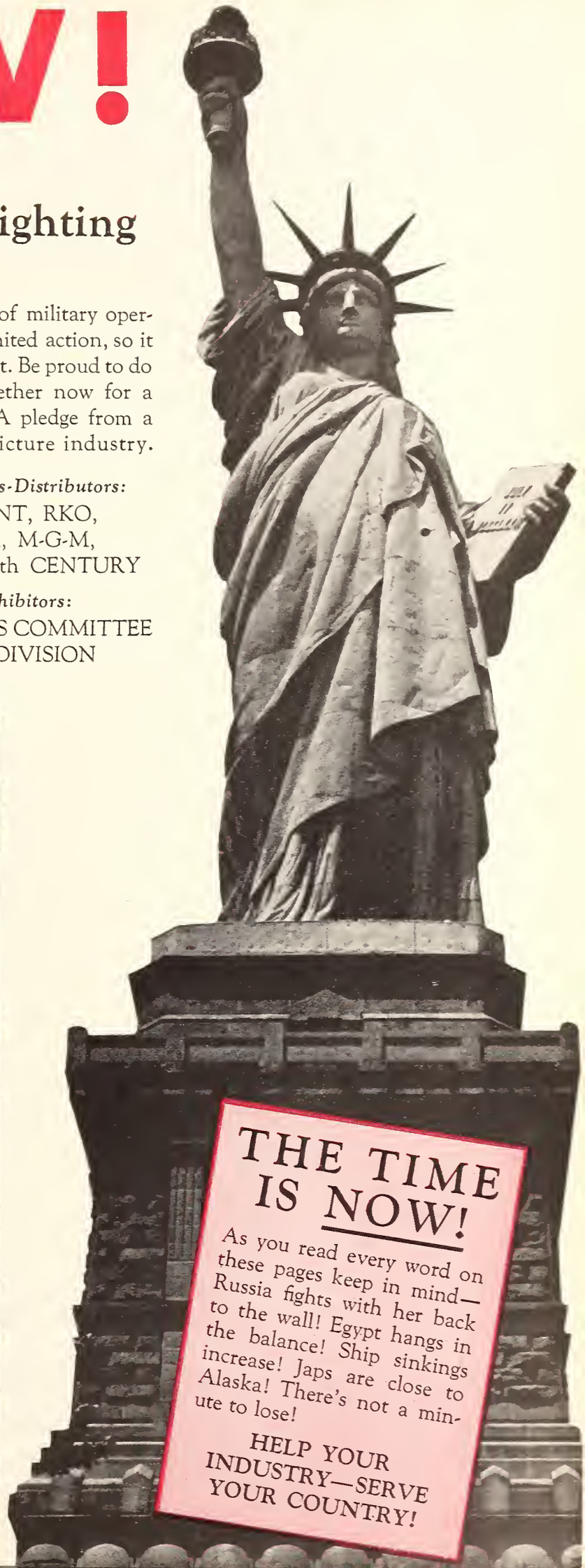
For the Exhibitors:
WAR ACTIVITIES COMMITTEE
THEATRE DIVISION

A MESSAGE FROM THE COORDINATOR OF GOVERNMENT FILMS

The action of motion picture producers in volunteering to make a series of 26 shorts on subjects suggested by theOffice of War Information and deemed important to the nation and its allies, constitutes a further contribution to the lengthening list of services rendered by the American motion picture industry.

Theater owners have indicated their desire to give speedy and widespread distribution of the pictures made in this voluntary undertaking. This assures that vital messages of importance to the American people will actually reach the people. Everyone participating in the production, distribution and exhibition of such films is making a definite and appreciated contribution to our war effort.

—LOWELL MELLETT



WEAF Has 20th Anniversary

Station WEAF, New York, "key" of the National Broadcasting Company, celebrated its 20th anniversary on Sunday.

The network saluted its station with a special program Saturday night, for 45 minutes beginning at 11:15, featuring Dinah Shore, from Hollywood; Dr. Frank Black and the NBC Symphony, Bill Stern, Anne Nichols, and a play, from New York; Jane Cowl, from Philadelphia, Roy Shields and orchestra, from Chicago.

WEAF's special program was Sunday, 4:30 to 5:30 P.M., featuring Ben Grauer, Pedro de Cordoba, Lucille Manners, Bill Stern, Dr. Samuel Calvert and Dr. Black.

Broadcasting over WEAF began on the 24th floor of the American Telephone and Telegraph Company Building, in downtown New York. The first day's broadcasting was from 7:30 to 10:30 P. M. Then came a 13-hour weekly schedule. There were no broadcasts on Sundays. The first sponsor, a real estate company, was obtained 12 days after regular broadcasting began. It took a 10-minute period which ran five time at a cost of $100 each time.

Higley Chief of OPA Film, Radio Section

Philo Higley, writer under contract to Columbia, has been appointed chief of the Film and Radio Section of the Consumer Division of the Office of Price Administration. His job will be to supply specific ideas for film and radio scripts of every-day American life. He also will act as liaison between the Consumer Division and other Government departments which have their own radio programs designed to reach consumers.

Mr. Higley is the author of the play, "Remember the Day," which was filmed this year by Twentieth Century-Fox.

Hotels Showing Pictures

Many New Hampshire hotels now are showing films one to three nights a week for the entertainment of their guests, partly because of the lack of summer theatres. Among the large hotels showing first run pictures this season are the Mount Washington at Bretton Woods, Mountain View at Whitefield, Crawford House at Crawford Notch, Forest Hills at Franconia, Sunset Hill House at Sugar Hill and the Wentworth Hall at Jackson.

Seattle Distributors Win

The highlight of the annual Northwest Film Club picnic, the baseball game between exhibitors and distributors, was won this year by the latter group, at the gathering at Lake Lucerne near Seattle. Attendance was the largest in history, being augmented by the Hamrick-Evergreen circuit and Sterling circuit picnics held in conjunction with the Film Club affair.

Army-Navy Award to Kodak

The Eastman Kodak Company at a ceremony in Rochester, N. Y., Monday night was presented with the Army-Navy production award. High officers of the services attended as the award was presented to Thomas J. Hargrave, president of the company, and William J. Lehle, a machinist representing the workers, by Brigadier General Herman W. Schull, Ordnance Department.

"Plane from Chungking" Set

Paramount plans early production of "Night Plane from Chungking," which will describe the new sky route to China piloted by American fliers. Ellen Drew, Robert Preston and Albert Dekker will have the leading roles. Walter MacEwen will produce.

SHORT PRODUCT PLAYING BROADWAY

Week of August 17th

CAPITOL

It's a Dog's Life.....MGM
Mr. Blitz Wolf.....MGM
Feature: The Magnificent Ambersons.....RKO

CRITERION

Lake Carrier.....PRC
Pigeon Patrol.....Universal
Call of the Sea.....Universal
Feature: Invisible Agent.....Universal

RIALTO

Unusual Occupations, No. 3.Paramount
At the County Fair.....Paramount
Feature: A-Haunting We Will Go.....20th Cent.-Fox

ROXY

All Out For V.....20th Cent.-Fox
Guardians of the Sea.....20th Cent.-Fox
Community Sing, No. 2....Columbia
Feature: The Pied Piper.....20th Cent.-Fox

STRAND

Divide and Conquer.....Vitaphone
Argentine Horses.....Vitaphone
Bugs Bunny.....Vitaphone
Feature: The Gay Sisters....Warner Bros.

Close Release Deal In Chicago Area

Albert Dezel has concluded a distribution deal to handle the reissue of Chesterfield and Invincible Pictures in the Chicago, Detroit, Indianapolis, Milwaukee, and St. Louis areas.

The first 12 pictures ready for release are: "Lady in Scarlet," "August Week-end," "Missing Girls," "I Have Lived," "Green Eyes," "Murder at Glen Athol," "House of Secrets," "Condemned to Live," "Dark Hour," "Shot in the Dark," "Death from a Distance" and "The Ghost Walks."

Murdock Joins WCAU

Henry T. Murdock, former film and dramatic critic for the defunct *Evening Public Ledger* in Philadelphia, has joined the staff of WCAU in that city as assistant director of publicity and station promotion. Since the closing of the *Ledger* earlier this year, Mr. Murdock has done special publicity for Columbia Pictures on "The Invaders" and then went to Hollywood to handle publicity for Pare Lorenz.

Fill UMPI Tax Boards

J. W. Robb, Jr., operator of the Playhouse in Randolph, Vt., has been named chairman of the Vermont state tax committee of the United Motion Picture Industry. Eugene C. Keenan of the Burns theatre, Newport, Vt., and Thomas Cuane, of the Paramount exchange staff in Boston complete the committee. In New Hampshire E. Fahey, operator of the State theatre in Manchester, N. H., has been named chairman of that state's UMPI tax committee.

Leaves Ad Agency

Lou Barlow, production manager at the Hammer Advertising Agency, Hartford, Conn., has resigned. He had been with the agency for the past three years. He plans to start his own advertising agency in Oklahoma City.

Adams U.A. Branch Manager

Byron Adams, salesman for United Artists in Dallas, has been appointed branch manager in Charlotte for the company. He succeeds Frank Drew, formerly of Cleveland.

U A to Distribute Series in Britain

United Artists, which distributes in the United States the Canadian National Film Board's "World in Action" documentary series, also will distribute them in Great Britain, it was anticipated in New York this week, following conferences at the company's home office, among NA executves, John Grierson, director of the Board, and Basil Wright, director of the British Film Center, London.

The latter, a New York visitor, here for the purpose of advising United Artists on the technical details of distribution of the subjects in Great Britain, remarked that approximately half a dozen were ready for immediate distribution. They include "Battle for Oil," "Strategy of Metals," "Food—Weapon of Conquest," "This Is Blitz," and "Geopolitiks."

The films had been held up in British allotment by the Parliamentary Act making them, as foreign films, ineligible for import. This difficulty had been cleared, Mr. Wright said.

Mr. Wright noted that the Film Center lately had been chiefly occupied with supervision of short subjects made by commercial studios for the British Ministry of Information. These subjects, while still boosting such industries as the electric, and petroleum, are now tied directly with the war, and so are in accord with MOI desires.

Coast Song Writers Study Payment Plan

Seventy Hollywood song writers, members of the American Society of Composers, Authors and Publishers, met at the Hotel Knickerbocker on Tuesday to hear an explanation by Pinky Herman of his proposed revision of payments to members. His plan, explained to the Hollywood group at the behest of New York supporters, calls for a scaling of payments according to seniority.

L. Wolfe Gilbert, who presided, read a telegram from E. C. Mills, former ASCAP executive and now an officer of the Song Writers Protective Association, declaring the plan "workable and legal."

Not Sponsoring Football

Atlantic Refining Co., Philadelphia, the largest sponsor of football games on the radio, announced that it will not return to the air this autumn because of the gasoline situation. Last season, the oil company sponsored the games of 83 colleges, high school and professional football teams extending from New England to Florida. As a company official explained it, "No gas, no sales, no profits, no advertising budgets—no broadcasts."

Staff Changes in Canada

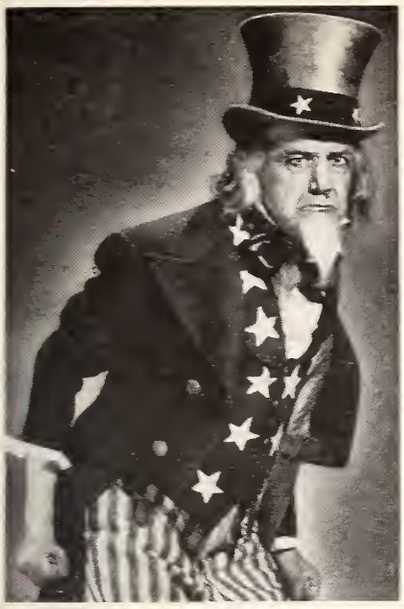
Edward Goldsmith has resigned from the Exhibitors Booking Association in Toronto, operated by Nathan Taylor, general manager of Twentieth Century Theatres, to become booker for Pioneer Films, Ltd., Toronto, of which Oscar R. Hanson is president. Hanson has named Sam Jacobs St. John manager, J. E. Archer Vancouver manager, Victor Racow Winnipeg manager, and John Levitt manager in Montreal.

Back from Mexican Tour

A fashion group from Fox Movietone News, headed by Vyvyan Donner, fashion editor, which has been on a goodwill tour of Mexico, returned from Mexico City this week.

Sells Chicago Theatre

Gus Economy's Grand Theatre, Chicago, has been sold to Albert Trilling, owner of the Lyric there.



ZERO HOUR!

A few days more and we'll all be going over the top! A few days more, and then—for "30 fighting days" we're going to knock the zeros out of $1,000,000,000, zero by zero, bond by bond. September 1st—at dawn—the big drive starts!

ARE YOU READY?

Are you ready for the 4-minute, 3-cheer nationwide salute on Tuesday night, September 1, at 9 p. m.?

Are you ready to announce some big bond purchases on September 1?

Are you ready to put on at least one big event every week in September, Hero rallies? "War Mothers Nights"?

Are you ready to give those postal cards (see illustration) to every bond-buyer?

Are you ready to put the Drive trailer on your screen? You can get it—it's very short—at any National Screen Exchange. Available to you at less than cost!

Are you ready—right now—to sell your share of a billion dollars in bonds every day in September?



SURE!

There's plenty of excitement in the 300 cities to be visited by the stars. But what about the thousands of other cities in the U. S. A.? Are you all ready out there? And if you do have a star-visit scheduled, what have you planned for the other 29 days? Remember, the star-tours are just one part of the 30-day Drive which will show the whole world that the Motion Picture Industry will

REMEMBER IN SEPTEMBER!

ON PRESS! ZERO HOUR EDITION OF 'SHOWMEN AT WAR'.

"SALUTE TO OUR HEROES" A BOND FOR EVERY MOTHER'S SON IN SERVICE

FIGHT!

It's our SECOND FRONT!

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City. (Room 408) in cooperation with the Treasury Department, War Savings Staff.

No Curfew for Radio Service Seen by Fly

Alive to the war contribution of the broadcasting industry, the War Communications Board will not permit that service to be impaired, James L. Fly, chairman of the Federal Communications Commission, said this week in commenting on the War Production Board recommendation for a midnight curfew on stations.

Mr. Fly explained that the WPB suggestion, together with others that have been received, had been turned over to the Domestic Broadcasting Committee of the Board of War Communications for study in connection with a survey on tubes which is nearing completion. Tubes, he said, are the "choke point" of the situation.

"No measure has been suggested, by anyone in the Government or in the industry, which is not aimed toward establishing and maintaining stability and durability of broadcasting," he said. "No suggestion has been made which would result in any real impairment of the service being rendered to the public by radio or the service rendered to advertisers."

Stories "Overdrawn," Chairman Says

Daily newspaper stories on the WPB recommendation were "over-drawn," Mr. Fly said, adding that "I have great confidence that we shall come out with some constructive results in terms of conservation and in renewed assurance of continuity and stability of service."

The WPB has merged its civilian radio section with the military radio unit into an enlarged radio and Radar branch, bringing all wireless communications requirements under one organization.

Frank H. McIntosh, chief of the civilian section, will continue to head their work under Ray C. Ellis, chief of the enlarged radio and Radar group.

Mexican radio stations will be able to carry on at normal for at least another year, in the opinion of managers of the leading Mexico City stations, because they are equipped with material that must be obtained from the United States.

Mexico Radio Able to Carry On for Year

It had been reported that most if not all Mexican stations might close soon because of the lack of such material and equipment. Nevertheless, there are fears that some of the smaller stations soon will feel the lack of servicing and that probably before long they either would curtail work or perhaps totally suspend.

The board of governors of the Canadian Broadcasting Corporation, which with its general manager, W. Gladstone Murray, was criticized recently in a report by a parliamentary committee which inquired into its affairs, met Monday in Ottawa.

The meeting was expected to last several days and to deal with a lengthy agenda. Members of the board are Rene Morin, Montreal, chairman; N. L. Nathanson, Toronto; Rev. W. E. Fuller and Rev. J. S. Thomson, Saskatoon; Mrs. Nellie McClung, Victoria; Dean Adrien Pouliot, Laval University, Quebec; Rowe Holland, Vancouver, and E. H. Charleston, Ottawa.

Sir Cecil G. Graves, director general of the British Broadcasting Corporation, is in New York to discuss exchange of programs between the BBC and American chains. He said on his arrival that radio summaries of baseball scores were being broadcast to American troops in Britain and that a daily commentary on American baseball was given them by a British announcer.

Set Reorganization of Baltimore Theatre

A plan for financial reorganization of Keith's theatre, Baltimore, operated by the Maryland Theatrical Corporation, has been given final approval by the United States court there. As a result of the court approval, attorneys for all parties concerned agreed to drop pending appeals, and a lease of the theatre to its former owners, Frederick C. Shanberger, Sr., and J. Lawrence Schanberger, was turned over to them.

Terms of the plan provided that: payment of $20 in cash will constitute full settlement for each of the 3,409 $100 general mortgage six per cent sinking fund gold bonds. The Mercantile Trust Company, trustee under indenture securing the corporation's bonds, will receive $14,853.82 for funds advanced since July 22, 1932. The Lexington Theatre Company, headed by Morris A. Mechanic, operator of the New Theatre, will record the release of the first mortgage of $538,686.76, plus interest, it holds on the Keith's theatre property in exchange for all of the outstanding capital stock of the Maryland Theatrical Company. The lease provides for rental payments totaling $50,000 a year.

Canadian Managers In War Service

Ernest Warren, manager of the Midtown theatre, Toronto, of the Twentieth Century circuit, has enlisted in the RCAF, and has been succeeded by Al Perley, manager of the Kenwood theatre. Gordon Shea has resigned as assistant manager of the Midtown to enlist in the Canadian Army and has been replaced by Allen Smith.

W. J. Burke has resigned as manager of the Capitol theatre, Sarnia, to serve in the Canadian Army and his place has been filled by Thomas Dunbar, promoted from the staff. Myer Axler, manager of the Victory theatre, Toronto, has volunteer for service with the RCAF.

Murray Mitchell, assistant booker of Empire Universal Films, Toronto, has joined the Royal Canadian Navy, and has been succeeded by Irving Stern.

Unanue in CBS Relations Post

Roberto Unanue has been appointed assistant director of Latin American relations for the Columbia Broadcasting System. He replaces Dr. Antonio C. Gonzales as aide to Edmund A. Chester, director of short wave broadcasting and Latin American relations. Mr. Unanue also retains his former post of Latin American news editor. Dr. Gonzales has left the organization.

Carlos Palacios, Chilean diplomat and news analyst, will be Mr. Unanue's assistant.

Tim Holt in Service

Tim Holt, RKO Radio player, has begun training for the Army Air Corps on the west coast, after a trip east during which he participated in the United We Stand victory rally at the Albert G. Waters Stadium, Perth Amboy, N. J.

Gallup Succeeds Jopling

Hugh S. Gallup has been elected president of Delft Theatres, Inc., Marguette, Mich., succeeding the late Morgan W. Jopling. The company operates theatres in Marquette, Escanaba, Munising and Iron River, Mich.

Reopen Pittsburgh House

Presenting a policy of 90 minutes of short subjects and a like period of burlesque and vaudeville, George Jaffe's Casino in Pittsburgh will reopen with a midnight show August 30th. Admission will be 30 cents and 50 cents, weekdays and evenings, and 75 cents Saturdays, Sunday midnight shows and holidays.

Stage Season in Philadelphia to Start Labor Day

Philadelphia's 1942-43 legitimate theatre season, which last year grossed $1,318,400 in 80 playing weeks for the three Shubert theatres, will start Labor Day with four shows booked for September. Clifford C. Fischer's vaudeville revue, "Priorities of 1942," is the opening attraction at the Forrest theatre, for two weeks. Gertrude Lawrence in "Lady in the Dark" will open at the Forrest on September 28th for three weeks. The Locust Street theatre will open on September 21st with Ethel Barrymore in "The Corn Is Green," scheduled to remain three weeks. The Walnut Street theatre will open either on September 7th or 14th with Gladys Cooper in "The Morning Star."

In addition, a fourth legitimate house is expected to enter the field after Labor Day. Samuel Berns, for many years identified with the motion picture industry, has taken over operation of the dark Shubert theatre, which he will operate independently as a legitimate house apart from the Shubert interests here. In addition, there is talk of transferring "The Merry Widow" revival after its New York run to the Academy of Music, local concert hall.

Shows already booked for next season also include "Papa Is All," opening at one of the Shubert houses on October 5th, with the Philadelphia Forum, concert series group, announcing "Angel Street" and "Porgy and Bess" to its subscribers. Also definitely listed for next season at the Shubert houses are: "This Is the Army," "Junior Miss," "Blithe Spirit," "Let's Face It" and "Sons o' Fun," local dates depending on the length of their Broadway runs.

Robin Hood Dell, outdoor symphonic series in Philadelphia representing a major competitive factor for the film houses each summer, has closed its most successful season in its 13-year history. For the seven-week season ended August 11th, the Dell attracted a total audience of 191,450, an increase of 36,550 over the 1941 season. Moreover, a new all-time attendance record for a single concert was set on July 30th with an all-Gershwin program offering Oscar Levant and Anne Brown as soloists and Edwin McArthur conducting. Normally seating 6,500, the concert drew a crowd of 14,250. The "Pop" concerts on Thursdays were the best attended.

Soloists during the season included James Melton, John Charles Thomas, Lily Pons, Gladys Swarthout, Lawrence Tibbett, Marion Anderson, Yehudi Menuhin, Jose Iturbi, Artur Rubinstein, Paul Robeson, Jan Peerce, Jarmila Novotna and Alec Templeton. The guest conductors for the 90-piece orchestra included Eugene Ormandy, Pierre Monteux, Andre Kostelanetz, George Szell and Eugene Goossens.

Mrs. Dockray Joins WAAC

Mrs. Marion Barnes Dockray, secretary to Ed Hiehle, city manager of the five Shea theatres in Zanesville, Ohio, has joined the Women's Army Auxiliary Corp.

Hearn Forms Service

Hank D. Hearn, former salesman for United Artists in Charlotte, has formed Exhibitors' Service in the Charlotte territory and is doing the booking for a number of exhibitors in the territory.

Announces Short Subject

S. R. Kunkis, New York, has announced the production of "It's the Law," with color and special music. It points out oddities in laws still on the statute books with a humorous treatment. It is the first of a series.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

CANAL ZONE: Chester Morris, John Hubbard—A real good airplane picture that has been a lot of entertainment.—Harland Rankin, Centre Theatre, Chatham, Ont.

Metro-Goldwyn-Mayer

BORN TO SING: Virginia Weidler, Ray McDonald—Fair little picture, but not much business. The talent did well with the material they had to work with. Leo Gorcey seemed to draw plenty of laughs. Would like to hear Darla Hood sing some more. Played Saturday-Monday, July 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DR. KILDARE'S VICTORY: Lew Ayres, Lionel Barrymore—Good picture, but poor business, probably due to the feeling against Lew Ayres, the conscientious objector. Played Sunday-Monday, August 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman—Good picture, old, but did as well as any mid-week picture. Played Tuesday-Thursday, July 14-16—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—Played to above average business, on mid-week. Made more money than any other picture would have done. This was the second showing of this picture at reduced prices. Played Tuesday-Thursday, June 30-July 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—Well, they don't come any better than this one for good clean entertainment. One of the best releases that I have had the privilege to show in my house for many years. Action, drama and mystery. I can certainly recommend this picture. Played Saturday, August 1.—A. L. Dove, Bengough Theatre, Saskatchewan, Rural and small town patronage.

RIO RITA: Abbott and Costello—Good small town picture. They like this kind of comedy. MGM would do well to borrow this team again. Miss Grayson has a very nice voice, but very few folks like Grand Opera in this situation. Played Saturday-Monday, August 1-3.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—A swell picture, and well played, but needed some bigger names in the cast to make it one of the biggest pictures of the year. Played Tuesday, August 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YANK ON THE BURMA ROAD, A: Lorraine Day, Barry Nelson—Good action picture. Played to average business. Played Tuesday-Thursday, July 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Sterling Hayden—So many bad reports had me worried about this picture, but it held up very well and I was agreeably surprised. Played Saturday-Monday, July 11-13.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—Just what my public likes, plenty of good music (by Dorsey and his band), and lots of comedy, supplied by a big cast of real talent. Played Saturday-Sunday, July 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Really went to town on this one. Was surprised this team seemed O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—A good comedy enjoyed by all my patrons and I can recommend this as good entertainment. Played Friday, August 7.—A. L. Dove, Bengough Theatre, Saskatchewan, Rural and small town patronage.

OUTLAWS OF THE DESERT: Bill Boyd, Andy Clyde—A nice picture for weekend dual bill. Business good. Play it.—Harland Rankin, Centre Theatre, Chatham, Ont.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—Fair. Played Friday-Saturday, July 24-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Did nothing extra, but those that came were pleased. Veronica Lake would have more following if she would change the way of fixing her hair. Played Tuesday-Thursday, July 28-30.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RKO Radio

BASHFUL BACHELOR: Lum and Abner—The plot and the acting were corny, but it brought in radio fans who had not been in the theatre for years. Business was average. Played Wednesday-Thursday, August 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUNGLE CAVALCADE: Frank Buck—It pleased the kids and the farm boys and business was very good. If your folks like Tarzan pictures, play this one. Running time, 79 minutes. Played Friday-Saturday, August 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TUTTLES OF TAHITI: Charles Laughton, Jon Hall—An entertaining picture which did average business. Played Wednesday-Thursday, July 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. mall town patronage.

Republic

BEHIND THE NEWS: Lloyd Nolan, Doris Davenport—Good picture. Lots of action. Played it on dual bill with western to nice week in business.—Harland Rankin, Centre Theatre, Chatham, Ont.

DESERT BANDIT: Don Red Barry—Good action picture which pleased the Friday-Saturday crowds. Played July 31-August 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—Good picture, played to average Friday and Saturday business, July 10, 11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

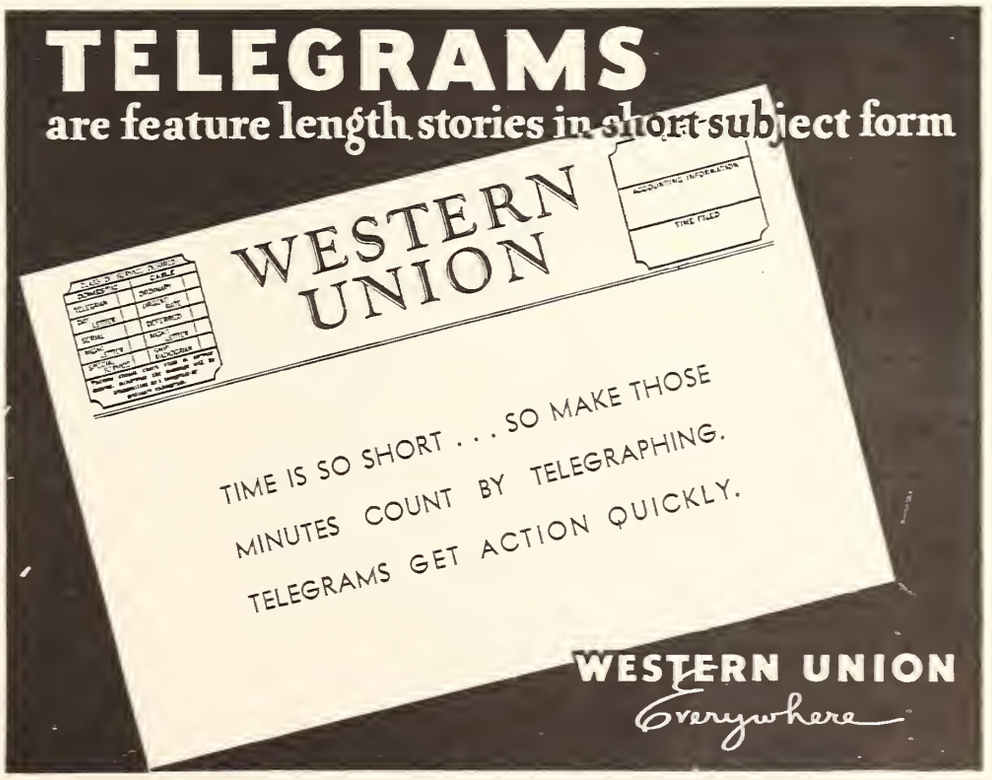
IN OLD CALIFORNIA: John Wayne, Binnie Barnes—A real entertaining picture. Did some fair business. Nothing to write home about. Harland Rankin, Centre Theatre, Chatham, Ont.

SAILORS ON LEAVE: Shirley Ross, William Lundigan—A fair program picture that did nice business. Lots of good laughs.—Harland Rankin, Centre Theatre, Chatham, Ont.

SHEPHERD OF THE OZARKS: Weaver Brothers, Elviry—Good picture which did average business. Played Friday-Saturday, July 3-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

STARDUST ON THE SAGE: Gene Autry, Smiley Burnette—This picture proved to me that Autry is still in the saddle, and going good. Smiley gives out with some very good comedy. We will miss Autry when he leaves the studio for his duties in Uncle

(*Continued on following page*)



(*Continued from preceding page*)
Sam's Army. Good luck to him and I am sure when he comes back he will be just as popular or more so. Played Friday-Saturday, July 17-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SUNSET ON THE DESERT: Roy Rogers, Gabby Hayes—A fairly good western, that seemed to satisfy everyone. Nice weekend business.—Harland Rankin, Centre Theatre, Chatham, Ont.

WESTWARD HO: Three Mesquiteers—Good western.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Twentieth Century-Fox

IT HAPPENED IN FLATBUSH: Lloyd Nolan, Carole Landis—Good baseball picture which pleased on Family Night. Played Tuesday, July 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOONTIDE: Ida Lupino, Jean Gabin—This is an entertaining picture and business was good. Played Sunday-Monday, July 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature: Nice color musical, but I have yet to discover why they choose pictures in which two-thirds of the action takes place at night for their color features. However, there are some sequences that show it off to good advantage. The older folks liked this a lot, but the younger ones have different ideas of popular music. All this explains why we did only average business with an expensively produced picture. Well, only a month to Labor Day. Played Thursday-Friday, August 6-7.—N. Varick Nevins, III, Alfred Co-Op Theatre, N. Y. Small college town patronage.

Universal

GHOST OF FRANKENSTEIN: Lon Chaney, Evelyn Ankers—These horror shows shown periodically do business, and we have found about every six weeks the patrons like them, as they do business.—Harland Rankin, Centre Theatre, Chatham, Ont.

SABOTEUR: Robert Cummings, Priscilla Lane—A real good picture, well produced. Did nice business. Glad to have played it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WOLF MAN, THE: Claude Rains, Lon Chaney—This horror combination of pictures (played with "Monster and the Girl") really did business. If you can book one of this type occasionally, you'll do nice business. Try it.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Warner Brothers

DANGEROUSLY THEY LIVE: John Garfield, Raymond Massey—Good picture, played to average midweek business. Played Tuesday-Thursday, July 21-23.

WANTED

SALES REPRESENTATIVES

Men with film or theatre background to contact theatre managers and exhibitors. Commission basis. Part or full time. Must have car. State background and experience in first letter.

BOX 101
Motion Picture Herald
Rockefeller Center, N. Y.

—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MAN WHO CAME TO DINNER, THE: Monty Woolley, Bette Davis—Good picture, but goes over the heads of the small town folks. Played Saturday-Monday, July 25-27.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—A small town natural, very timely, no regrets. Plenty of laughs for all.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Short Features

Metro-Goldwyn-Mayer

BOWLING ALLEY CAT: Color Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOG TROUBLE: Color cartoon—Good color cartoon.—Melville Danner, Kozy Theatre, Granite, Okla.

GLAZIER PARK AND WATERTON LAKES: Fitzpatrick Traveltalk—Beautiful color scenery in the usual good Fitzpatrick style.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

INCREDIBLE STRANGER, THE: Passing Parade This is an excellent dramatic subject which will grip and entertain all. Well acted and staged, and as good as many features I have played. Don't miss it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTE GRAVEL VOICE: Color Cartoon—It is a good color cartoon that got the laughs.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MILKY WAY: Color Cartoon—Very good colored cartoon enjoyed by the kids. Play it.—A. L. Dove, Bengough Theatre, Saskatchewan.

PUSS 'N' TOOTS: Color Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BABY WANTS THE BOTTLE SHIP: Popeye Cartoon—Entertaining Popeye Cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MARINE ROUNDUP, Sportlight—Entertaining underwater shots.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUN FUN: Just another outdoor short subject and a very poor print.—A. L. Dove, Bengough Theatre, Saskatchewan.

TULIPS SHALL GROW: Madcap Models—Another good Puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

GATEWAY TO THE PACIFIC: Victory Film—Entertaining Navy reel, which was free.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPORTS OF SAILORMEN: Victory Film—Good Navy reel which was furnished free.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BUGS BUNNY GETS THE BIRD: Merrie Melody Cartoon—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAUGHTER OF ROSIE O'GRADY: Broadway Brevities: Charles Winninger—Very good two-reeler with music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOUBE CHASER: LooneyTune—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLD THAT LION, PLEASE: Merrie Melody Cartoon—It has gotten so that anything Bugs Bunny is in is good. They even laugh when the title is on. As usual, this has clever and funny stuff in it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

HUNTER'S PARADISE: Sports Parade—Very good sport reel in beautiful color, showing men hunting tigers and other wild and vicious animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Healy Improved

Improvement in Dan Healy's condition was reported at mid-week by doctors in Physicians' Hospital, New York, to where the night club and vaudeville comedian was taken last week, seriously stricken with a stomach ailment. He received several transfusions.

IN NEWSREELS

MOVIETONE NEWS—No. 98, Vol. 24.—Desert fighting in Egypt....Japs poised on India's border....Crippled plane lands safely....New wings for air gunners....Philippine regiment trains....Anti-aircraft marksmen....FBI school trains G-men....Trotting....Pushball.

MOVIETONE NEWS—No. 99, Vol. 24.—Marines occupy Pacific islands....Flying Tigers join U. S. Army....Mass ship launchings....Longest oil pipe line....Blimps for air patrol....Women in the war ....Golf....Aquatics.

NEWS OF THE DAY—No. 296, Vol. 8.—FBI school for G-men....U. S. planes, pilots bomb Libyan base ....Air force gunners get wings.... Philippine force trains....Honor Flying Fortress builders....Crippled plane lands safely....Army all-stars train....Trotting.

NEWS OF THE DAY—No. 297, Vol. 8.—Marines in Pacific prelude to Solomons....Gable a buck private ....Dutch queen honors airmen....WAACS on the march....World's longest pipe line....Eight ships launched in a day....Crewless blimp falls....Flying Tigers join U. S. Army Air Corps....Baseball as British see it....Swimming.

PARAMOUNT NEWS—No. 101.—All-Filipino Army ready....Freak crash kills 12....FBI training school ....Rubber conferences under way....Trotting.... High wire artist weds....Minute men of industry ....Crippled plane lands without mishap.

PARAMOUNT NEWS—No. 102.—First WAACS ready....China hails new Yank air power....Flying Tigers join U. S. Air Corps....Americans from Japan near home....Pipe line goes through....Blimp crashes in street....Blimps cut U-boat toll....U. S. on offensive in Solomons.

RKO PATHE NEWS—No. 101, Vol. 13.—Giant plane in crash landing....Rubber board convenes in park ....German-American kids at camp....Filipinos in U. S. form regiment....FBI trains G-men....US and RAF in Bengazi raid....Talking letters from soldiers.

RKO PATHE NEWS—No. 102, Vol. 13.—Marines occupy Pacific base....Lopez inaugurated in Colombia....Flying Tigers join U. S. Army....Blimp crashes in street....Teresa Wright recruits gobs.... Rush world's biggest pipe line....Swimming.

UNIVERSAL NEWSREEL—No. 110, Vol. 5.—British pound Axis....Orphans have outing....Army all-star gridders gather....Boeing gets award....FBI geared for war....Heroes get silver wings....Filipino regiment trains....Co-ed styles....Plane lands with crippled gear.

UNIVERSAL NEWSREEL—No. 111, Vol. 5.—Marines in Southwest Pacific....Crewless Navy blimp crashes ....Flying Tigers join U. S. force....WAACS step out....Girls make anti-sub blimps....Nazi mystery plane captured....New pipe line well under way.... Bonds for babies in New Jersey.

National Decency Legion Classifies Seven Films

Of seven pictures classified by the National Legion of Decency in its listing for the current week, two were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Billy the Kid in Law and Order," "A Yank at Eton." Class A-2, Unobjectionable for Adults: "Highways by Night," "Now, Voyager," "Sherlock Holmes and the Voice of Terror," "Talk of the Town." Class B, Objectionable in Part: "Orchestra Wives."

Kate Smith Short Ready

"America Sings with Kate Smith," short subject produced by Columbia, is being nationally released this Friday. Set against a panoramic background of America fighting at home and abroad, Miss Smith sings "We're All Americans," "The Caissons Go Rolling Along," "The Marine Hymn" and "America, I Love You."

Birdwell Names Three

Charles R. Condon, Charles Daggett and Frances Fenton have been added to the New York staff of Russell Birdwell and Associates. Meyer P. Beck is in charge of the New York office, for which additional space has been taken.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

The Theatre and the War

Lots of businessmen, whose stocks have been reduced by priorities, whose prices on their remaining goods have been fixed, and who may even have been practically forced out of business, point to the theatre owner and cry, "Well, look at him—he's doing even better than he did before the War."

Let's see if he is. And let's see if we don't have a pretty good argument with which to counterattack.

In the first place, of course, it is ridiculous to assume that anyone in any business is unaffected by the war. The increased taxes, the shortage of manpower and difficulty of obtaining replacements of parts are common to all businesses, industries, or stores. But whereas the theatre is making a distinct contribution to the war effort, it is doubted whether any other retailer, as such, can compare his efforts.

First of all, the theatre is acting as agent for War Bonds and Stamps. By September 1st, it is expected that 5,000 theatres in the country will be authorized to issue Bonds. At present practically every theatre is selling War Stamps. This is quite an accomplishment when it is considered that the theatre each day has a larger audience than any one store has customers; even if every store sold War Stamps and Bonds, the opportunities it would have to sell them would be limited by the number of customers.

Next, the theatre is disseminating information which the Government wants the public to have. Next to the radio and the newspapers, both of which are doing their share, there is no better method of spreading news and information. The theatre is doing this not only through the subjects it would normally show, such as the newsreels, or "Mrs. Miniver" for which the theatre alone cannot claim credit; but theatres are giving over a part of their screen time to Government-sponsored pictures, the Victory Films.

Third, the theatre is contributing toward keeping up the morale of the citizens who cannot fight or those whose fighting is done at a work bench, a desk or machine. It is providing them with an inexpensive means of escape from the grim realities of the war, even if only for a few hours at a time: The Government itself is fully aware of the importance of this factor; as a result of this awareness, the motion picture industry has been declared essential.

In addition, there are many lesser and incidental services which the theatre performs. For example, the amount of scrap rubber collected by the showhouses of the country was a considerable proportion of the total. Theatres have enlisted hundreds of men in the Armed Forces. Louis Charninsky at the Capitol Theatre in Dallas, for instance, signed up 152 men for the Navy in one week alone.

Now, as to the charge that business is better than it ever was, we of the theatre have a simple answer. While the resale prices of most stores have been fixed, so has the wholesale price and thus the store's profits per item have been frozen. But the theatre with a new stock of merchandise to dispose of each couple of days or week has no fixed profit to rely on; as a matter of fact, its supply, too, will be cut down and it must make its goods last longer than ever before.

These arguments, if they fit a situation, bear repeating to those who would complain. For it is from minor complaints like this that unfavorable legislation arises.

Every theatre which uses newspaper advertising has been asked to devote at least ten per cent of its space to the industry's "Salute to Our Heroes Month". It is hoped that Round Table members will, as always, come to the fore in this and, if necessary, increase their space to put the message over.

Worn-out Phrases

Verne Touchett of the Fox Wisconsin Theatres has voiced his objections to certain time-tattered phrases which continually appear in press book advertising. These are Verne's pet aversions:

"Her greatest triumph

"The picture all America is cheering

"Greater than the stage play (no one saw the stage play)

"Torn from the pages of a mighty novel (which no one read)

"Greater than the book".

The parenthetical expressions are also Verne's. He carefully points out that these phrases have been used by every distributor. They suggest the effort of a tired young man in front of a typewriter reaching for something out of his head instead of out of the product. —BOB WILE

Something for Every Day In Sept. War Bond Drive

September should be a full month for the exhibitor. The campaign below in connection with the War Bond Drive to raise a billion dollars through theatres was devised by Harry Browning of Mullin and Pinanski, chairman of publicity for the War Activities Committee in Massachusetts. These ideas have been made available by the War Activities Committee General Headquarters in New York.

Tues., Sept. 1.—Open drive with parade and rally. Four-minute "Salute to Our Heroes" in every theatre at 9 P.M.

Wed., Sept. 2.—Unveil "Heroes Gallery" in department store window or in your lobby. (Pictures of local men in service. Obtain them through newspaper stories.)

Thurs., Sept. 3.—War Sweethearts' Night. Sweethearts of fighting men to take over stamp and bond selling in theatre lobbies. Later they are guests of management at last show.

Fri., Sept. 4.—Kiwanis Night. Kiwanis Club members to take over stamp and bond selling.

Sat., Sept. 5.—Dedicate Service Flag.

Sun., Sept. 6.—Stamp and bond booth outside or in the vestibule of every church. Ask ministers, priests and rabbis to include some reference to bond drive in their announcements.

Mon., Sept. 7.—Labor Day. Each theatre to invite the five families having the largest number of members engaged in war industries. Stage a special tableau in tribute to labor. Short speech by your city's most popular labor leader.

Tues., Sept. 8.—War Mothers' Night.

Wed., Sept. 9.—War Stamp Matinee. Souvenir photo of film star to every youngster buying a war stamp.

Thurs., Sept. 10.—Department Store "White-Out". Every store to stop selling merchandise for 15 minutes (12 noon to 12:15 P.M.), during which period only War Bonds and Stamps will be sold. (Every big New York City store did this during Retailers for Victory month.)

Fri., Sept. 11.—Heroes Day. Theatres to entertain local service men on leave and to honor any local heroes whose names have made news. Bring to the theatre any surviving vets of the Civil War. Introduce them. Be sure you get newspaper coverage.

Sat., Sept. 12.—Factory Day. Ask every factory to include a special piece of printing in pay envelopes—or provide special envelopes. (Despite 10% payroll deduction plan, many workers are buying extra bonds and stamps.)

Sun., Sept. 13.—General Pershing Day.

Mon., Sept. 14.—Boy Scout Night. Massing of the colors. Scouts fife and drum corps . . . buglers . . . demonstration.

Tues., Sept. 15.—War Mothers' Night.

Wed., Sept. 16.—Masonic Night. Obtain cooperation of local Shrine, Grotto, Eastern Star, etc. Quick appeal from stages by Masonic leader.

Thurs., Sept. 17.—Elks' Night. (Same as above.)

Fri., Sept. 18.—Knights of Columbus night. (Same as above.)

Sat., Sept. 19.—Stamp-A-Dance Stomp. Outdoor block party.

Sun., Sept. 20.—Church Day. Same as last Sunday.

Mon., Sept. 21.—A guest ticket to every bond-buyer tonight.

Tues., Sept. 22.—War Mothers' Night.

Wed., Sept. 23.—A day in honor of the boys on the cruiser named after your city. Obtain cooperation of local Navy recruiting officials.

Thurs., Sept. 24.—American Legion Night. Massing of the colors. Displays of World War I trophies. Quickie speech by Legion Commander.

Fri., Sept. 25.—Florists' Night. An American Beauty rose free to every lady buying a 25-cent War Stamp . . . and inexpensive corsage to every bond buyer.

Sat., Sept. 26.—War Wives' Night. First so-many war wives writing in to local newspaper to be guests of each theatre. (Assign about 25 to each house.)

Sun., Sept. 27.—Church Day. Big public picnic. Hay wagons to take 'em into the country. To attend picnic, each guest must buy at least $5 in war stamps. (Good color stuff for newspapers.)

Mon., Sept. 28.—Honor American Women's Voluntary Services. WAAC's, Ambulance Corps, Red Cross, etc. (They have all been active in stamp and bond selling.) Luncheon that day to bond booth salesladies.

Tues., Sept. 29.—War Mothers' Night.

Wed., Sept. 30.—Torchlight Parade . . . exciting final rally . . . bands in front of every theatre.

BRIEMANN HONORS SOLDIER BOYS

To aid in pushing his War Stamp and Bond sales at the Ambassador, in Baltimore, William Briemann has worked up an ingenious slant. Each week at the theatre he honors some local boy serving in the Army, Navy or Marines by naming a particular week after him. In other words, he specifies a "John Doe Week". The lad is then given credit for all the bonds and stamps sold during that week.

A letter is then sent to Mr. Doe telling him that the week has been named in his honor, also submitting a list of the names of the purchasers together with the total amount sold. A photograph taken of the marquee with the honored man's name on it, together with the program, is then mailed to camp. Briemann states that until the man receives the letter, photograph and program the stunt is a total surprise to him.

"What Would You Do?" Is Hamilton's Teaser Herald

"What would you do?" was the headline on pages 1 and 4 of a herald issued by Jack Hamilton for the engagement of "In This Our Life" at Schine's Riviera, Rochester, N. Y. Inside the story continued, ". . . if someone said 'I can get anything I want even your husband.'"

Jack also reports that he has started a Community Sing night at the Riviera every Wednesday. "The reaction is good," says Jack, "and in these troubled times, I think that a little singing helps divert the mind from the war for a while at least."

"Juke Girl" inspired Jack to get juke box for the lobby with a cut-out of Ann Sheridan sitting atop it; every nickel played in it goes to Army and Navy Emergency Relief.

The engagement of "Broadway" prompted Jack to stencil arrows on the sidewalk leading toward the theatre in all directions.

Holden's Health Club Tie-Up

William Holden, manager of the Chicago Theatre, promoted a popular Loop health club for a "Magnificent Dope" tie-up and also a picture feature in relaxing and popular exercise. The health club distributed cards reading "Don't be a magnificent dope. Keep in shape here and then go and see 'The Magnificent Dope' at the Chicago Theatre."

Boyle's "Mr. V" Teaser

Advance teaser stunt used by Joe Boyle for "Mister V" at the Loew Poli Broadway, in Norwich, Conn., consisted of readers in the local dailies calling attention to the fact that at Saturday noon a "Mister V" would be on the streets. Observant movie-goers were invited to try their luck at capturing him, the paper supplying readers with a few clues. To those properly identifying the man, guest tickets were given.

Martha Raye Personal Sold by Fitzpatrick

Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., effected a neat tieup with one of the local chain stores to sell the personal appearance of Martha Raye. The Round Tabler promoted the stores for a smash half-page cooperative ad which was preceded by a couple of 20-inch teaser ads. The store also shared in the cost of printing up 5,000 heralds plugging Raye's appearance on the stage. These were handed out a week in advance of the show.

Miss Raye was also guest starred on both local radio stations, during both of which interviews her appearance at the theatre was generously plugged.

Theatre Hosts Mothers Of West Pointers

Mothers of cadets now at U. S. Military Academy were invited to a luncheon prior to a private screening of "Ten Gentlemen from West Point" at the RKO Palace Theatre, Columbus, Ohio, and the wife of the Commanding General at Ft. Hayes was the hostess at this luncheon. The radio campaign for this engagement as reported by Douglas George, 20th Century-Fox exploiteer, included a quiz contest between 10 army men and 10 WAAC with defense stamps awarded the winners. The record of the Artillery Song "Caissons" was played on all radio stations.

Direct Mail Campaign

Chamber of Commerce of Wilkes-Barre decided that it was a civic duty to see "This Above All," and cooperated with Manager Tommy Hilleen of the Comerford by initiating a direct-mail campaign to 1,100 leading Wilkes-Barre-ites.

Displays Servicemen Photos

For "True to the Army," Paul O. Klinger, manager of the Rialto Theatre, Lewistown, Pa., solicited photos from friends and families of all local boys in the service. All the pictures were placed on a giant display board in front of the theatre.



George Seed, city manager for Fabian Theatres in Cohoes, N. Y., used this horse and carriage as a ballyhoo for "My Gal Sal". It attracted a lot of attention and showed results at the box office, he reports.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

PRIDE OF THE YANKEES (RKO): Although Gehrig was essentially a baseball player, this is by no means being sold as a baseball picture. On the other hand, the baseball angle is not ignored in selling. It is simply subordinated to other slants which would, in most instances, be more compelling. The romance, particularly, is a saleable slant. Lou and Eleanor Gehrig were supposed to have had an ideal romance. For instance, they courted to Irving Berlin's tune, "Always", which is used in the picture. There's a cue for music tieups. Paul Gallico has written a book, entitled "Lou Gehrig—Pride of the Yankees", which furnishes the exhibitor with opportunity for book tieups. The couple were college sweethearts and that might suggest a campus romance contest idea. There's an excellent still of Teresa Wright selecting her furniture, which can be used for tieups with furniture stores, etc. Another angle to the romance is its oddity which can be pointed up by a contest for other odd and unusual proposals and romances. One way in which the baseball slant of the story can be put over is through the cooperation of sporting goods stores. Of course, plenty of advertising should be carried in and around the ball parks. Invite the local pro or semi-pro team to your opening. If there is a softball league, offer a prize of free tickets to the best scorers, the best pitchers, etc., with plenty of emphasis on newspaper publicity. A die-cut baseball herald is available which should attract attention. Pictures of the crowds at baseball games can be blown up and one or two faces circled. The lucky ones would get free tickets. This stunt can be worked in cooperation with the newspaper. Ask your radio station for spot announcements on "Pride of the Yankees" immediately after announcement of the day's baseball scores. The sports pages of the local newspapers should be opened to various pieces of publicity.

THE PIED PIPER (Twentieth Century-Fox): Biggest tieup in connection with this picture is an arrangement with the Eleventh Annual Children's National Photograph Contest of the National Association of Department Store Studios whereby a trip to Hollywood is being offered to the winner as the guest of Roddy McDowall, star of the picture. In addition, $10,000 in prizes is being offered by the Association. *Parents Magazine* is sponsoring the contest. The press book carries a list of stores which have studios. A "walk to the theatre" might be staged in connection with this picture. It could be almost a parade with just a few properly bannered walkers starting the procession and encouraging others to join in. This can be almost costless, since there is no vehicle hire involved and there need be no bands. The picture will appeal to children, so it is advisable to make a strong appeal to them. Refugee groups will be glad to assist in publicizing the picture, since it deals so directly with their plight. There is a "Pied Piper Pledge" idea suggested in the press book which entails printing of pledges to be signed by children agreeing to conserve for the war effort, etc.

"Reap the Wild Wind" Contest

Starting three days before the opening of "Reap the Wild Wind" at the Poli Palace, in Meriden, Conn., Joe Samartano landed a newspaper contest which asked readers to identify scenes from previous DeMille screen hits. Second contest also for guest tickets required readers to color scene stills from the picture and run in the paper.

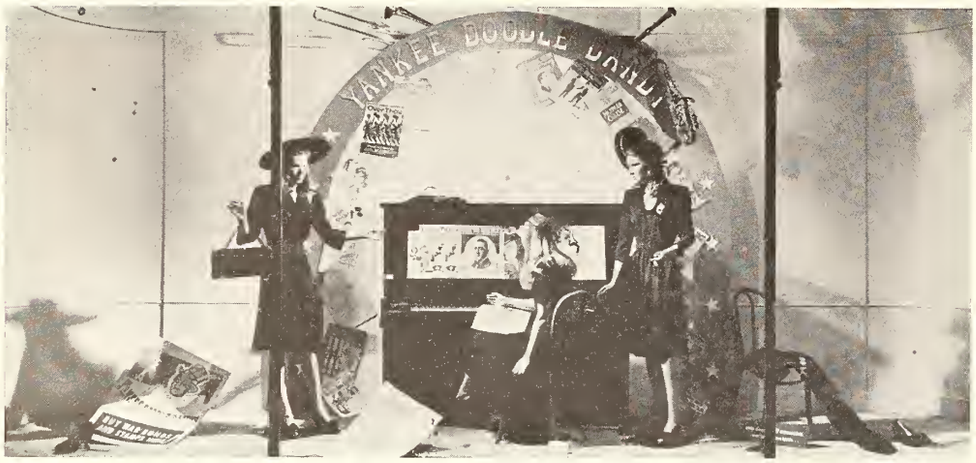
Helson's Street Bally

What proved to be a street-stopper for Ray Helson at the Elmwood, in Penn Yann, N. Y., for "The Fleet's In" was a three-sheet cutout showing Dorothy Lamour and the lads in the picture. This was mounted on a coaster wagon and pulled around town by a boy in a sailor suit. A portable victrola inside played Navy tunes.

Flag Books Distributed By Byers on "Tripoli"

Promoting 500 copies of "The Marines Hymn," imprinted with playdates, Lee Byers, at the Ritz in Clarksburg, West Va., distributed them well in advance of his date on "Shores of Tripoli." In addition copies of the book, "Our Flag," were given away at the first show to the first 500 attending. In addition, Byers got in a plug on the back page for his next attraction, "Juke Girl."

Ceremonies for the swearing in of 20 recruits was held on the theatre stage with the marines doing the honors. This was plugged on the air by the marines a week in advance. Three-sheets were posted at the bus terminal, the entire staff wore badges well ahead, and special newspaper stories and art were landed.



By Zev Pressman

Everett Callow, publicity director of the Warner Theatres in Philadelphia, arranged this "Yankee Doodle Dandy" window while the picture was current at the Boyd Theatre.

Plants Serialization Of "Tortilla Flat"

For three days ahead of the opening of "Tortilla Flat" at Loew's State, in Boston, publicist Joe Longo planted a serialization with art, which included theatre and playdates credits. In addition, a two-column roto break was secured on Sunday. Teaser ads were run six weeks in advance and prior to opening a walking book ballyhoo aided.

Rollins' Angel Kites Aid "I Married an Angel"

Ingenious were the kites made up like an angel with wings which were flown from the top of the marquee of Smalley's Theatre, in Hensonville, N. Y., as part of Lloyd Rollins' advance on "I Married an Angel." Each kite carried the title copy. Lloyd cautions his brother Round Tablers who might care to adapt the idea to be sure not to get the strings too long, or they will get caught in electric or telephone wires.

"Magnificent Dope" Roams Street

The man on the street stunt which has been used for many pictures, is adaptable to most situations playing "The Magnificent Dope." In Evansville, Ind., a local boy was engaged to understudy the screen character of Henry Fonda and stroll through the shopping districts. Humorous copy in the newspapers advised readers that guest passes would be given to persons who approached this boy and correctly identified him as "The Magnificent Dope."

Elder's Three-Column Co-op Ad

Ahead of "Her Cardboard Lover" at Loew's, in Indianapolis, Bill Elder promoted one of his local merchants for a smash three column ad tying the store's jewelry in with the picture. The top of the ad carried a large photo of Norma Shearer with title and playdates.

Ties "Jones" to USO Drive

On learning that United Artists was distributing "Mr. Gardenia Jones," A. J. Kalberer at Switow's Indiana, in Washington, Ind., made a quick booking to time for the county to start its USO drive. A special screening was held for the chairman and his drive captains and Kal was able to break both papers with the opening of his Stamp and Bond Drive.

Mechanic's "West Point" Teaser

Morris Mechanic of the New Theatre and George Gomperts teased Baltimore critics into attention by sending them three tin soldiers each day for three days. On the fourth day a solitary tin soldier arrived with an attached card reading: "I'm the Tenth Gentleman from West Point."

Bickerstaff's "Blonde" Herald

Receiving favorable comments was Frank Bickerstaff's special herald printed in red which was distributed ahead of "My Favorite Blonde" at the L. & J. Palace, in Athens, Ga. Headed "Do you drive recklessly," the herald was followed by copy tied directly to the picture, "Why drive recklessly when you can save gas and tires and live to see," etc.

Novel Front Aids Conner On "In Old California"

For an attractor on "In Old California" at the Capitol Theatre, in Madison, Wis., Marlowe Conner's front consisted of an imitation cart built in perspective out of compoboard and filled to the top with small rocks covered with gilt paint. Copy overall read: "Join the Gold Rush in California."

In addition, Conner made up 100 "gold bricks" out of two by four wood cut to brick size and painted gold. A card was tacked on the brick advising holders that if it was presented at the boxoffice and a 25-cent war stamp was purchased, a guest ticket would be awarded. The bricks were dropped all over town after midnight, for finders to pick up. Conners reports the stunt creating a lot of talk, selling stamps and rating a feature story in the paper.

Dallas Holds Blonde Revue For "My Favorite Blonde"

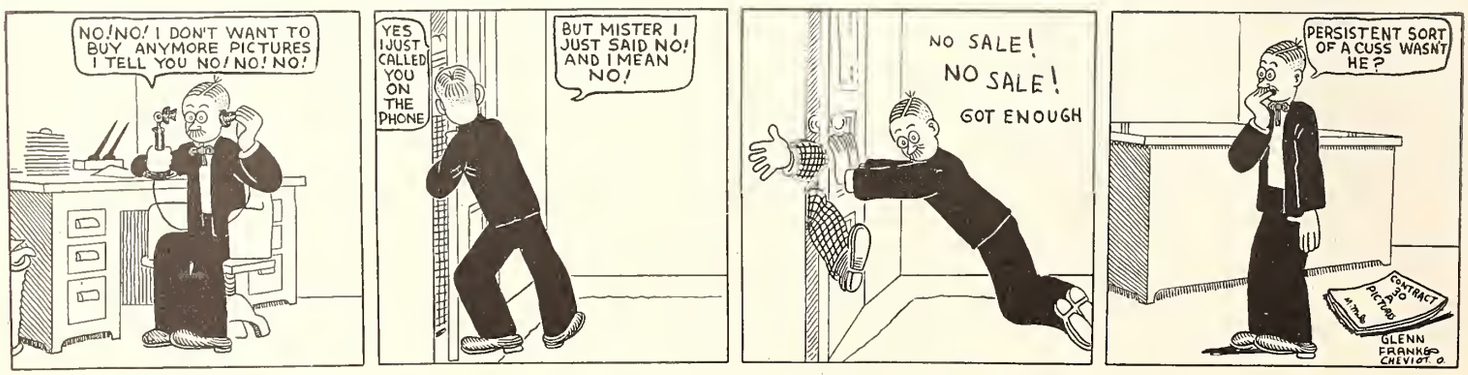
In connection with the showing of "My Favorite Blonde" at the Wareham Theatre, in Manhattan, Kan., Dave Dallas arranged for the local chapter of the National Hairdressers and Cosmetologist's Association to present a "My Favorite Blonde" revue. All the beauty shops in the local organization chose their favorite blonde and gave her one of the latest hair-do's. The music for the occasion was supplied by the Manhattan Philharmonic, the event being covered by the daily paper with front-page breaks. In addition all the cooperating beauty parlors came through with a full-page ad.

Holds "Gold Rush" Sales

Ray O'Connell, manager of Warners' Capitol Theatre. Lancaster, Pa., promoted the following for "The Gold Rush." Heralds were distributed at schools, spot announcements were promoted on the radio. Gold Rush sales were promoted at the stores with the paper bags carrying picture title imprints and playdates. Announcements were placed on all hotel bulletin boards and ushers attired in Chaplin clothes made for a street bally.

Cohn's "Clouds" Boxoffice

An attractor used by Ben Cohn for "Captains of the Clouds" at the Warner Hamilton, in Chicago, was an 18-foot cutout plane which he planted atop his boxoffice in front of the theatre. The wing spread carried a card selling Cagney in the picture. In addition, Cohn featured a model airplane contest, with promoted prizes going to youngsters. The slant was sold through use of a lobby easel and the house program.



May Sells MOT Reel

Ed May at the Russell Theatre, Maysville, Ky., got not only front page newspaper publicity but also a three column layout of pictures on the March of Time's release, "Men in Washington". A 4-sheet display was used in advance and during the run of the subject.

A Pass to Each Bond Buyer, Kornblite-Pawley Offer

War Heroes' Day was celebrated in Waverly, N. Y., with Bud Kornblite, manager of the Capitol taking advantage of the occasion to sell as many Bonds as possible through the theatre. Bud cooperated with Tom Pawley, manager of the Sayre Theatre in nearby Sayre, Penna., in taking a big ad which offered a pass to anyone who bought a Bond in the lobby of either theatre on a particular night. The newspaper mentioned this idea on the front page.

In Waverly, Bud sold $500 worth of Bonds and $36 in Stamps that night—plus another $500 in Bonds the next day to a man who read the newspaper publicity and wanted to let Bud handle his Bond purchase as a reward for what he considered a good job being done by the theatre. In Sayre, Tom Pawley sold $175 worth of Stamps and Bonds. The boys take pains to point out that the combined populations of the towns are only 11,000. In eight weeks, Bud sold $3,700 in War Stamps and Bonds.

As part of his promotion for the pass for a War Bond idea, Bud obtained the services of a sound truck which covered every street in town announcing the offer and playing military tunes.

West Coast Theatres Stage Candy Show for the U.S.O.

Knowing that men in the service enjoy candy, Terry McDaniel's district of Fox West Coast theatremen arranged a special all-cartoon show in cooperation with the U.S.O. These shows were staged at the largest theatre in each key town with admission tickets obtainable with the purchase of two or more candy bars at candy counters in all theatres. The candy was picked up daily by soldiers from nearby camps, under the supervision of the local U.S.O. who had keys to the special locks on the barrels.

The city manager in each town appointed a man to handle the publicity and promotional work. In Pasadena James Runte assigned Homer Skillion; in North Hollywood "Doc" Crews handled the job and in Glendale it was Ed Harris, named by Earl Rice.

The comment on this idea was so favorable and the whole stunt so successful that the candy barrels are being maintained in the theatre lobbies indefinitely, the candy being turned over to the U.S.O. every week.

Pictures Line Waiting for Stamps

When a group of people were on line in the lobby of the RKO Albee Theatre, in Providence, to purchase war stamps, Manager George E. French, acting as salesman, had a picture taken of the aggregation and planted it in the local dailies. The caption read: "This is one theatre line patrons of the RKO Albee don't mind standing in, for it was for the purchase of War Stamps."

Relic Display, Auction Open Brown's Campaign

The Bertha Theatre in Chicago started its War Bond and Stamp campaign with a lobby display consisting of war relics, guns, helmets, rifles, grenades, cavalry sabers, pistols, etc., which were collected by Norman Brown, manager, from two neighborhood Legion posts. Alongside of each display stood the colors of the Post. The portion attracting the greatest attention and admiration was a collection of ten model U. S. Navy boats, all in scale, from tiny assault craft and mosquito boats to a heavy destroyed eight feet long. All ten boats are fitted to the tiniest detail and represent four and a half years of spare-time work on the part of their builder, Jack Holm, an Amundsen High School student. A card next to each vessel showed the details of its construction, armaments, crew and the cost to the government. Planes were suspended on individual wires above the boats. At a flag-draped table beside the display, ladies representing the Treasury Department invited stamp buyers to autograph a shell for the Japs. Three highly polished shells were furnished by Legion Posts, and after lacquering were autographed with India ink.

Merchants Cooperate

Prior to the opening of the campaign, Brown contacted local merchants, held several morning meetings and presented his ideas for a giant War Bond and Stamp rally. The merchants and the theatre contributed cash toward the purchase of a $50 Bond and two $25 Bonds as prizes. Each merchant also contributed an article of merchandise to be auctioned off, the highest bidder to receive the full amount of his bid in Bonds and Stamps, plus the article.

The front and marquee of the theatre were decorated with flags on the night of the grand rally which climaxed the campaign. Each person who bought a War Stamp from the theatre was entitled to a ticket for the Midnight Defense Show. They were also permitted to autograph a shell to the Japs.

On the night of the rally, thousands of people thronged the street which was closed to traffic by the police. On a truck in front of the theatre was a piano and all the merchandise to be auctioned off. The auctioneer was on the roof of the building opposite with assistants scattered in various places, all equipped with mikes attached to an elaborate public address system. Five huge loudspeak carried the voices of the sub-auctioneers to the public.

Bidding ran higher than expected and no article went for less than a Bond. As soon as a person won the bid, he was escorted to the lobby of the theatre by a Legionnaire. Treasury Department representatives took the money for the Bonds, filled out bond applications and issued receipts. Odd amounts were issued in Stamps. Between auctions the public was entertained by numerous vaudeville acts from the illuminated platform.

May Appointed Head Of Parade Committee

Ed May at the Schine Russell, in Maysville, Ky., was appointed head of the parade committee for a citywide mass meeting for sale promotion of War Stamps and Bonds. All business establishments closed at 4:30 with the parade of patriotic organizations, bands, etc., marching throughout the business area and ending at the high school auditorium, where Government speakers held a huge rally.

All parade arrangements were made by May and tied in with "Remember Pearl Harbor" then showing. The Round Tabler got plenty of additional favorable newspaper publicity and goodwill by inviting the members of the Police and Fire Departments as "Guests of Honor" at the opening performance. Numerous window displays were promoted, each tied directly to the sale of bonds and the picture.



By Robert J. Arnold

Frank Murphy had been building up interest in "Mrs. Miniver" at Loew's State, Syracuse, in advance—so "She's Here" attracted attention when the film arrived.

Berman's Colored-Scented Ad Attracts on "Mrs. Miniver"

What proved to be a distinct attractor for M. E. Berman at the Orpheum theatre, in Springfield, Ill., was the full cooperative ad page he promoted for his engagement of "Mrs. Miniver." The outstanding feature of the page was the fact imprinted from one side to the other was a "Miniver Rose" printed in red and green. To give the thing a real send-off, a rose scent was used in the ink.

A contest angle was also injected in the page, through an offer of cash prizes and guest tickets to those submitting a list of the 10 best pictures. The lists which compared with pictures receiving the most votes were the winners. The catchline across the top of the page read: "Uncle Sam is as Proud of the Women of Springfield as We Are of 'Mrs. Miniver'."

50-Year Old Machine Used for "Juke Girl"

During the absence of John Makemson, manager of the Van Wert Theatre, in Van Wert, Ohio, Bill Humrickhouse, assistant, promoted a 50-year-old juke box which he planted outside a week in advance of "Juke Girl." A guessing contest in conjunction with this idea offered guest tickets to the first 15 persons coming closest to guessing the correct age of the box. The contest was publicized in the newspaper ads and in a free story which was planted with a scene mat.

Longo Distributes Nuts Ahead of "Rio Rita"

A costumed Abbott & Costello pair, wheeling a barrow loaded with peanuts distributed the fruit at Boston's busiest intersections as a feature of Joe Longo's campaign for "Rio Rita" at Loew's State and Orpheum theatres. Copy on the wheelbarrow read "Here's nuts to you from two screwballs in their nuttiest picture yet." In addition 25 localities named Abbott or Costello were guests of the management at the opening.

"Blind Date" Party

Haddon Matthews, manager of Warners' Boyd Theatre, Philadelphia, promoted a "Blind-Date" Party in advance of "This Above All." Fifty sailors and soldiers were invited to a special screening in the auditorium of WCAU, at which time they were coupled with Navy "Nells." The stunt resulted in newspaper and radio breaks.



This lad, James Brady, seven years old, brought his bed to the State Theatre, Hanover, Penna., to aid the war effort. Of course, Jimmy knew that there was going to be a scrap iron matinee at the State, which Charles Moyer, manager, had arranged. So Jimmy told his dad he would give up all of his bed but the springs if dad would build him a bunk bed around the spring. Dad agreed. So, on the morning of the matinee, Jimmy decorated the bed with a large flag and a "V" and dragged it down to the theatre. Charlie got a good break in the newspaper on the story which estimated the pile of scrap at two tons, including pipe, flatirons, auto parts and Jimmy Brady's bed.

Gillespie's Double Truck Lauds Girls' War Work

Even though he reports tieups as difficult to effect in his territory, Stew Gillespie at the Marks Theatre, Oshawa, Ontario, forwards proof of his double truck on "To Be or Not to Be." The center spread was devoted to a large two-column cut of Carole Lombard with copy "Killed in Action on the Home Front." This was followed by copy lauding the girls on their part in the war effort, while each merchant's ad also carried congratulatory copy to the girls in active service.



"The Big Shot" was playing at the Paramount in Syracuse, so Dick Feldman, manager, got this scout car to park in front of the theatre. He planned to have a tank, but two soldiers detailed to Fort Ontario to get it came back with the scout car instead.

Schultz Gives "Tripoli" Special Front Treatment

To help sell his date on "Shores of Tripoli" at the Columbia Theatre, in Erie, Pa., John R. Schultz covered the entire front of the boxoffice with life-size cutouts of the stars together with giant title banner directly under the marquee. A Marine A Board out front carried special one-sheet material. To his mailing list, Schultz sent postcards, the front of which featured the Marines Hymn, while the correspondence side carried picture copy.

For the personal of Blue Barron and His Orchestra, John stories and cuts in the local papers, while the dailies came through with excellent art work, covering the appearance of Barron and his boys at the local Bond Rally.

Notaro's Mystery Lady Exploits "Miniver"

A four-day mystery lady contest was arranged by Pat Notaro for his advance on "Mrs. Miniver" at the Columbia, in Sharon, Pa. For four days a "mysterious lady" covered the downtown area and each person who identified her on the street received guest tickets. Notaro sold a series of co-op ads five days in advance, promoted three book displays and also promoted a local florist for the gratis distribution of 100 Miniver roses to the first 100 women attending his matinee.

Fitzpatrick Uses Westmore Tieup on "This Above All"

A week in advanec of his showing of "This Above All," Ed Fitzpatrick of the Poli, Waterbury, Conn., handed out coupons plugging the Perc Westmore tieup by which every lady who attended the theatre during the engagement of that picture would receive Westmore's make-up guide. Ed gave out 5,000 of the coupons and two cooperating stores distributed 1,000 apiece. These and other stores also gave window displays and radio plugs from their respective broadcasts. Every one of these publicity arrangements gave full credit to the picture and mentioned playdates as well.

Stunt for Parents Of West Pointers

La Salle's Department Store, one of the largest in Toledo, Ohio, cooperated with the Paramount Theatre for the opening of "Ten Gentlemen from West Point" by entertaining the mothers and fathers of the cadets in the classes now at the Academy. The fathers were presented with a boutonnierre of 10 defense stamps on a green leaf background and the parents were invited to a screening of "Ten Gentlemen from West Point."

Prytz's "Shangri-La"

As a teaser ahead of his date on "Lost Horizon" at the Granada Theatre, in Duluth, Minn., Round Tabler Roy O. Prytz ran ads in the daily on the classified page with copy reading: "Found. Shangri-La, the mythical bomber air base our President talked about in 'Lost Horizon' now playing. Granada." In addition Prytz also planted a Chuckle Ad contest for guest tickets.

Pay Envelope

LOCKHEED BOMBER PLANT EMPLOYEE

ANN SHERIDAN

For Working on

"WINGS for the EAGLE"

WED., JULY 29 to AUG. 2nd

Time and a half for Uncle Sam the rest of the time for Love!

NOTICE

If you get a Pink Ticket in this envelope it means you are discharged from your duties—long enough to go to the CAPITOL THEATRE to see "Wings for the Eagle" on a Pass.

This pay envelope was distributed around the streets of Madison, Wis., by Marlowe Conner, manager of the Capitol Theatre. Inside there was selling copy in all of them, while a few also had a pass.

Mayor's Proclamation Ties "Invaders" to War Bond Sale

Carl Herman, manager of the Capitol Theatre, Pottsville, Pa., had the Mayor issue a proclamation tieing in "The Invaders" with the city's drive for sale of war bonds. Other features of the campaign included a talk at the local high school, a special bulletin board at the public library, with displays of special stills, and a booth was set up in the lobby on opening day under Army supervision for recruiting. In addition, Herman promoted a four-day contest in the local newspaper on "How well do you know your invaders?" Moreover, officials of the women's clubs, Veterans of Foreign Wars and the American Legion were contacted to endorse the picture.

Frye's Laugh Ration Card

Distributed well in advance of "The Magnificent Dope" at Loew's Palace, in Memphis, was B. E. Frye's Laugh Ration Card. The giveaway bore space for the recipient's name, entitling him to the maximum of laughs during the week of the show.

Baker's Telephone Stunt

Red Cross chapter of Spokane, Washington, volunteered to start a chain telephone campaign in behalf of "This Above All" when Al Baker, City Manager of Evergreen Theatre Corp., told them of the arrival of the picture at the State Theatre.

These Showmen Sold War Bonds

With most of the country's showmen wrapped up in plans for September's "Salute to Our Heroes", the list of Round Tablers who submitted campaigns for the War Showmanship Award is smaller than usual this week.

HOWARD BAKER
Rialto, Pleasantville, N. J.

PAUL J. BARKER
State, Madison, Me.

LOU BROWN
Loew's Theatres, New Haven, Ct.

NORMAN BROWN
Bertha, Chicago, Ill.

HOWARD R. COHN
Elm, Brooklyn, N. Y.

KEN COLLINS
LEN TUTTLE
Indiana, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JOE GOLDSTEIN
Cameo, Rochester, N. Y.

ED HARRIS
Glendale, Glendale, Calif.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

CHARLES MAYHUGH
Virginia, Somerset, Ky.

CHARLES H. MOYER
State, Hanover, Pa.

ROY O. PRYTZ
Granada, Duluth, Minn.

First-Time Serialization Promoted on "Ambersons"

Reported as a first-time in the history of the local paper was the landing of a six day serialization on "Magnificent Ambersons" by Jack Flex of the Keith, in Syracuse. The first installment broke on the Sunday preceding opening day with art and credit lines. In addition, the paper also ran a contest in which readers were invited to submit essays on true life stories. Prizes consisted of War Bonds. Second contest was based on the naming of the 10 most prominent families connected with American history.

A special mailing campaign was put on with letters to all members of Movie Clubs, Photographic and Camera Clubs, etc., with a specially imprinted postcard going to a select list including women's clubs, professional men and women. For his street bally, Flex used a special giant-size book with six-sheets mounted on both sides which was sent on a tour of the city. Window and counter displays were promoted as were cooperative ads, while the public library system came through with a display of scene stills and cards in all branches together with an assortment of books written by Booth Tarkington.

"Mrs. Miniver" Search Staged in Chicago

A search for the local "Mrs. Miniver" was held recently in Chicago in connection with that picture's opening at the Apollo Theatre. Through a tieup with the *Daily Times,* readers were invited to submit names of women who, by their example of quiet fortitude and earnest striving in various activities, are helping the nation in the current struggle.

The winner and two runners-up received prizes of war bonds at presentation ceremonies on the stage, the next 100 best letters naming candidates receiving guest tickets to the show.

Teschner Uses Teaser Cards

Thousands of cards reading "'Rubber Racketeers' are watching your tires" plus playdates, were inserted in car windows throughout New Haven by Ted Teschner, manager of the Bijou, for the engagement of "Rubber Racketeers."

Drissel Cracks Norfolk Paper for "Mrs. Miniver"

Norfolk, Virginia, is one of those cities where newspapers never give any publicity to theatres. The papers charge the theatres the commercial rate for advertising, though. When "Mrs. Miniver" came to town, Roscoe Drissel, manager of Loew's Theatre, determined to crack that situation—and he did.

Although the *Ledger-Dispatch* seldom runs a review of a motion picture these days, it is moved to depart from its self-imposed rule by the rare quality and dignity of 'Mrs. Miniver'". That was the lead on a two-column story.

Next day came an editorial with this lead. "Because we are at war and thus are suspending for a period a number of rules or habits, and because this newspaper is not convinced that all our people fully realize how much we are at war, we are departing from custom and saying something about a motion picture while it is on view in Norfolk. The picture is "Mrs. Miniver." It is being shown at Loew's State.

Woman Jury for "Moontide"

One hundred volunteer War Bond and Stamp salesladies attended a preview of "Moontide" at the invitation of Ralph Martz, Century Theatre, Rochester, Manager. Twelve of the ladies formed a jury to pass the verdict on Gabin's charm to other ladies.

Callow's Blind Date Party

Fifty gobs and fifty socialites of the Philadelphia Navy League were the guests at the "blind date" party arranged by Everett Callow for the Boyd Theatre engagement of "This Above All."

Morning Matinee for Kids

Special morning matinee for the kids who belong to the Rochester Redwings' Knothole Club was set by Manager Ralph Martz to start the campaign for "It Happened in Flatbush." Club has 8,000 members and its own band.

Hosts "Women from West Point"

Invited as guests of the RKO Keith's in Dayton for the premiere of "Ten Gentlemen from West Point" were ten ladies from West Point. They were the wives and mothers of famous West Pointers who were guests of Manager William Clark.

JUNIOR SHOWMEN

JOHN C. EBERSBERGER, on Thursday, August 6th, to Mr. and Mrs. Jack Ebersberger. The proud father is manager of the Sheboygan Theatre, in Sheboygan, Wis.

1,000 Postal Cards, Four-Day Contest Aid Selling of "Reap"

A thousand postal cards, printed locally, were mailed to people in towns within a radius of 50 miles by Harry Stearn and Ken Carter, prior to the engagement of "Reap the Wild Wind" at the Manring Theatre, Middlesboro, Kentucky. They also planted a four-day contest in the local newspaper without cost to the theatre. The three-column coloring contest mentioned in the press book was planted in the weekly paper also without cost. Banners were placed on the trucks of the Royal Crown Cola Company, tying in with the fact that the product is endorsed by Paulette Goddard. A giant flag, 12 feet by 15, was flown from the theatre roof, before and during the engagement.

Easson Constructs Animated Setpiece

To sell his current and forthcoming attractions at the Oakwood Theatre, in Toronto, A. Easson has built a giant easel on which is painted a lighthouse with a beacon from the top of which this copy emerges in type: "Always a mariner's guide to safety. Let it be your guide to the best in entertainment at the Oakwood." At the base are cards with title cards. The light tracts the anticipated attention.

Party for Stamp Salesmen

Scotty Keller, manager of the Earle Theatre, Allentown, Pa., arranged a special preview of "Eagle Squadron" for war stamp salesmen. Some 500 newsboys of the local newspapers who have sold over 1,000,000 War Saving Stamps to their customers were admitted to the screening. In addition, Keller promoted co-operative ads in the newspapers with a half a dozen merchants.

BIRTHDAY GREETINGS

Round Tablers join hands in congratulating the men listed below on celebrating their birthdays.

August 15th
Stephen G. Brenner
Nyman Kessler
Ray G. Stevens
Randall J. Jerabek
Charles T. Sherrin
Herbert Vitriol
J. E. Ross, Jr.
Lawrence P. Coe
Abe Frank
Tikis Valos
Herbert D. Cluley
Daniel Richetelli
Leonard V. Casey
William G. VanWhy

16th
J. D. Chaffin
James Fawns
Mrs. Edith M. Fordyce
Samuel Bleiweiss

17th
Charles F. Burns
Charles F. Feinhals
Wesley L. Tefft
Sol Greenberg
Ed Moorman
Melvin Alvin Rash
William Henry Haden

18th
Ed J. Caugley

August 18th
Robert M. Weitman
James G. Fair
G. deBoissiere
Walter Morris
Ira W. Thompson
Harsukhray L. Raval
Leo P. Ryan

19th
W. B. Henderson
Edward H. McBride
Gordon E. Carson
Herbert Berman
Jack E. Blatnick

20th
Roy C. Bruder
Henry W. Brown
C. O. Braun
George N. Phillips
Morton Maius
Philip Henry Hayward
Edgar A. Weimer, Jr.
James B. Crawley
William L. McClain
William B. Lininger

21st
Carl Rogers
Albert H. Reynolds
Herbert Haberstick
Frank Taylor
Dick Peffley

BEN GREBER of the Avenue Theatre, in Philadelphia, has switched duties with Sam Cohen, manager of the Star Theatre. Rupe Porit goes from the Walton to the Temple Theatre with Sam Rosenblum, the new Walton Theatre manager.

E. ROY SULLENDER, assistant manager of Warner's Stanton Theatre, in Philadelphia, has been named manager of the circuit's Palace, succeeding Joseph Battersby,

JOHN McELLEN was named assistant manager of the TransLux Theatre, Philadelphia, succeeding Jerry Becker, who joined the Navy.

AL SWETT has resigned as manager of Graphic's Orpheum Theatre, in Danvers, Mass., to rejoin the Morse Circuit, where he worked previously, as manager of the Colonial Theatre, in Nashua, N. H.

MR. & MRS. SHOWMAN

CORLE ANNE GORT to Stephen Ryan McManus on Tuesday, August 18th, at Sarnia. The groom is manager of the Bayview Theatre, in Toronto, Canada.

Ballyhoo Man Walks Across Stage Like a Trailer

In advance of "Ball of Fire," Syd Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., had a young man attired in Gary Cooper make-up parading through busy intersections of the city. After his trek through town, he was seen in the lobby and at the break of the show, walked across the stage to remind folks that "Ball of Fire" was due soon at the theatre.

He tied in with a local bank to link war bond sales with "Ship Ahoy." A one-sheet was placed in the lobby of the bank calling attention to the bond buying campaign and the picture. Music and record displays at local stores also helped.

Swearing In Ceremonies Sells "Tripoli" Date

Locating nine local boys who were being inducted into the army, Grattan Johnston at the Ohio Theatre, in Mansfield, Ohio, arranged for special Swearing In ceremonies to take place on his stage in connection with his opening of "Shores to Tripoli." In addition to his newspaper campaign, Grattan used bumper strips on a taxi fleet, supplied the radio station with a free transcription which was run three times a day one week in advance. The entire staff of ushers wore Marine caps one week ahead, while a recruiting office was set up in the lobby.



By Staff Photographer

R. Lee Kline, a Round Table member since 1928, now manager of the Orpheum Theatre in Philadelphia, was a visitor to the Round Table offices this week. Lee was a winner of a Plaque in the Second Quarter Quigley Awards.

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THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE THEATRE IN Maryland, Pennsylvania or Virginia. BOX 1557, MOTION PICTURE HERALD.

HELP WANTED

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

WANTED: OPERATORS AND SIGN MEN FOR New Mexico circuit. State age, qualifications, experience, draft classifications, what organizations you are a member of, advise salary expected and enclose small photo of self. TED JONES, Box 786, Roswell, New Mexico.

OPERATOR, DOWNTOWN THEATRE CONnecticut, state age, experience and salary. Box 1560, MOTION PICTURE HERALD.

POSITION WANTED

THOROUGHLY EXPERIENCED ALL PHASES of theatre management. Employed in present position ten years. Wish to change to the South, Florida or North Carolina preferred. American, 39 years old, married, draft exempt. Box 1558, MOTION PICTURE HERALD.

MANAGER NOW EMPLOYED DESIRES change, age 30, married, successful producer, experienced in every phase exhibition, west coast preferred. Box 1559 MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

BARGAINS! USED LENSES $2.50. BB MOVEments $19 Spot lamps cheap. Bargain bulletins free! Wesley Trout, Enid, Oklahoma.

FAMOUS SIMPLEX SP SOUND PROJECTORS, including amplifier, loudspeaker, cables, ready for immediate showing, $395.00. R.C.A. Photophone, DeVry, Holmes, Weber Syncrofilm Sound Projectors, from $139.50. Send for bulletin. S.O.S. CINEMA SUPPLY CORPORATION, New York.

MARQUEE LETTERS WANTED, NEW AND used, state price and size. Central Theatre, Mountain View, Wyoming.

2 ZENITH 35-MM 2000 FOOT SOUND PROJECtors for sale. A. LANDOW, 108 Beachway, Keansburg, N. J.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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EARLY FALL EDITION ANNIVERSARY SALE bulletin ready. Ask for yours! Typical values, spotlight carbons, 80% discount; Underwriters Fire Extinguishers, $11.25; Exciter lamps, 32c. S.O.S. CINEMA SUPPLY CORPORATION, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

Phillips Holmes Dies in Crash

Phillips Holmes, stage and screen star, who joined the Royal Canadian Air Force last December, was killed August 13th in a collision of two planes near Armstrong, Ontario, according to word received by his father, Taylor Holmes, character actor. He was 33.

Five other airmen were killed in the collision. The planes, on their way from Winnipeg to Ottawa, had stopped at the Armstrong airport and collided immediately after taking off. Mr. Holmes, an able flier, had finished his ground school work and had been stationed at Regina, Saskatchewan.

Surviving, besides his father, are his mother, Mrs. Edna Phillips Holmes; a sister, Miss Madeline Holmes, and a brother, Pilot Officer Ralph D. Holmes, of the RCAF, husband of Libby Holman, radio and stage singer.

Mr. Holmes began his film career about 1928 and in the next five years was known to thousands. He appeared in such pictures as "His Private Life," "The Return of Sherlock Holmes," "Pointed Heels," "Only the Brave," "An American Tragedy" and in "Nana" with Anna Sten.

Jacob Lavene, Theatre Manager, Dead

Jacob C. Lavene, manager of the Academy theatre, Buffalo, until two and a half years ago, died August 16th. Mr. Lavene, former national director of the Variety Clubs of America, began his career by organizing stock companies and film tent shows with which he toured the United States and Canada.

Going to Buffalo about 25 years ago. Mr. Lavene was first associated with the old Garden and Gayety theatres, managing the latter for about five years. To the Academy he brought burlesque and later subsequent run motion pictures.

An honorary life member of the Buffalo Variety Club and three times its president, Mr. Lavene served for three years as national director of the Variety Clubs of America.

Russell Phelps Dies on Coast

Russell Phelps, 51, screen publicist, died August 14th at Sawtelle Veterans Hospital in Hollywood. Mr. Phelps was born at Prairie du Chien, Wis. He was a newspaper reporter and editor in Minneapolis, San Francisco and other cities before going to Hollywood. He did publicity work for United Artists producers from 1925 to 1938. He has also been associated with Twentieth Century-Fox and Fox West Coast.

Ollie Edwards

Ollie Edwards, who became manager of the Poli theatre, New Haven, under the old Poli management in 1915, and stayed there until 1929, died at his home in Long Meadow, Conn., August 13th. He was 50 years old.

William Meade

William P. Meade, 73, first manager of the Richmond theatre in North Adams, Mass., and in recent years advertising manager of the North Adams *Transcript*, died August 13th.

Mrs. Sara Silver

Mrs. Sara Silver, 79, mother of M. A. Silver, zone manager of Warner Theatres in the Pittsburgh area, died at her home in Chelsea, Mass., August 12th.

Deane Heads Foreign Relations Service

Albert Deane this week became editor of the motion picture industry International Film Relations Committee feature service. Mr. Deane, head of Paramount foreign department publicity, succeeds David Blum, under the Committee's rotation system.

The Committee met last week. Fortunat Baronat of Universal and John Agell of Columbia reported progress on a new radio project, in cooperation with the radio section of the Coordinator of Inter-American Affairs.

The radio project will be in addition to the Committee's regular weekly short wave broadcasts, over the National Broadcasting Company and the Columbia Broadcasting System facilities. These are in their fourth year. The Committee will meet again on September 14th.

Ayres "Good Soldier", Superiors Comment

Lew Ayres, former motion picture star, briefly a conscientious objector, and now a private in the Army's Medical Corps, at Abilene, Texas, is a "good soldier," his superiors announced publicly last week.

Brigadier General Roy C. Heflebower, commander of the Medical Corps replacement training center, at Camp Barkeley, Abilene, said of Mr. Ayres: "I am confident he will render valuable service before his Army career ends. I wish I had a whole battalion of men just like him."

Meanwhile, Republic's western star, Gene Autry, this week reported to the Army air base at Santa Ana, Cal., for basic training. With more than 200 hours in the air as a civilian flier, he enlisted Aug. 1st, and was rated a technical sergeant.

Clark Gable, MGM star, was in Miami Beach Army Air Force school this week, on the first leg of a career expected to make him an officer. With Mr. Gable, and also a private, was Andrew J. McIntyre, Hollywood cameraman, a close friend who enlisted with him.

Freedman, Gourfain To Stage Musical

Harry A. Gourfain and Zac Freedman have formed a producing company, and have scheduled "Green as Grass" as the first production. The musical revue will open in Bridgeport, Conn., the week of September 20th, with a cast recruited from summer hotels. George Jessel will stage the production. The producers plan to bring the show to Broadway after the Bridgeport opening, they said.

Three Rockaway Beach Theatres Are Sold

Three theatres in Rockaway Beach, Queens, N. Y., have been sold to the Perial Amusement Corporation by Da-Gel Enterprises, Inc.

The theatres are: the Edgemere theatre, at Beach 33rd Street, the New theatre, on Rockaway Beach Boulevard, and the Rivoli theatre, also on Rockaway Beach Boulevard.

Basil Coleman Dies

Basil Bruce Coleman, 41 of Trucksville, Pa., area representative of the Altec Company, died August 11th in Will Rogers Memorial Hospital, Saranac Lake, N. Y., after an illness of several months. He was a member of Local 325, International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, of Wilkes-Barre, Pa.

William Rapp

William Jordon Rapp, 47, playwright, and vice-president of C. D. Morris Associates, Inc., radio producers, died August 12th of a heart attack at his summer home at Lake Mohonk, N. Y.

IN THE COURTS

Seek Pre-Trial Examination

Examination before trial of Charles C. Moskowitz, vice-president of Loew's, Inc., William F. Rodgers, general sales manager; Jack Bone, manager of the distribution department; A. W. Smith, Jr., formerly an RKO sales executive, and Walter V. Derhan, assistant treasurer, was asked this week in New York supreme court by the Signal Theatre Corporation and Copark Theatres, Inc., in their anti-trust suit against the eight major companies and Republic Pictures, Inc.

The plaintiffs, as operators of the Fortway, Park and Coliseum theatres in Brooklyn, charge the defendants and Loew's and RKO in particular with setting up a monopoly in Brooklyn with a resultant deprivation of product. The suit seeks unstated triple damages and an injunction to restrain the alleged conspiracy.

Gell Loses Plea for Summary Judgment

Application of William Gell for summary judgment in his favor was denied last week by Federal Judge William Bondy in the $225,000 damage suit of Arthur Levey pending against Mr. Gell, Pathe Pictures, Ltd., Monogram Pictures Corporation and W. Ray Johnston. Mr. Levey is seeking five per cent commissions for allegedly acting as agent in a deal made in 1937 which gave Pathe exclusive distribution rights to Monogram pictures in Great Britain.

Mr. Gell had asked for the dismissal, claiming that he had acted in behalf of his company and was not responsible personally. The court cited a conspiracy charge made by Mr. Levey and said it was sufficient to compel Mr. Gell to fight the suit. An application of Pathe to dismiss the action on the ground that the court had no jurisdiction in the matter as a British company, was referred to a special master for hearings.

Columbia Files Suit Against Two Cities

Columbia Pictures has entered an action in London against Two Cities Film Company to enforce its claim to the next five films to be produced by Two Cities, on which Columbia claims to have an option.

Writs already have been issued and a speedy hearing of the action has been ordered in court.

Sonja Henie Appeals

Sonja Henie has filed a notice of appeal in New York from a judgment of $77,658, obtained against her by Dennis Scanlan, promoter, on July 3d. Mr. Scanlan based his action for the judgment on an oral agreement he claims to have made with Miss Henie in France in 1936.

Vallee Suit Dismissed

Worth W. Trammell, circuit court judge in Miami, Fla., has dismissed a $10,000 damage suit against Rudy Vallee under a Florida statute providing for such procedure when the plaintiff does not follow up his original action within three years. The suit arose from the claim that Mr. Vallee struck Dillard Rodney Borden, 18, a busboy, at the Royal Palm Club, February 4, 1939.

Drops Plagiarism Action

The dismissal of a $250,000 plagiarism suit brought against Walter Wanger, producer, by George Brandt, screen writer, over "Foreign Correspondent" was recorded in superior court in Los Angeles this week.

PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Now, Voyager

(Warner Bros., 1942-43)

Study in Psychiatry

Showmen who inform their customers that this picture gives Bette Davis opportunity to display her versatility to the utmost in a story that they're not going to forget will have done her followers a service. The picture they will see is in some respects a departure from her style and in all respects a document to fascinate them.

At core a study in psychiatry, with Miss Davis portraying the patient most of the way and the healer later on, the narrative is unfolded with a clarity, coherence and command of interest which few pictures of its type have achieved.

Miss Davis enters the story as the daughter of a Boston socialite who resented her prior to birth and has dominated her since. A psychiatrist leads the girl out of her confusion and sends her on a cruise alone. She meets an unhappy husband, father of another unwanted child, and they fall in love, spend a few days together in South America and separate, presumably forever.

Back home the girl resists her mother's efforts to regain domination of her but is thrown back into mental difficulty when her mother dies during an altercation. She returns to the psychiatrist's sanitarium and is attracted to an unhappy child which turns out to be the daughter of her shipboard sweetheart. She befriends the child, becomes the psychiatrist's assistant, finding happiness finally in dedicating her life to the child's upbringing in platonic collaboration with its father.

In portraying the changes of personality wrought by the psychiatrist and by experience Miss Davis surpasses most of her previous performances.

Hal B. Wallis' production is of the finest, from selection of material to final details of execution, and Irving Rapper's direction is without flaw. Casey Robinson's screenplay from the novel by Olive Higgins Prouty tops his recent works. It is a subject primarily for grownups.

Previewed at the studio in Hollywood. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 119½ min. PCA No. 8431. Adult audience classification.

Charlotte Vale.....Bette Davis
Jerry Durance.....Paul Henreid
Dr. Jaquith.....Claude Rains
Gladys Cooper, Bonita Granville, Ilka Chase, John Loder, Lee Patrick, Franklin Pangborn, Katherine Alexander, James Rennie, Mary Wickes, Janis Wilson, Frank Puglia, Michael Ames, Charles Drake, David Clyde.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Across the Pacific

(Warner Bros., 1942-43)

Melodrama With a Punch

Humphrey Bogart, Sydney Greenstreet, Mary Astor and John Huston, director, who struck a note of melodrama in "The Maltese Falcon" which echoed throughout the trade, collaborate here in an enterprise designed to do about the same for showmen and their customers.

Their subject this time is Robert Carson's *Saturday Evening Post* serial concerning the thwarting of a plot to blow up the Panama Canal simultaneously with the attack on Pearl Harbor, and the presentation of the material achieves a realism suggesting that just such a plot may have existed and may have been thwarted in the manner shown.

Bogart plays, in Richard Macaulay's screenplay, a U. S. Captain of Artillery who is court martialled and dishonorably discharged from the Army at the outset of the story. He goes to Canada to enlist, is turned down on account of his American record, then boards ship for the Orient with declared intent to offer his services to the Chinese or any nation that will buy them. Shortly after this the audience is informed that he is secretly serving the Army Intelligence.

Aboard ship he meets a girl (Mary Astor) whom he suspects of sinister purpose and a man (Greenstreet) openly sympathetic to the Japanese philosophy and interest. The man ultimately reveals himself as a traitor in Japanese service and employs the discharged officer to obtain information which will facilitate the bombing of the Canal. From this point on the story moves swiftly through surprises, captures, escapes, battles and thrills to an ending agreeable to everybody but Hirohito.

Produced by Jerry Wald and Jack Saper, the picture is packed with interest, sticks to plausibility and delivers a punch.

Previewed at studio. Reviewer's Rating: Excellent.—W. R. W.

Release date, Sept. 5, 1942. Running time, 98½ min. PCA No. 8248. General audience classification.

Rick Leland.....Humphrey Bogart
Alberta Marlow.....Mary Astor
Dr. Lorenz.....Sydney Greenstreet
Charles Halton, Sen Yung, Roland Got, Lee Tung Foo, Frank Wilcox, Paul Stanton, Lester Matthews, John Hamilton, Tom Stevenson, Roland Drew, Monte Blue, Chester Gan, Richard Loo, Keye Luke, Kam Tong, Spencer Chan, Rudy Robles.

Call of the Canyon

(Republic)

Western

This is one of the best Gene Autry has made, which is by way of saying that it is a very good picture. Listed as a special by Republic, the production shows the extra effort and attention given it and profits thereby. It has the usual western ingredients, plus comedy and song.

The musical portion of the picture is especially good. Gene sings "Boots and Saddles" and the title song "Call of the Canyon" to good advantage. The latter tune is a favorite and is fast becoming a western classic. The Sons of the Pioneers also contribute to the musical portion of the picture. Other songs are "When It's Chilly Down in Chile," "Somebody Else Is Taking My Place" and "Montana Skies."

The comedy angle is taken care of by that perennial, Smiley Burnette, abetted this time by a smaller prototype, Joe Strauch, Jr. Poor Joe loses the annual pie eating contest when Smiley puts him on a diet and shrinks the boy's stomach. Other players are Ruth Terry, for romance; Thurston Hall, for big business man returning to the West of his youthhood; Cliff Nazarro, for double talk; Dorothea Kent, also for comedy, and Edmund MacDonald, the villain of the piece.

The purely western part of the story is concerned with a fight between the cattlemen, led by Autry, and a racketeering purchasing agent of a large packing company. The cattlemen refuse to sell their cattle to the price cutting purchasing agent and trail herd their stock across country. This leads to violence and a death before the criminals are caught. The other part of the plot has to do with Miss Terry, who herds her radio troupe to the Autry ranch in an effort to sell a western radio program to the big meat packer.

Harry Grey was associate producer and Joseph Santley directed.

Previewed in the Republic home office projection room, New York. The picture was well received. Reviewer's Rating: Excellent.—PAUL C. MOONEY, JR.

Release date, August 5 1942. Running time, 71 min. PCA No. 8563. General audience classification.

Gene.....Gene Autry
Frog.....Smiley Burnette
The Sons of the Pioneers, Ruth Terry, Thurston Hall, Joe Strauch, Jr., Cliff Nazarro, Dorothea Kent, Edmund MacDonald, Marc Lawrence, John Harmon, John Holland.

Desperate Journey

(Warner Bros., 1942-43)

Three Musketeers 1942

Errol Flynn, Ronald Reagan and associates, whose names make for sale of tickets, engage here in a 1942 treatment of the three musketeers idea packed with action, shorn of romance and utilizing the third Reich for terrain. The handling of the material suggests the technique employed for serials and the picture boils down to an enterprise in the field of wish fulfillment for benefit of the Flynn fans in general and the adolescents among them in particular.

The screenplay by Arthur T. Horman opens with the sending of a British bomber over Germany. It accomplishes its mission, but crashes in that country, killing all but five of its crew. These are captured, escape, then make their way through a series of adventures toward Holland, where they seize a British plane from the Nazis and fly back to England with military information acquired.

The exploits in Germany include destruction of an incendiary bomb factory, stealing a ride in Goering's private railway car, escapes over rooftops and otherwise from the military and the Gestapo, and the one-punch knocking out of scores upon scores of German soldiers, sentries and so forth. Two of the five are killed in the course of the adventuring.

Produced by Hal Wallis and directed by Raoul Walsh, the picture has speed, expense and a world of action, plus a list of names that recommend themselves as marquee copy. Its weakness as entertainment save for the devotees of fisticuffs seems to stem from its depictment of the Nazis as dullards, bunglers and softies.

Previewed at Warners' Beverly Hills theatre to an unnotified mid-week audience which applauded the main title and laughed at some of the incidental comedy, cheered some of the one-punch knockouts, but manifested no excitement about the experience. Reviewer's Rating: Fair.—W. R. W.

Release date, Sept. 26, 1942. Running time, 109 min. PCA No. 8165. General audience classification.

Flight Lt. Terrence Forbes.....Errol Flynn
Flying Officer Johnny Hammond.....Ronald Reagan
Kaethe Brahms ..... Nancy Coleman
Major Otto Baumeister.....Raymond Massey
Alan Hale, Arthur Kennedy, Sig Rumann, Patrick O'Moore, Ronald Sinclair, Louis Arco, Charles Irwin, Richard Fraser, Lester Mathews, Robert O. Davis, Edward Clark.....Dick Purcell
Barbara Mason.....Joan Woodbury
John G. Harrison.....John Hamilton
Warren Hymer, Mantan Moreland, J. Farrell MacDonald, Gayne Whitman, Kenneth Harlan, George Lewis, Karl Hackett, Isabel Lamal, Robert Carson, Frank Ellis, Harry Depp.

Phantom Killer

(Monogram)

Crime Melodrama

One of the best crime melodramas to come from Monogram for some time, "Phantom Killer" is a concisely made, wallop-packing piece of cinema entertainment. It contains more audience values than many of the pictures in its category from the major companies.

A deaf-mute civic leader is accused by an assistant district attorney of a murder. The civic leader is freed of the charge, but the prosecutor, with the aid of two detectives, follows his trail. They expose a series of cold blooded killings with help from a newspaper woman with whom the prosecutor is in love.

Dick Purcell as the prosecutor and Joan Woodbury as the girl head a competent cast consisting of John Hamilton, Warren Hymer, Mantan Moreland, J. Farrell MacDonald, Gayne Whitman, Kenneth Harlan, George Lewis, Karl Hackett, Isabel Lamal, Robert Carson, Frank Ellis and Harry Depp.

Direction by William Beaudine is tops and the screenplay by Karl Brown contains excellent dialogue, although the explanation for the killings may seen improbable. A. W. Hackel, the producer, imparted to the mounting a quality that belies its budget.

Seen at studio. Reviewer's Rating: Good.—VANCE KING.

Release date, Oct. 2, 1942. Running time, 61 min. PCA No. 8621. General audience classification.

Secret Enemies

(Warner Bros., 1942-43)

Spy Melodrama

When his best friend, an FBI agent, is murdered by poison gas in a hotel room to which he took him, a young attorney joins the FBI and tracks down a ring of German spies in New York City. That is the story of "Secret Enemies," a double bill item. The new agent manages with the help of others to round up the ring, which uses a hotel owner, whose wife is in Germany, as a "front."

Craig Stevens, Faye Emerson, John Ridgely, Charles Lang, Robert Warwick, Frank Reicher head the cast.

The screenplay by Raymond L. Schrock telegraphs the succeeding events. Ben Stoloff was the director.

Seen at a trade press showing at the studio. Reviewer's Rating: Fair.—V. K.

Release date, not set. Running time, 59 min. PCA No. 8439. General audience classification.

Craig Stevens.....Carl Becker
Faye Emerson.....Paul Fengler
John Ridgely.....John Trent
Charles Lang, Robert Warwick, Frank Reicher, Rex Williams, Frank Wilcox, George Meeker, Roland Drew, Addison Richards, Cliff Clark, Monte Blue.

Billy the Kid's Smoking Guns

(Producers Releasing Corp.)

Western

Another in the series of "Billy the Kid" westerns, this tale is as incredible as most. Buster Crabbe, who was a good swimmer, seems a bit out of place on horseback. As Billy the Kid he roams the countryside with two pals but no baggage, like a Rocky Mountain Robin Hood.

This time the tale is of a cattlemen's association, run by the town doctor, who allows the ranchers to run up credit to such an extent that they cannot meet the payments. He uses a simple device to effect this: he merely quadruples the price of each article. In any event, it seems that the main idea is to obtain control of the ranches. Since it is simpler to kill the ranchers than cheat them out of their property, he resorts to the former method occasionally, which brings him and his gang up against Billy the Kid.

The usual ingredients of the western are all present to some degree. Buster Crabbe, Al St. John and Dave O'Brien are the three exponents of justice; the villains are represented by Milton Kibbee, John Merten, Ted Adams and others. Sherman Scott directed from an original screenplay by George Milton.

Seen at the New York theatre where the salesmen at the morning show received the picture without comment. Reviewer's Rating: Mediocre.—ROBERT WILE.

Release date, May 29, 1942. Running time, 58 min. PCA No. 8342. General audience classification.

Billy ..... Buster Crabbe
Fuzzy ..... Al St. John
Jeff ..... Dave O'Brien
Milton Kibbee, Ted Adams, Karl Hackett, Frank Ellis, Richard Fraser, Lester Mathews, Robert O. Davis, Barclay.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Busses Roar

(Warner Bros., 1942-43)

Sabotage Melodrama

Warners' "Busses Roar" is a melodrama dealing with the attempts of a Jap spy ring to plant a time bomb on a bus going through a military zone in order that the resultant fire might guide the shells of a submarine off the California coast to their oil field target. Slow to start, the picture goes through to an action-packed climax, then fades as a Marine sergeant, the hero of the story, delivers some patriotic speeches.

Richard Travis, Julie Bishop, Charles Drake, Eleanor Parker and Elisabeth Fraser have the leads in the film, apparently made for the lower half of double bills.

All the standard ingredients of such stories are used—a murder, a counter-espionage agent posing as a panhandler, fights and the chase. D. Ross Lederman directed from a script by George R. Bilson and Anthony Coldeway, who adapted the latter's original story.

Seen at a trade press showing at the studio. Review's Rating: Fair—V. K.

Release date, Sept. 19, 1942. Running time, 61 min. PCA No. 8437. General audience classification.

Sergeant Ryan.....Richard Travis
Reba Richards.....Julie Bishop
Charles Drake, Eleanor Parker, Elisabeth Fraser, Richard Fraser, Peter Whitney, Frank Wilcox, Willie Best, Rex Williams, Harry Lewis, Bill Kennedy, George Meeker, Vera Lewis, Harry C. Bradley, Lottie Williams, Leah Baird, Chester Gan.

SHORTS REVIEWS

HITLER'S PLAN (UA)

World in Action (No. 7)

Much has been written about the Nazi conquests as they progress but the overall plan of Hitler for world domination is little known to the mass of the people. Little is known, for instance, by the general public of Geopolitics, the Military Control of Space. Here in the latest release of the World in Action series is a clear picture of what geopolitics means to the Nazis and especially to Dr. Karl E. Haushofer, the retiring 73-year-old geography professor, who has been described as the master planner of Nazi world conquest. Utilizing maps and mixing them with factual scenes scattered over Europe, Asia and Africa, the picture presents its case with clarity. A good deal of the footage is of soldiers marching, fighting and convoying material of war. Stuart Legg edited the subject for the National Film Board of Canada. It is being distributed in this country by United Artists.—P. C. M., JR.

21½ minutes

MOVIE QUIZ, Nos. 1 and 2

(Movie Quiz Distributing Co., Ltd.)

A novel audience participation stunt is offered in "Movie Quiz," a new series of short subjects being produced and distributed by Movie Quiz Distribution Co., Ltd., headed by R. U. McIntosh. Combining the most popular features of the radio quiz programs, each subject poses a series of eight questions, with the audience invited by narrator Grant Withers to answer them via notched cards distributed at the box office.

The questions vary, as does the material shown on the screen. Stock, travelogue, newsreel or shots taken especially for the reels give the pictorial backgrounds of the questions asked. Also inserted in the dialogue is a patriotic appeal to buy War Stamps and Bonds. In the two reels shown at a press preview in Hollywood, the queries ranged from "are the elephant's tusks his only teeth?" to "how many brigades constitute a division?"

Press reaction at the showing was highly enthusiastic, despite the fact that the newspapermen's showings were lower than those of the other guests.—V. K.

8 minutes

ADVANCE SYNOPSES *and information*

STAR SPANGLED RHYTHM (Paramount)

Patriotic Potpourri

PRODUCER: Joseph Sistrom. Directed by George Marshall.

PLAYERS: Betty Hutton, Eddie Bracken, Victor Moore, Walter Abel, Gil Lamb, Cass Daley, Mary Martin, Bob Hope, Bing Crosby, Dona Drake, Dick Powell, Preston Sturges, Cecil B. DeMille, Betty Rhodes, Marjorie Reynolds, Dorothy Lamour, Ray Milland, Paulette Goddard, Fred MacMurray, Veronica Lake, Zorina, Rochester, Katherine Dunham, Alan Ladd, Lynn Overman, most of them portraying themselves.

SYNOPSIS

This is a tale about the gateman at the Paramount studio, the switchboard operator, sundry sailors and soldiers who want to see the wheels go around, and about the production of pictures and the staging of wartime entertainments by all and sundry among the Paramount employees, including all the stars on the lot and quite a number of the executives. It's full of music, dance routines, humour and general entertainment, a sort of omnibus item compounded for, as and of the times.

GIRL TROUBLE (20th Century-Fox)

Inter-American Comedy

PRODUCER: Robert Bassler. Directed by Harold Schuster.

PLAYERS: Don Ameche, Joan Bennett, Billie Burke, Alan Dinehart, Frank Craven, Helen Fortescue Reynolds.

SYNOPSIS

Don Ameche plays in this comedy a young South American sent to New York on a trade mission and confronted there with such an array of femininity, attracted by stories of his great wealth, that he forgets business and speedily finds himself involved in various conflicting affairs of the heart. He meets the right girl in time, however, and she recalls to him his duty in the matter of the trade mission, which he thereupon attends to before the wedding.

FOR WHOM THE BELL TOLLS (Paramount)

Drama

PRODUCER-DIRECTOR: Sam Wood.

PLAYERS: Gary Cooper, Vera Zorina, Katina Paxinou, Akim Tamiroff, Mikhail Rasumny, Joseph Calleia, Eduardo Ciannelli, Fortunio Bonanova, Vladimir Sokoloff, Alexander Granach, Duncan Renaldo.

SYNOPSIS

This is Ernest Hemingway's widely discussed best selling novel brought to the screen in Technicolor. It is the story primarily of an American, Robert Jordan, played by Cooper, who as a member of the Abraham Lincoln Brigade, fought in the Spanish Civil War on the side of the Loyalists. It deals with his adventures with a little band of guerilla fighters headed by a woman, and with his romance with a young girl who joins the band after the Rebels despoiled her village. It will be one of Paramount's most expensive pictures. No disclosure has been made whether the ending of the book, in which the band and Jordan are wiped out, will be adhered to in the script.

ONCE UPON A HONEYMOON (RKO Radio)

Wartime Comedy-Drama

PRODUCER-DIRECTOR: Leo McCarey.
PLAYERS: Ginger Rogers, Cary Grant, George Sanders, Walter Slezak.

SYNOPSIS

The things that happened to Vienna, Warsaw, to Paris and in Berlin in the days when the Nazis were overruning Europe furnish background of setting and circumstance for this tale of interruptions sustained in midromance by Cary Grant and Ginger Rogers. He portrays an American newspaper man, who becomes a radio correspondent as did William L. Shirer and others, and she plays an American dancer who has come to Vienna posing as a rich girl for the purpose of marrying a title plus money.

THE BLACK SWAN (Twentieth Century-Fox)

Historical Melodrama

PRODUCER: Darryl Zanuck; associate, Robert Bassler. Directed by Henry King.

PLAYERS: Tyrone Power, Maureen O'Hara, Laird Cregar, Thomas Mitchell, George Sanders, Anthony Quinn, George Zucco, Fortunio Bonanova.

SYNOPSIS

Rafael Sabatini's novel of swashbuckling seamen in the days when piracy was common relates the story of Pirate Henry Morgan, pardoned by the King and appointed Governor of Jamaica. Unrest among his piratic associates results in a revolt—something like piracy within piracy—which is put down by the sword and cutlass in the free swinging manner of the period. The story is filmed in color.

SHERLOCK HOLMES FIGHTS BACK (Universal)

War Melodrama

PRODUCER: Howard Benedict. Directed by Roy William Neil.

PLAYERS: Basil Rathbone, Nigel Bruce, Lionel Atwill, Kaaren Verne, William Post, Jr., Dennis Hoey.

SYNOPSIS

Now brought up to date from the period when Dr. A. Conan Doyle knew them so well, and playing their part in present emergencies, Sherlock Holmes and Dr. Watson discover that their old enemy, Moriarity, has become a Nazi agent and is doing his best to steal a British bombsite for Hitler. They don't let that happen.

THE MAN IN THE TRUNK (Twentieth Century-Fox)

Mystery

PRODUCER: Walter Morosco. Directed by Mal St. Clair.

PLAYERS: Lynn Roberts, George Holmes, Raymond Walburn.

SYNOPSIS

A novelty in the field of murder mystery, this melodrama presents the spirit of the victim in the role of detective. Returning after death, interested in finding out how it happened, he finds a young couple accused of his murder. Knowing them to be innocent, he unravels the mystery surrounding his murder and manages to establish the truth of the matter.

THE OLD HOMESTEAD (Republic)

Bucolic Melodrama

PRODUCER: Armand Schaefer. Directed by Frank McDonald.

PLAYERS: Weaver Brothers and Elviry, Maris Wrixon, Robert Conway, Dick Purcell.

SYNOPSIS

The Weavers, holding political office in a small town, are met with the people's blasts because of the crime wave. Elviry gets an out of town gang to oust the local bad men, but the newcomers take over and engage in more crime. Finally, with the aid of a newspaper editor and the disclosure that the newcomers had violated a federal law, the town triumphs.

SPRINGTIME IN THE ROCKIES (Twentieth Century-Fox)

Romantic Comedy Plus Music

PRODUCER: William LeBaron. Directed by Irving Cummings.

PLAYERS: John Payne, Betty Grable, Carmen Miranda, Harry James and Orchestra, Edward Everett Horton, Charlotte Greenwood, Cesar Romero.

SYNOPSIS

Designed primarily for the performance of musical numbers by the players listed above, with interpolations of comedy by the comedians also listed, this undertaking centers about the coming of a South American to a resort in the Rockies where he finds romance.

NO TIME FOR LOVE (Paramount)

Sophisticated Comedy

PRODUCER: Fred Kohlmar. Directed by Mitchell Leisen.

PLAYERS: Claudette Colbert, Fred MacMurray, Oscar Levant.

SYNOPSIS

The time is the present and the place is New York. Miss Colbert plays a photographer for a national magazine (which ought to get the picture some publicity) and MacMurray plays a tunnel digger at work on a tube under the Hudson River. She goes there to photograph him, and what happens from there on is about what always happens to Fred MacMurray.

SHORTS
advance synopses and information

THREE SMART SAPS (Col.)
Three Staages (3408)

It's the Three Stooges' wedding day. Their fiancees, Stella, Della and Bella, refuse to go through with the triple ceremony because their father, the warden of the city jail, is imprisoned in his own jail. The stooges map a campaign to set the father free. When they are unsuccessful in getting themselves arrested they break into jail and find a party going on—for all except their future father-in-law, who is in a cell. The Stooges snap pictures of the goings-on and with this evidence published, the day is saved and the bridegrooms march up the aisle.
Release date, July 30, 1942 17 *minutes*

DONALD'S GOLD MINE (RKO)
Disney Cartoan (24,107)

Donald has installed some complicated machinery which will enable him to work his mine with the aid of Jenny, a burro. Just as gold is beginning to appear the burro gets balky. Donald lands in the ore dump with the problem of working himself out of the mechanism. He emerges, appropriately enough, in the form of a gold brick.
Release date, July 24, 1942 7 *minutes*

CAJUNS OF THE TECHE (Col.)
Panaramic (4901)

Down in the Bayou Teche country of Louisiana live the descendants of the Acadians made famous by Longfellow's "Evangeline"—who were exiled from Canada in 1755. Here after 200 years they still preserve many of their old customs and traditions. Many of the hand-hewn cypress homes of the earliest pioneers are still in use today. Beside them are mansions of a later day and more moderate homes. Here are rice fields which supply two-fifths of America's output, and sugar fields which grow 90 per cent of the U. S. output. Swing dances flourish beside provincial terpsichore, while quilting parties, spinning of cloth and many age old ceremonies are practiced today.
Release date, August 13, 1942. 11 *minutes*

T-BONE FOR TWO (RKO)
Disney Cartoon (24,108)

Pluto has his eye on the bulldog's bone. Realizing that force will not avail he tries strategy with varying degrees of success. The final maneuver is inflation with a bulb horn. As the bulldog soars through space, Pluto picks up the bone and trots away.
Release date, August 14, 1942 7 *minutes*

FONEY FABLES (WB)
Merrie Meladies (7723)

This is another Leon Schlesinger burlesque. The subject of the fun is the Aesop fable and Mother Goose story, done in typical Merrie Melodie style.
Release date, July 18, 1942 7 *minutes*

POLO PONY (RKO)
Spartscope (24,312)

The training of the polo pony is the subject of this sports issue. From Argentina to the blue grass of Kentucky come the champions for four years of training in fast, dangerous riding and clever manoeuvering.
Release date, July 10, 1942 9 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 841–843.

SELF-DEFENSE (MGM)
Pete Smith Specialty (*S*-370)

What with dim-outs and black-outs and the police concerning themselves with guarding against saboteurs, Pete Smith feels it high time that people, particularly women, learn how to defend themselves against nocturnal marauders. Here he presents a short course in scientific wrestling, showing how a hundred-odd-pound woman can fell and render hors de combat a man twice her weight.
Release date, July 25, 1942 10 *minutes*

VOLCANO (Par.)
Superman Cartoon (*Color*) (*W*1-8)

Clark Kent and Lois Lane, reporters for the *Daily Planet*, are assigned to cover the eruption of a volcano on Monockoa, an island in the Pacific. When they arrive on the scene Clark is not admitted. Lois continues on. While Clark is straightening out his difficulties with the officials, the volcano erupts. Clark changes to his Superman costume, leaps towards the volcano, rescues Lois, heaves a huge rock into a mountain pass to stop the lava and then picks up a charge of dynamite and hurls it against Monockoa's rumbling spout changing the flow of lava harmlessly to the sea.
Release date, July 10, 1942 8 *minutes*

LET 'EM GO ALIVE (Par.)
Spartlight (*R*1-12)

This Sportlight bids farewell to the captive fish at the Marine Studios in Florida which has closed down for the duration. The fish are fed, the water is lowered and then the fish are caught and freed. A canvas sling gets the little fry safely back to the sea. The porpoises are carried out in a stretcher and the giant sea turtles by hand.
Release date, July 17, 1942 9½ *minutes*

THE BULLDOG AND THE BABY (Col.)
Fable (3755)

A bulldog is left in charge of a baby in a carriage. In the course of his antics to amuse the infant he releases the break and the carriage rolls irretrievably down hill. A daring rescue gets the baby back to its mother.
Release date, July 3, 1942 6 *minutes*

ROVER'S BIG CHANCE (MGM)
Our Gang Camedy (*C*-399)

The Our Gang kids have a baseball playing dog. A casting director for a film company sees him and tell the Gang to take the dog for a screen test. After trouble with a ventriloquist in the casting office the Gang arrive on the set. To their dismay the pup takes no interest in the proceedings and promptly falls asleep and the Gang's dream of wealth and fame sleeps with him.
Release date, August 22, 1942 11 *minutes*

POPULAR SCIENCE (Par.)
(*J*1-6) (*Calor*)

In this issue of the series the following subjects are presented: Frank Lloyd Wright, architect, opens his Arizona home to talented youths who come to study "organic architecture"; a de luxe basement of a Brooklyn skyscraper hotel is converted into a year around, sun-drenched vacation land; a chemical treatment which preserves the texture and color of the orchid, and the west coast shipping yards of Henry J. Kaiser, who built Boulder Dam. As an added feature Professor Oakes, the wily wizard of Waukesha, rejuvenates the humble prune.
Release date, July 31, 1942 10 *minutes*

MEN OF THE SKY (WB)
Technicalar Special (7006)

This subject portrays the background and training of some of the aviation cadets who receive their wings as members of the Air Corps and take off for Australia and the battlefront.
Release date, July 25, 1942 20 *minutes*

BABY WANTS A BOTTLESHIP (Par.)
Popeye Cartaan (*E*1-10)

Olive entrusts the care of Sweetpea to Popeye while she goes shopping. Popeye tries to amuse the youngster by whittling toy boats. Sweetpea crawls away and is soon teetering from the topmost pinnacle of a ship's mast. Popeye scurries after him and it is Popeye who gets into all the trouble as Sweetpea returns harmlessly to the deck. Then the youngster gets astride a torpedo and it is all Popeye can do to keep the torpedo from hitting something and blowing up. That episode over, Popeye still has the problem of amusing Sweetpea.
Release date, July 3, 1942 7 *minutes*

DESERT WONDERLAND (20th-Fox)
Magic Carpet (*Calar*) (3151)

It is rodeo time in Phoenix, Ariz., and the whole town turns out to see the performers parade. At the fair grounds there is much ceremony, recalling the old days of the corn country. Other stops here are the Grand Canyon of the Colorado River and Monument Valley, far in northern Arizona on the border of Utah. It is a hundred and ninety miles from any railroad and a hundred and twenty-one miles from the nearest town.
Release date, August 1, 1942 8 *minutes*

THE SLEEPWALKER (RKO)
Disney Cartaan (24,106)

Pluto is joined in sleepwalking by a lady dachshund, handing over his bones to her when asleep but accusing her of robbery when awake. A litter of five puppies, however, arouses his protective instincts, and he gives up his house to them in a storm.
Release date, July 3, 1942 7 *minutes*

BUGS BUNNY GETS THE BOID (WB)
Merrie Meladies (7722)

The little buzzard is sent out for a rabbit for supper and encounters Bugs Bunny. After much heckling the buzzard escapes, safely but without rabbit.
Release date, July 4, 1942 7 *minutes*

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
3014	Meet the Stewarts	May 28,'42
3043	Submarine Raider	June 4,'42
3006	They All Kissed the Bride	June 11,'42
3044	Parachute Nurse	June 18,'42
3206	Riders of the Northland	June 18,'42
3045	Atlantic Convoy	July 2,'42
3012	Flight Lieutenant	July 9,'42
3215	Prairie Gunsmoke	July 16,'42
3026	Enemy Agents Meet Ellery Queen	July 30,'42
3019	Blondie for Victory	Aug. 6,'42
3207	Bad Men of the Hills	Aug. 13,'42
3001	Talk of the Town	Aug. 20,'42
3046	Sabotage Squad	Aug. 27,'42
3216	Vengeance of the West	Sep. 3,'42
....	My Sister Eileen	Sep. 24,'42
3208	Overland to Deadwood	Sep. 25,'42

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....	Counter Espionage	Sep. 3,'42
....	The Spirit of Stanford	Sep. 10,'42
....	Lucky Legs	Not Set
....	The Cover Girl	Not Set
....	Stand By All Networks	Not Set
....	A Tornado in the Saddle	Not Set
....	Smith of Minnesota	Not Set
....	Law of the Badlands	Not Set
....	Boston Blackie Goes Hollywood	Not Set
....	You Were Never Lovelier	Not Set
....	The Desperadoes	Not Set
....	The Daring Young Man	Not Set
....	The Boogie Man Will Get You	Not Set
....	The Fighting Buckaroo	Not Set
....	Laugh Your Blues Away	Not Set
....	Something to Shout About	Not Set
....	Commandos Come at Dawn	Not Set
....	Underground Agent	Not Set
....	Law of the Northwest	Not Set
....	How Do You Do	Not Set
....	The Frightened Stiff	Not Set
....	Ride, Mountie Ride	Not Set
....	Junior Generals	Not Set

GOLDWYN

1942-43

....	They Got Me Covered	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
243	Jackass Mail	July '42
244	Crossroads	July '42
245	Affairs of Martha	Aug. '42
246	Pierre of the Plains	Aug. '42
247	Calling Dr. Gillispie	Aug. '42
260	Mrs. Miniver	Not Set

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...	Apache Trail	Not Set
...	A Yank at Eton	Not Set
...	Tish	Not Set
...	Somewhere I'll Find You	Not Set
...	Seven Sweethearts	Not Set
...	Panama Hattie	Not Set
...	For Me and My Gal	Not Set
...	The War Against Mrs. Hadley	Not Set
...	Eyes in the Night	Not Set
...	Ox Train	Not Set
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	White Cargo	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
...	Man on America's Conscience	Not Set
...	Clear for Action	Not Set
...	Gambler's Choice	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Skyway to Glory	Not Set

MONOGRAM

....	Arizona Bound	Jnly 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 18,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's In the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	Smart Alecks	Aug. 7,'42
....	Hillbilly Blitzkrieg	Aug. 14,'42
....	Riders of the West	Aug. 21,'42
....	Arizona Stage Coach	Sept. 4,'42
....	King of the Stallions	Sept. 11,'42
....	Police Bullets	Sept. 25,'42
....	Phantom Killer	Oct. 2,'42

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1942-43

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Crime Reporter	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	Homicide Squad	Not Set

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4108	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	.....
4112	Sullivan's Travels	.....
4113	No Hands on the Clock	.....
4114	Mr. Bug Goes to Town	.....
4115	Pacific Blackout	.....

Block 4

4116	Torpedo Boat	.....
4117	The Remarkable Andrew	.....
4118	The Fleet's In	.....
4119	The Lady Has Plans	.....
4120	Fly by Night	.....

Block 5

4123	My Favorite Blonde	.....
4121	The Great Man's Lady	.....
4124	This Gun for Hire	.....
4122	True to the Army	.....
4125	Henry and Dizzy	.....

Block 6

4129	Sweater Girl	.....
4130	Beyond the Blue Horizon	.....
4128	Dr. Broadway	.....
4126	Take a Letter, Darling	.....
4127	Night in New Orleans	.....
4140	Undercover Man	.....

Block 7

4131	Are Husbands Necessary?	.....
4132	Tombstone	.....
4135	I Live On Danger	.....

SPECIAL

4136	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	.....
4134	Holiday Inn	.....

Block 1 (Westerns)

4150	Secrets of the Wasteland	.....
4151	Outlaws of the Desert	.....
4152	Riders of the Timberline	.....
4153	Stick to Your Guns	.....
4154	Twilight on the Trail	.....

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1942-43

....	Wake Island	Not Set
....	The Major and the Minor	Not Set
....	The Glass Key	Not Set
....	Priorities on Parade	Not Set
....	Henry Aldrich, Editor	Not Set
....	American Empire	Not Set
....	Palm Beach Story	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	My Heart Belongs to Daddy	Not Set

Prod. No.	Title	Release Date
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	Young and Willing	Not Set
....	Happy Go Lucky	Not Set
....	Border Patrol	Not Set
....	Wrecking Crew	Not Set
....	Silver Queen	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Lost Canyon	Not Set
....	Leather Burners	Not Set
....	Star Spangled Rhythm	Not Set
....	The Crystal Ball	Not Set
....	Lucky Jordan	Not Set
....	Hoppy Serves a Writ	Not Set
....	Henry Aldrich Gets Glamour	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
212	They Raid by Night	June 26,'42
254	Tumbleweed Trail	July 10,'42
204	Prisoner of Japan	July 22,'42
220	A Yank in Libya	July 31,'42
203	Jungle Siren	Aug. 21,'42
...	Billy the Kid in Law and Order	Aug. 21,'42
...	Frontier Marshal in Prairie Pals	Sep. 4,'42
...	Billy the Kid Sheriff of Sage Valley	Oct. 2,'42
...	Frontier Marshal Along the Sundown Trail	Oct. 19,'42

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1942-43

...	A Night for Crime	Sep. 15,'42
...	Tomorrow We Live	Sep. 29,'42
...	Baby Face Morgan	Oct. 12,'42
...	The Yanks Are Coming	Oct. 26,'42
...	City of Silent Men	Nov. 9,'42
...	Secrets of a Co-Ed	Not Set
...	Miss V from Moscow	Not Set

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 28,'41
213	A Date with the Falcon	Jan. 16,'42

Prod. No.	Title	Release Date

Block 4

214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42

Block 5

221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Scattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42

Block 6

226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42

SPECIAL

293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Not Set

Block 1 (Westerns)

281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42

Block 2 (Westerns)

284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	Not Set

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1942-43

...	The Magnificent Ambersons	Not Set
...	Bombardier	Not Set
...	Journey Into Fear	Not Set
...	They Flew Alone	Not Set
...	Army Surgeon	Not Set
...	Scattergood Survives a Murder	Not Set
...	The Navy Comes Through	Not Set
...	The Big Street	Not Set
...	Highways By Night	Not Set
...	Bandit Ranger	Not Set
...	Pride of the Yankees	Not Set
...	Once Upon a Honeymoon	Not Set
...	Mexican Spitfire's Elephant	Not Set
...	Here We Go Again	Not Set
...	The Falcon's Brother	Not Set
...	Seven Days Leave	Not Set
...	Ladies Day	Not Set
...	Seven Miles from Alcatraz	Not Set
...	Cat People	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Gangs of the City	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 28,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42

Prod. No.	Title	Release Date
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S O S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
157	Sons of the Pioneers	July 2,'42
104	Joan of Ozark	Aug. 1,'42
131	Call of the Canyon	Aug. 5,'42
...	Flying Tigers	Not Set
...	Bells of Capistrano	Not Set
...	Sunset Serenade	Not Set

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1942-43

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
...	Chatterbox	Not Set
...	Ice-Capades Revue	Not Set
...	X Marks the Spot	Not Set
...	Outlaws on Pine Ridge	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41

Block 3

208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

Block 6

224	How Green Was My Valley	Dec. 28,'41
227	Blue, White and Perfect	Jan. 9,'42

Block 7

228	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 18,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 8,'42

Block 8

232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42

Prod. No.	Title	Release Date

Block 9

237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42

Block 10

243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42

Block 11

248	It Happened in Flatbush	June 5,'42
249	The Magnificent Dope	June 12,'42
250	Thru Different Eyes	June 19,'42
251	Ten Gentlemen from West Point	June 26,'42

Block 12

252	The Postman Didn't Ring	July 3,'42
254	United We Stand	July 17,'42
253	This Above All	July 24,'42

Block 1 (Westerns)

209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10,'41

Block 2 (Westerns)

225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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1942-43

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42
...	Thunder Birds	Not Set
...	The Black Swan	Not Set
...	The Man in the Trunk	Not Set
...	Girl Trouble	Not Set
...	The Ox-Bow Incident	Not Set
...	Springtime in the Rockies	Not Set
...	Manila Calling	Not Set
...	China Girl	Not Set
...	That Other Woman	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Dr. Renault's Secret	Not Set
...	Crash Dive	Not Set
...	Undying Monster	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailers	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42

Prod. No.	Title	Release Date
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42

1942-43

...	Love on the Dole	Not Set
...	The Keys of the Kingdom	Not Set
...	The Moon and Sixpence	Not Set
..	Mr. & Mrs. Brooklyn	Not Set
...	The Devil with Hitler	Not Set
...	Calaboose	Not Set
...	The Big Blockade	Not Set
...	Taxi, Mister	Not Set
...	Prairie Chickens	Not Set
...	Fall In	Not Set
...	Nazty Nuisance	Not Set
...	Jasaré	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight In Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
6018	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6009	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
6019	Tough As They Come	June 5,'42
6011	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
6055	Top Sergeant	June 12,'42
6008	Lady In a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
6010	Men of Texas	July 3,'42
6056	Danger in the Pacific	July 10,'42
6040	Drums of the Congo	July 17,'42
6049	Invisible Agent	July 31,'42
....	Pardon My Sarong	Aug. 7,'42
6057	Timber	Aug. 14,'42
6067	Boss of Hangtown Mesa	Aug. 21,'42
....	Eagle Squadron	Not Set

1942-43

....	Between Us Girls	Sep. 4,'42
....	Give Out Sisters	Sep. 11,'42
....	Half Way to Shanghai	Sep. 18,'42
..	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
....	Sin Town	Sep. 25,'42
....	Get Hep to Love	Oct. 2,'42
....	Destination Unknown	Oct. 9,'42
....	Arabian Nights	Oct. 16,'42
....	Nightmare	Oct. 23,'42
....	Forever Yours	Oct. 30,'42
....	The Great Impersonation	Not Set
....	Destiny	Not Set
....	Strictly In the Grove	Not Set
....	The Lone Star Trail	Not Set
....	The Mummy's Tomb	Not Set
....	Who Done It?	Not Set
....	Little Joe the Wrangler	Not Set
....	Off the Beaten Track	Not Set
....	Raiders of San Joaquin	Not Set
....	Night Monster	Not Set
....	On the Beam	Not Set
....	Moonlight In Havana	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
....	Tenting Tonight on the Old Camp Ground	Not Set
....	The Old Chisholm Trail	Not Set
....	Sherlock Holmes in Washington	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot In Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues In the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're In the Army Now	Dec. 25,'41
115	The Prime Minister	Jan. '42
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always In My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder In the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
134	Lady Gangster	June 6,'42
135	The Big Shot	June 13,'42
136	Wings for the Eagle	July 18,'42
137	Escape from Crime	July 25,'42
138	The Gay Sisters	Aug. 1,'42
139	Spy Ship	Aug. 15,'42

1942-43

204	Desperate Journey	Sep. 26,'42
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
...	Yankee Doodle Dandy	Not Set
..	The Constant Nymph	Not Set
..	Secret Enemies	Not Set
..	The Hard Way	Not Set
..	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
...	You Can't Escape Forever	Not Set
...	Casablanca	Not Set
...	Gentleman Jim	Not Set
...	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
...	The Hidden Hand	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set

Shorts: Synopses and Information

COMMUNITY SING, No. 1 (Col.)

(Series 7) (4651)

Don DeVode's orchestra, featuring the Spanish singer Tana, presents a group of favorite songs of South America. The songs are "A Gay Ranchero," "Health, Wealth and Love," "Cielito Lindo," "Nightingale" and "Say, Si, Si."

Release date, August 15, 1942. 10 *minutes*

A HUNTER'S PARADISE (WB)

Sports Parade (7409)

This subject was filmed in the Matto Grosso region of Brazil where the camera crew is searching for the tigre, a South American jaguar. Many dangerous and unusual animals are encountered on the hunts which is climaxed in the live capture of the tigre.

Release date, July 18, 1942 10 *minutes*

ALL WORK AND NO PAY (Col.)

Andy Clyde (3436)

Andy Clyde is a night watchman in a jewelry store when the Rajah Ruby is stolen. During the chase he is accidentally taken on an outgoing steamer with the robbers. After wild adventures with them and a gorilla, Andy escapes with the jewel.

Release date, July 16, 1942 15 *minutes*

YOU'RE A SAP, MR. JAP (Par.)

*Popeye Cartoon (E*1-11)

Popeye, the one-man navy in this, shows that spinach has it all over rice as a fighting food. Popeye in his Navy patrol boat sights a Japanese fishing boat and captures it. The Jap fisherman turns out to be an Imperial Navy officer and the fishing boat is sitting atop a battleship. The battleship comes to the surface and blasts Popeye's boat to the bottom. Popeye swallows his spinach and in a series of fast action gags he spikes the guns of the battleship and kicks the crew into the ocean.

Release date, August 7, 1942 7 *minutes*

CRATER CITY (Univ.)

Variety View (6365)

In peacetime rarely more than two boats a month arrive at the "treasure island" of Saba in the Leeward Islands, Dutch West Indies, on the fringe of the Panama Canal Zone. Saba doesn't worry about U-Boats since the water is so shallow that a sub couldn't operate near enough to do harm. Bottom City is located in the bottom of the crater of an old volcano. Saba is so mountainous that there is not a wagon, carriage or auto on the whole island. There are about five girls to every man on the island.

Release date, August 19, 1942 9 *minutes*

SCREEN SNAPSHOTS, No. 1 (Col.)

(Series 22) (4851)

Screen Snapshots goes to the San Diego Marine Base and the Long Beach Naval Reserve Aviation Base with film stars, Kay Kyser puts on a quiz show with Harry Babbit and Ed Cashman. They lead the boys in singing "Tell It to the Marines." Rudy Vallee, Joan Davis, Jane Withers and John Barrymore put on a fast comedy act.

Release date, August 7, 1942 11 *minutes*

THE QUIZ KIDS (Par.)

*(Q*1-6)

The Quiz Kids, Joel Fleck, 13; Richard Williams, 12; Gerard Darrow, 9; Ruth Duskin, 7, and their Quizmaster, Joe Kelly, appear in this latest of the series. Subjects covered here include hats, geography, pre-historic animals, methematical problems and music.

Release date, July 31, 1942 10 *minutes*

THE DUCKTATORS (WB)

Looney Tune (7614)

The dove of peace attempts to make a treaty with the Ducktators, Hitler, Mussolini and Hirohito. He is unsuccessful until a minute man appears and the two combine to destroy the Ducktators.

Release date, August 1, 1942 7 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 841-843.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 857-859.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M P Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific (1942-43)	WB	....	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	p853	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	p673	p613	p756
Air Force	WB	....	John Garfield-Gig Young	1942-43	...	.....	....	....	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	....
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	Not Set	...	.....	....	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	1942-43	...	.....	....	p796	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	Not Set	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	1942-43	...	.....	....	....	....
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	....
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Not Set	...	.....	....	p701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	1942-43	...	.....	....	....	....
Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Oct. 12,'42	65m	July 25,'42	p793	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Not Set	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	p840	....	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Not Set	...	.....	....	....	....
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Berlin Correspondent (42-43)	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	p838	p797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	...	.....	....	p772	....
Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May. 9,'42	p646	p527	p795
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Not Set	...	Aug. 8,'42	p826	p701	....
Billy the Kid in Law and Order	PRC	....	Buster Crabbe-Al St. John	Aug. 21,'42					
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	p854	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Black Swan, The	20th-Fox	....	Tyrone Power-Maureen O'Hara	1942-43	...	.....	....	p855	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	.	....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	1942-43	. .	.....	....	....	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	1942-43	...	.....	....	p794	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Busses Roar (1932-43)	WB	....	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	p854	....	....
Butch Minds the Baby	Univ.	6018	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p756
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Cairo (1942-43)	MGM	....	Jeanette MacDonald-Robert Young	Not Set	101m	Aug.15,'42	p838	....	....
Calaboose	UA	....	Jimmy Rogers, Noah Beery, Jr.	Not Set	...	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	p853	p800	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug. '42	84m	June 20,'42	p725	p715	....
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug.15,'42	p839	....	....
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	1942-43	...	.....	....	....	....
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chatterbox	Rep.	....	John Hubbard-Martha O'Driscoll	1942-43	...	.....	....	....	....
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	1942-43	...	.....	....	....	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	1942-43	...	.....	....	....	....
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Counter Espionage (1942-43)	Col.	....	Warren William-Eric Blore	Sept. 3,'42	...	.....	....	....	....
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cover Girl, The	Col.	....	Jinx Falkenburg	1942-43	...	.....	....	....	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	....
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	p840	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	p827	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	1942-43	...	.....	....	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	1942-43	...	.....	....	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperadoes, The	Col.	....	Randolph Scott-Glenn Ford	1942-43	...	.....	....	....	....
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	.	.....	....	....	....
Desperate Journey (1942-43)	WB	....	Errol Flynn-Ronald Reagan	Sept. 26,'42	109m	Aug. 22,'42	p854	....	....
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	1942-43	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie-Lon Chaney	1942-43	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	p809	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	...
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	p794	....	....

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Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p756
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	...	.....	....	....	....
Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	1942-43	...	.....	....	p797	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Not Set	..	.....	....	p796	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p756
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	...	.....	....	....	....
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	Not Set	...	.....	....	p751	....
For Whom the Bell Tolls	Para.	....	Gary Cooper-Vera Zorina	1942-43	...	.....	....	p855	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
Frontier Marshal in Prairie Pals	PRC	....	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	...	.....	....	....	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	...	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	138	Barbara Stanwyck-George Bent	Aug. 1,'42	108m	June 6,'42	p697	p663	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	1942-43	...	.....	....	....	....
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	1942-43	...	.....	....	....	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Girl Trouble	20th-Fox	....	Don Ameche-Joan Bennett	1942-43	...	.....	....	p855	....
Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	Sept. 11,'42	...	.....	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p795
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	1942-43	...	.....	....	....	....
Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	p795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	...	.....	....	....	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Sept. 18,'42	...	.....	....	....	....
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	...	.....	....	p797	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	..	Ida Lupino-Dennis Morgan	1942-43	...	.....	....	p796	...
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	p810	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	p663	....

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Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	p795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	1942-43	76m	.....	....	....	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Not Set	63m	Aug. 8,'42	p827	p715	...
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	p827	p794	....
Hil Neighbor (1942-43)	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	p794	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	1942-43	...	.....	....	p797	....
Iceland (1942-43)	(20th-Fox)	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	p837	p797	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	....
I Married a Witch	Para.	....	Fredric March-Veronica Lake	Not Set	...	.....	....	p797	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p795
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p795
Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	p826	....	....
Isle of Missing Men (formerly Isle of Fury)	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	p840	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	p795
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Ozark	Rep.	104	July Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	p793	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey for Margaret	MGM	....	Robert Young-Laraine Day	1942-43	...	.....	....	....	....
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	69m	Aug. 8,'42	p827	p796	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p756
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p756
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	.....	....	....	....
Just Off Broadway (1942-43)	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	p840	p797	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	...	.....	....	p800	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	p795
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	...	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	p795
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....

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Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	1942-43	...	.....	....	p797	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	...	.....	....	p800	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p756
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	p756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Not Set	...	.....	....	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p795
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man in the Trunk, The	20th-Fox	....	Lynn Roberts-George Holmes	1942-43	...	.....	....	p855	....
Man on America's Conscience, The	MGM	....	Van Heflin-Ruth Hussey	1942-43	...	.....	....	....	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	1942-43	64m	Aug. 8,'42	p827	....	....
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p705
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Not Set	...	.....	....	....	....
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	p840	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	p795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	p663	....
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	1942-43	...	.....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	....
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	1942-43	...	.....	....	....	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....		....
My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	...	.....	....	p772	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Not Set	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Sept. 15,'42	78m	Aug. 1,'42	p809	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	1942-43	...	.....	....	p855	....
Now, Voyager	WB	....	Bette Davis-Paul Henreid	1942-43	119m	Aug. 22,'42	p853	....	....
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Off the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	1942-43	...	.....	....	p794	....
Old Homestead, The (1942-43)	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	...	.....	....	p855	....
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	1942-43	...	.....	....	p855	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	.
One Thrilling Night (1942-43) (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Orchestra Wives (1942-43)	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	p838	p797	....
Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	p810	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	...	.....	....	....	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	1942-43	...	.....	....	....	....
Ox Train	MGM	....	James Craig-Dean Jagger	1942-43	...	.....	....	p796	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p795
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Not Set	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	79m	July 25,'42	p793	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	p810	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	p825	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	p854	....	....
Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	...	.....	....	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	....
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	p800	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	.....	....	....	....
Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	...	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	p781	....	....
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Not Set	79m	July 31,'42	p810	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....

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Random Harvest	MGM	....	Ronald Colman-Greer Garson	1942-43	...	.....	....	p796	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	p795
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p795
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	p795
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	1942-43	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	...	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	p810	p800	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p795
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Not Set	...	.....	....	....	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	p827	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Salute John Citizen (British)	Bt.-Anglo-Am.	..	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	p839	....	....
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Not Set	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	1942-43	59m	Aug. 22,'42	p854	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	1942-43	...	.....	....	....	....
Seven Sweethearts (1942-43)	MGM	....	Van Heflin-Kathryn Grayson	Not Set	98m	Aug. 15,'42	p839	....	....
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shadows on the Sage (1942-43)	Rep.	261	Three Mesquiteers	Aug. 24,'42	...	.....	....	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
Sherlock Holmes and the Voice of Terror (1942-43)	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 18,'42	...	.....	....	....	....
Sherlock Holmes Fights Back	Univ.	...	Basil Rathbone-Nigel Bruce	1942-43	...	.....	....	p855	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p795
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p686	....	p795
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	p826	p726	....
Silver Queen	Para.	....	George Brent-Priscilla Lane	Not Set	...	.....	....	....	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	1942-43	...	.....	....	p797	....
Sombrero Kid, The (1942-43)	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	...	.....	....	p796	....
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	Not Set	107m	Aug. 8,'42	p825	p726	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p795
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	p810	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spirit of Stanford, The (1942-43)	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	...	.....	....	p796	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....

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Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	20th-Fox	....	Betty Grable-John Payne	1942-43	...	.....	....	p855	....
Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	...
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stand By, All Networks	Col.	....	John Beal-Florence Rice	1942-43	...	.....	....	p797	....
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	1942-43	...	.....	....	p855	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	...	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sunset Serenade	Rep.	....	Roy Rogers	Not Set	..	....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Not Set	77m	May 9,'42	p647	p527	...
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	p839	p677	p795
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p795
TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p756
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	..	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	118m	Aug. 8,'42	p825	p701	....
Talk About Jacqueline (British)	Excelsior-Metro		Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	p840	....	....
Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	p809	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	...	.....	...	....	....
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p795
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	...	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	...	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p705
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British) (now Wings andthe Woman)	(RKO)	....	Anna Neagle-R. Newton	1942-43	94m	May 2,'42	p838	....	....
They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	.....	....	p800	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p795
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	1942-43	..	.....	.. .	p796	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	p839	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	Not Set	83m	July 25,'42	p793	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	...	....
Tomorrow We Live (1942-43)	PRC	....	Jean Parker-Ricardo Cortez	Sept. 29,'42	...	.....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	..	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	1942-43	.	... ...	....	....	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	p795
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p756
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest ection	Advance Synopsis	Service Data
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	p705
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	p809	....	....
Undercover Man	Para.	4140	William Boyd-Andy Clyde	Not Set	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p318	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	p795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	p756
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Not Set	78m	Aug. 15,'42	p837	p772	....
War Against Mr. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	1942-43	86m	Aug. 8,'42	p826	p797	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	1942-43	...	.....	....	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p586	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	1942-43	...	.....	....	....	....
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	1942-43	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	p795
Wildcat	Para.	....	Richard Arlen-Arline Judge	Not Set	..	.....	....	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	1942-43	94m	May 2,'42	p838	....	....
Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	p795
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Not Set	...	.....	....	....	....
YANK at Eton, A (1942-43)	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	87m	Aug. 15,'42	p837	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	1942-43	126m	June 6,'42	p699	p674	p756
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	p795
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You Can't Escape Forever	WB	....	George Brent-Brenda Marshall	1942-43	..	.....	....	....	....
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	1942-43	...	.....	....	p796	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,'42	73m	Jan. 10,'42	p451	p432	p795
Young and Willing	Para.	....	William Holden-Susan Hayward	Not Set	...	.....	....	p663	....
Young Mr. Pitt (British)	20th-Fox	....	Robert Morley-Robert Donat	Not Set	118m	July 4,'42	p749	....	....
Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	p647	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 857.



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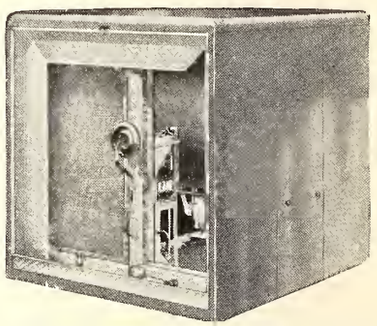
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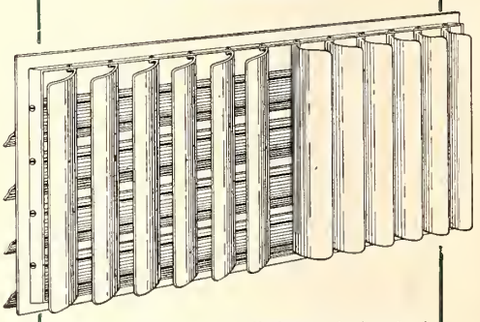
Wire at once giving: Seating Capacity, Dimensions of Auditorium (length, width, height), Length and Width of Stage, Size and Capacity of Present Blower

A product of one of America's oldest manufacturers, famed for the highest standards of quality since 1909. *Unconditionally guaranteed.*



A "Coola-Weather"* *evaporative cooling unit may be placed under the stage, behind the proscenium, on the roof or any other convenient place, easily and economically with very little duct work.*

Directional Flow Grilles or Diffusers



Direct airflow evenly, eliminates drafts, dead pockets disappear, every patron made comfortable. This double type diffuser has both vertical (side) and horizontal (up and down) diffusion.

Prices when bought with complete units:

A523 and A524, 17″x15″	$11.50
A526, 22″x19″	18.00
A527, 26″x23″	24.00
A528, 29″x26″	30.00

Prices on other sizes on request.

Send for air-conditioning catalog and bulletins on air washers, blowers, air diffusers, automatic shutters and exhaust fans.

S. O. S. Cinema Supply Corp. 449 West 42nd St., N. Y.

A N N O U N C I N G

The New Victory Carbons

Designed to Conserve Copper for War Needs

Winning this war is the first objective of every American. The will for Victory includes taking in stride whatever sacrifice or inconvenience may be occasioned by the demands of our war effort.

Government curtailment of copper necessitates reducing the thickness of copper coating on "National" copper coated high intensity projector carbons. This may result in a slightly longer spindle on the carbons, and in the case of the 7 mm — 6 mm combination, may result in some reduction in screen illumination, although there will still be sufficient light for satisfactory projection.

Fortunately, the culmination of research work on the 8 mm — 7 mm trim makes it possible to burn these new carbons, even with the thinner copper plating, and to obtain even more light with the same current formerly used (within limits of the new maximum). Savings as high as 30% in carbon consumption can be had for the same amount of light on the screen if the present light level is satisfactory. When using power sources designed for "Suprex" type lamps similar savings can be made, while retaining the same screen illumination as formerly, by shifting from 7 mm — 6 mm trims to the new 8 mm — 7 mm. To accomplish this may require enlarging present carbon holders, which can be done with little effort.

Operation at reduced arc current may also, in some instances, necessitate readjustment of the feed ratio of the projection lamps in order to maintain correct position of the carbons with a minimum of manual adjustment.

The trade-mark on these new Victory carbons is imprinted in *white*, instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Save the Copper

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to an authorized scrap dealer or to such other agency as may be designated by our government.

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

★ ★ ★ ★ ★ ★ ★ ★ ★



NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

CARBON SALES DIVISION: CLEVELAND, OHIO

GENERAL OFFICES: 30 East 42nd Street, New York, N. Y. BRANCH SALES OFFICES: New York, Pittsburgh, Chicago, St. Louis, San Francisco

MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Adds Emergency Equipment

TWO NEW ITEMS have been added by the National Theatre Supply Company to its line of special equipment and supplies for wartime fire and blackout emergencies. One of the new devices is a "Fyremobile," designed to carry the necessary fire- and bomb-fighting equipment to various parts of the theatre. The other is a stirrup pump.

The "Fyremobile" is made largely of wood and is light in weight, so that any employe may easily wheel it swiftly where it is needed. The construction involves no critical materials, therefore it is obtainable without priority rating. It is painted in red enamel with gold and black trim. The overall length is 66 inches, the width 32 inches, the height 50 inches.

The stirrup pump that has been acquired for distribution in the theatre field is of heavy-gauge steel, has a double-action nozzle capable of throwing a stream of water 30 feet, or of spraying to a distance of 15 feet.

Want BRIGHTER Pictures?

REFLECTORS ARE MIGHTY IMPORTANT

● Since newly imposed war conditions and limitations (such as the necessity of reducing amperage), or modified type of carbons may affect your screen results, consider the importance of good reflectors.

The brilliancy of your projected pictures, regardless of the efficiency of all other equipment, is dependent directly upon the condition of the optical surface of the reflector in the lamphouse, since any light which reaches the screen must necessarily be reflected to the screen by this mirror!

All reflectors gradually deteriorate to a state where replacement cost becomes insignificant since a drop of only 10% in the reflective efficiency of your mirror results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons.

Genuine National Precision Reflectors are manufactured by projection equipment specialists and are available for replacement in all types and makes of arc lamps, and at a cost no greater than that of ordinary reflectors.

NATIONAL THEATRE SUPPLY COMPANY

"There's a Branch Near You"

Wood Toilet Compartments

FOUR TYPES of toilet compartments normally made of steel by the Sanymetal Products Company, Cleveland, are now being made of wood, the manufacturer has announced. This is stated to be a war-time measure, and the use of steel will be resumed when metal becomes available.

The wood employed for each type is 7-ply Douglas fir plywood. The design and general construction is similar to those of the steel models.

Cooling Unit Ban Lifted

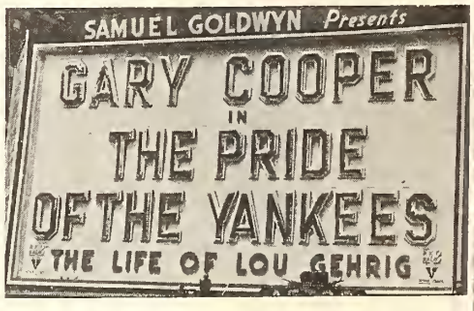
THE FREEZING order on evaporative cooling equipment in stock has been lifted by the Government with respect to the smaller units not suited to Government requirements. The sale of all types of evaporative units had been restricted, under the required priority rating, to Government purchase.

Sales Office Removed

THE OFFICE of B. B. Buchanan, director of sales for the theatre division of the Kroehler Manufacturing Company, makers of retracting seat auditorium chairs, has been removed from Chicago to the company's factory at Naperville, Ill. Manufacture of theatre chairs has of course ceased as a result of the ban placed on this activity this summer, and the company is engaged in war goods production.

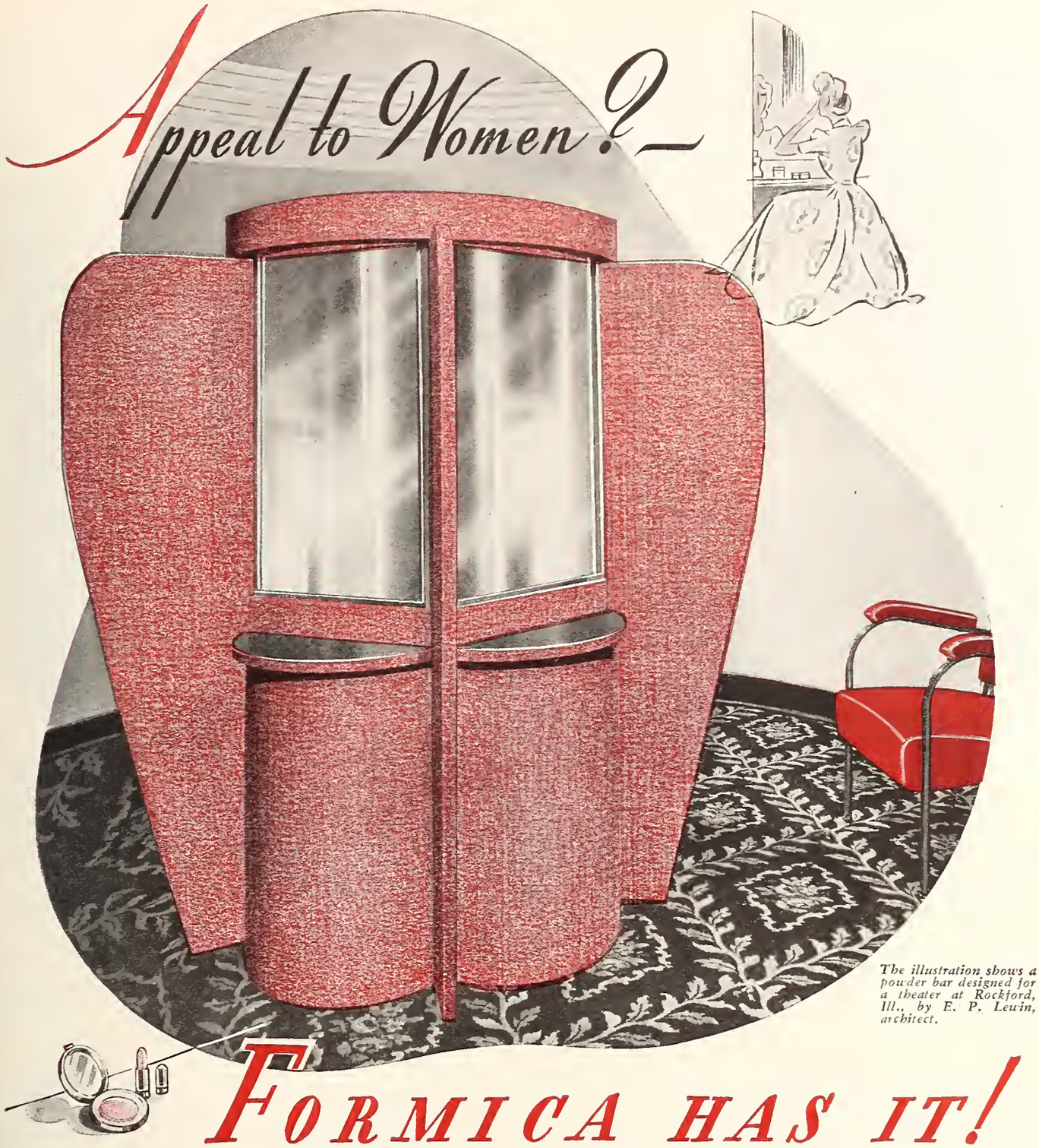
Chair Firm Executive Dies

HENRY B. MYERS, product manager of the theatre chair division of the American Seating Company, died recently in Grand Rapids, Mich., following a brief illness. He was 57 years old. He joined the American Seating Co. in 1912.



Sign of tiny mirrors. Exploiting the showing at New York's Astor theatre on Broadway, of RKO Radio's "The Pride of the Yankees," this sign has a display surface made up of Flexglass. Made by Artkraft-Strauss, it has letters 8 feet high, the inner portions of which are of "Lustrablu" mirror Flexglass, while the beveled borders are of gold mirror Flexglass. Over 800 square feet of Flexglass were used. The tiny glass sections pick up all available light along dimmed-out Broadway, taking on a scintillating glow that is within regulations

Appeal to Women?—



The illustration shows a powder bar designed for a theater at Rockford, Ill., by E. P. Lewin, architect.

FORMICA HAS IT!

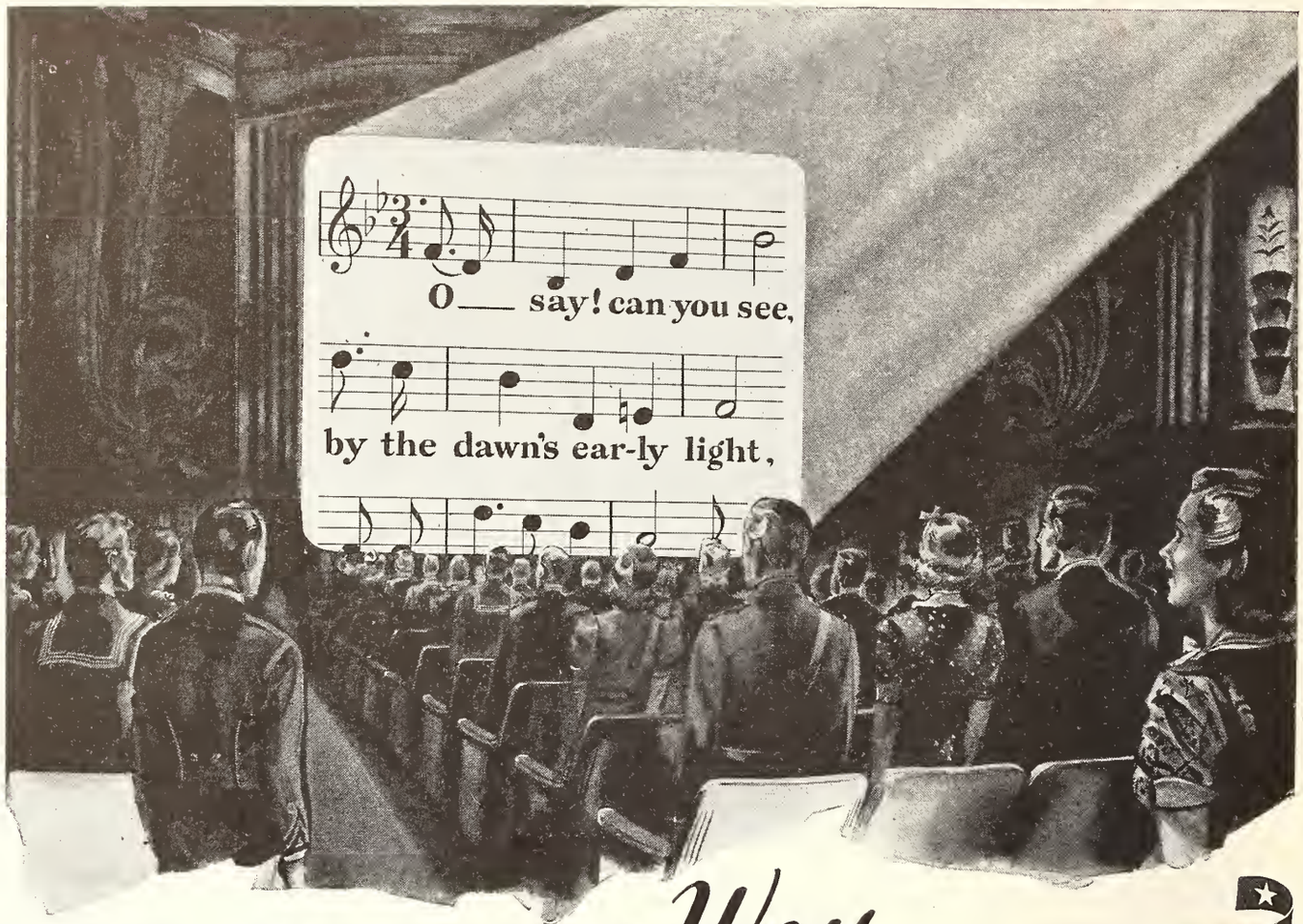
THE use, by leading designers, of Formica in cosmetic bars, powder bars, and the equipment of better beauty shops indicates their confidence that Formica has a strong appeal to women.

That appeal lies in the wide variety of colors, tints and patterns, which are deep and limpid—characteristic of plastics. In short here is a new and peculiarly modern beauty.

The smooth modern, plastic surface is non-absorbent and is not easily stained; it may be had in cigarette proof grade for horizontal surfaces. Cleaning and maintenance are simple to the last degree—usually consisting of nothing more than wiping with a moist cloth.

The Formica Insulation Company, 4654 Spring Grove Avenue . . . Cincinnati, Ohio

FORMICA



The American Way is the Better Way

FREE AMERICANS stand up and sing because they want to. Here in America a citizen's homage to his flag comes straight from his heart—freely and proudly!

Likewise, he comes into your theatre of his own free will. He'll leave when he wishes. And he'll come again if he likes what you offer.

Today, he's fighting a tough war to safeguard those precious privileges—and you're helping him. The relaxation you're providing is priceless in these days of wearisome work and worry. He needs to sit back and forget care for an hour or so in the comfortable seats you've provided.

You know of course, we are not making theatre seats now. Our duty, plain and urgent, is to build Tools for Victory—aircraft and armament parts of finely fashioned plywood and precision-machined metals—to build them The American Way, to help perpetuate The American Way of Life.

By service to America today, we can serve you all the better in the days of Peace to come.

American Seating Company

GRAND RAPIDS, MICHIGAN

WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Stadium, and Transportation Seating • Branch Offices and Distributors in 73 Principal Cities

Better Theatres

ISSUE OF AUGUST 22, 1942 VOLUME 148, NUMBER 8

The Seating Situation

THE MONTH of August saw the end of new auditorium seating. That is to say, the end of the kind of theatre chairs that have become standard—those which represent the developments of recent years, with metal back panels and seat pans, and of course cast-iron or steel standards, and all that the innovations in construction and styling that have been hailed in the last few years as definite advances in motion picture theatre chair design.

Because of this we publish in this issue a forthright discussion by John Sefing of the care that now must be exercised in the maintenance of seating, the reading of which should be done in anticipation of what condition our theatre seating may be in a year from now, or two years—or more, with the war still on, and restrictions on materials even more stringent, if indeed they can be.

As difficult as this situation may be, it does not mean that no replacements of any kind are possible, at least for the present. Previous references in these columns to the Government orders successively prohibiting manufacture and assembly of auditorium chairs have brought some assurances. An executive of one representative manufacturer states the current situation in this way:

"The impression should not be got that no new parts for chairs are available. That is not so. Most manufacturers have a stock of parts, and it would be a good idea for theatre operators to have a few extras on hand—seat cushions, covering materials and hardware (especially floor connecting type). Also, manufacturers have developed substitute materials.

"We manufacturers have some stock of fabrics on hand that can be bought now so that repairs will match, and now is the time to get these materials, for undoubtedly they will be difficult, if not impossible, to get.

"The so-called Victory chairs are at present available in limited quantities at reasonable prices, but the restrictions in the use of metal springs after November 1st will force us to use still more substitute materials, and it is doubtful that the substitutes will be able to provide comfort equal to that of the chairs that are now obtainable."

FEATURES IN THIS ISSUE

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager.

•

Condensed Film Idea

The proposal of E. I. Sopnable, 20th Century-Fox technician who has been prominent in the field of sound picture development, to reduce the amount of footage necessary per unit of frames so as to conserve film, was officially sprung just as these columns began their grind through the typewriter. These references to it aim only to report the reaction in New York projection circles. It is negative. Those best acquainted with the method suggest the possibility of impairment of the image due to the slowing up of the rate of projection, and also wonder to what extent the slower rate would increase heat on the film. That the longer period of rest would increase the illumination of the screen is doubted.

The cost of projector modification, the greater part of which would consist in reduction of the number of sprockets to allow for three instead of four holes per frame, is placed at $38 per projector for materials, and at $150 per theatre including labor.

—*G. S.*





Theatres throughout the nation have been generous sources of scrap rubber and metal for the war effort. Here are camera reports from both coasts. The left-hand picture shows what Loew's theatres in New York gave forth. L. O. Thayer of Warner's California theatre in Santa Barbara, sent the other photo to show metal resurrected from the basement of that house.

MANUFACTURE OF STANDARD SEATING IS PROHIBITED . . . . BUT YOU CAN

Add to the Life of Your Present Auditorium Chairs

By JOHN J. SEFING

THE RESTRICTIONS that have been placed this summer on the manufacture of auditorium seating advise the strictest kind of maintenance of this vital element of theatre equipment. Only all-wood chairs (wood except for structural hardware) are now available, and beginning with November even these will not be obtainable with springs. Theatre management will therefore have to do many things to keep seating in acceptable condition that most exhibitors never bothered with before.

To freshen up the present end standards, only a good grade of lead paint should be applied. After the old paint or finish is thoroughly scraped off and the new paint is applied, they should be finished with a good grade of clear lacquer, to protect the paint. This lacquer will materially add to the life of the painted surfaces and it may well be applied to the arm rests and backs also.

UPHOLSTERY REPAIR

Where the chairs are of "soft" material, such as mohair, corduroy, etc., and they look shabby or torn, either comparable fabric or simulated leather can be easily purchased at this time and installed. However, fastening fabric is an upholsterer's job and should not be attempted by the inexperienced if a proper and long-lasting job is desired.

Another alternative when the upholstery covering is badly worn is to install slipcovers. Slipcovers of suitable material are readily available at this time and can be had in various colors. A good way is to buy the slipcovers in two different solid colors and alternate them on the chairs—that is, place each color on every other chair. It must be kept in mind, however, that such covers should be taken off and cleaned at least twice a week; if left on longer, vermin is likely to breed underneath.

REPAIRING

If the present chairs have wood veneer backs or bottoms and the panels are split or splintered, they can be thoroughly cleaned underneath at these breaks and a good grade of wood glue should then be used for cementing.

Another method of repairing plywood backs (and some chair manufacturers prefer it) is to remove the torn or split plywood, peal it from the panel, sandpaper the rough edge as smooth as possible and stain it in the color to match the rest of the panel, finally lacquering over the repaired section.

Plywood backs that show the least signs of breaking or peeling should be glued together to avoid complete breaks later on.

METAL PANEL REPAIR

When the backs or bottoms are of metal, any loose or burred parts should be remedied at once, as this protruding metal can cause serious trouble if left unattended to. All burred spots should be smoothed off with a fine file and any loose sections refastened with proper wood screws. When the backs have a metal finishing strip at the top and this strip is in such condition that further fastening is impossible, it should be ripped off entirely and a strip of fabric matching the finish of the back be installed.

A relatively common cause of patron complaint is a bad seat bottom. Any loose panel or protruding screw should be remedied immediately by installing new screws, or new paneling if necessary. If paneling material is not readily obtainable, the faulty panel can be taken off some seats in a spot where patrons very seldom sit. It is better to have a smaller capacity all of good seats than to have the maximum capacity with a number of chairs in a bad condition. Moreover, other parts from discarded chairs, taken from least desirable seating areas, can be employed for repairing chairs that are in use.

LOOSE STANDARDS

Make sure that all bolts or screws that hold the chair in place to the floor are fastened solidly. Loose chair standards not only endanger the well-being of patrons, but also cause breakage of the standard itself and misalignment of the seat hinges, and even cause the chair to tear loose from the floor. And at this time when almost everything is hard to obtain, such precautions will more than pay for themselves.

AISLE LIGHT WIRING

Another important item to check thoroughly at this time is the aisle light wiring and its attachment to the chairs. Faulty aisle light wiring can be a serious hazard to the patron and may even cause a destructive fire if the floor is of wood, and a fire in a theatre at this critical time can most certainly be an irreparable calamity to the exhibitor. What causes the trouble in so many cases is that the aisle light outlets are located improperly in relation to the light box on the standard; as a result, the BX conduit and its wiring is under a constant strain, and when the chairs are in use for some time they naturally become loose. Every time a patron sits or moves about in the chair, this strain is continued and intensified. If aisle light wiring or conduit shows signs of being strained, or the insulation is beginning to deteriorate, new wiring and conduit should be installed by competent electrician.

SEATING PLAN REVISION

Another good idea and one especially advised in these times, is to have a checkup by a competent chair man of your present seating layout. Perhaps your present layout is not the best possible for viewing the picture, and also in relation to exits. In the past most seating layouts were made with the sole idea of getting the largest possible number of chairs in the available space so far as fire regulations permitted. Now when theatre owners, especially those in the immediate danger zones are charged with unusual regard for the safety of patrons, the seating plan is more than a matter of comfort and sightlines, though these latter are important enough in themselves.

In any case, where the first two rows of chairs are installed closely against an outmoded orchestra pit, they should be removed. In this way additional exit space will be provided at the front, and a general pile-up of patrons into the pit in case of peril is rendered impossible.

In a balcony, where hazards are always greater, chairs that extend into an exit aisle should be removed. There is no question that in many cases these chairs would not be missed, for they were most likely installed just to fill in the auditorium. And as mentioned before, parts from these removed chairs can be used to make repairs.

CHECKING VANDALISM

One complaint of exhibitors in "tough," "hard-boiled" localities is that it is not worth the expense and trouble to maintain

(*Continued on page* 19)

Prepare Now to Make Your Quota Of Fuel Meet Your Heating Needs

● Summing up, for early planning, what the expected reduction of available coal and oil will require this fall and winter from heating equipment—and from management.

By CARL F. BOESTER

WITH THE assured scarcity of fuels of all kinds for heating purposes during the coming fall and winter season, it is only natural that we should, as early as possible, give much considered thought as to what we can do to make the fuel that we *can* get go as far as possible. Regardless of whatever we do, it is a double-barreled proposition, for in addition to serving the national interest by fuel conservation, we line our own pockets with the money saved by such conservation effort.

Because of the all-around material shortage situation, the only means we have at our command for such effort that does not require a priority are of two kinds: personal attention to this serious problem, and good common sense in the diligent application of well known means of fuel economy. We have all been entirely too busy or disinterested in the past to worry whether or not we make a $10 saving in our monthly fuel bill; however, in the terms of waste in the amount of fuel that such money would buy, this is likely to be the difference in sufficient heat at some time during the heating season in a large section of the country and in Canada.

CLEANING IS FIRST STEP TO FUEL-SAVING

The surest way to get the highest possible efficiency from your heating system is to make sure as to its cleanliness. It's more than just a matter of brushing that soot out of the flues that you can easily get to. Your heating system, probably for the first time in its history, should be subjected to an A-1 cleaning! If it is a steam or hot water system, not only should the boiler flues be thoroughly cleaned of soot, but also of all fly ash.

The inside passages of the boiler should also be cleaned, for there is undoubtedly much lime and sludge in these passages, and the special cleaning compounds available for this purpose should be employed to make sure that the water surfaces of your boiler are free of scale.

Where practical, the piping system should be taken down and checked for dirt and scale; and by all means, the valves, traps, vents, and water make-up devices should be *double-checked* to insure their cleanliness and proper functioning. The heating surface itself—that is, the radiator or the fin coils—should be flushed down and thoroughly cleaned of dust and lint.

If the heating system be of the warm air type, not only should the soot and fly ash be removed from the flues, but the furnace-proper should be thoroughly cleaned by dismantling the jacket around the fire box and a thorough brushing down of the steel or cast-iron heating surfaces, because they are heavily coated with dust and rust which retards a rapid heat exchange.

Make sure that all warm air ducts and grilles are thoroughly cleaned. There happens to be no priority on filters for dust stopping purposes, so be sure that new ones are installed *at the beginning* of the heating season, and once or twice *during* the heating season. Also make certain that all thermostatic controlling devices are in good mechanical shape.

BURNING RATE AND PERIODS

Next in importance to a clean boiler, or a clean furnace, is a clean fire, whether it be gas, oil, or coal. *All fuels burn with the greatest economy at one particular firing rate;* any intermediate rate of combustion causes a certain amount of inefficiency. This brings up an old argument, particularly with respect to theatre heating, as to whether it is better to maintain a fire of some kind in the heating equipment over the 24-hour period, or to fire up just for that part of the day when the theatre is actually operated. From the viewpoint merely of fuel economy, it would seem wiser to start the fire just long enough before the period of operation to bring the theatre up to a comfortable temperature, and to operate the heating equipment at its fullest efficiency, which is usually the highest rate of fuel burning. Banked fires or modulated fuel input just does not make for the highest combustion efficiency, so that it would be better, by personal attention to the firing, for the manager to have the heating equipment operate intermittently, as needed. This, of course, will require more frequent trips to the basement in checking the operation of the heating equipment, but it certainly will be time well spent.

USE AUDIENCE HEAT

Learn to adjust your fuel requirements according to the weather and according to the occupant load of your theatre. It is certainly foolish to build a big fire for a long period of time during mild weather, and it is sure waste to overheat your house by misjudging the number of people you are likely to have in the auditorium, thereby making it necessary to cool off the house by ventilating methods. It must be remembered that people are heat machines, so *if you are showing a good picture and anticipate a full auditorium shortly after opening, then don't operate your heating equipment very long before the opening period.* The people themselves will warm up the theatre.

There are, incidentally, several theatres in the country which, even though located in severe weather areas, do not have any heating facilities at all because they are placed inside of big buildings and surrounded on all sides by stores and offices so that there is no building heat loss. In fact, in the dead of winter, with a full theatre, it is necessary for them to operate the cooling system because of the tremendous heat gain from the occupants alone. If it were possible to do a good enough insulating job in your theatre (which it isn't because of its construction) it would not be necessary for you to have any heating plant, either; so bear in mind that whenever possible you should try to use the heat of the people themselves to maintain the desired comfort.

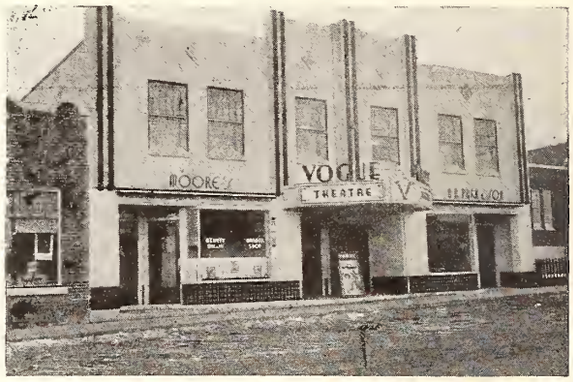
Speaking of insulation, if you haven't already done so by now, insulate every portion of your building that you possibly can so to reduce its heat loss. Insulation also pays dividends in summer by keeping out heat and cutting down on the amount of work that your cooling system has to do. There are no priorities on insulating materials and none are likely. Use all the insulation you possibly can; use it on water pipes and heating pipes. By so covering such pipes it will not be necessary to keep any heat up during periods when the building is not in use.

Ventilation is one of the greatest fuel thieves. Some state laws require huge air changes in public buildings. Many such laws are antiquated, for it has since been proved that such volumes of air as they require are totally unwarranted, so check to be sure that your ventilating system is not admitting more air than is needed for good ventilation. By *good* ventilation is

(*Continued on page* 23)

SERVING A SMALL RURAL COMMUNITY

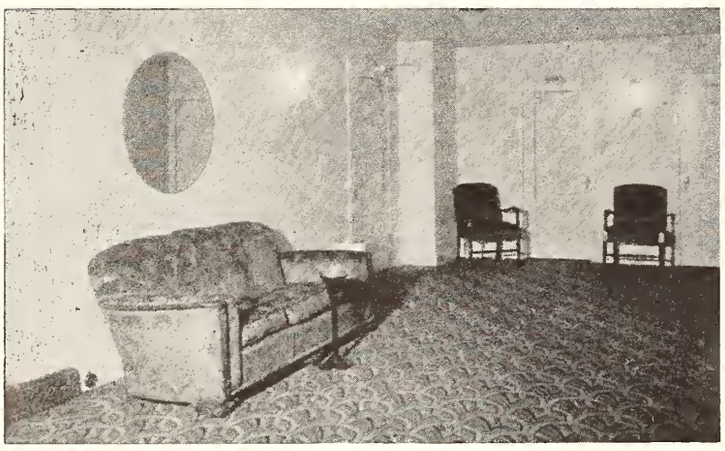
How the Vogue theatre, seating 362, brings complete and modern exhibition facilities to the little town of Wynyard in a farming region of Canada



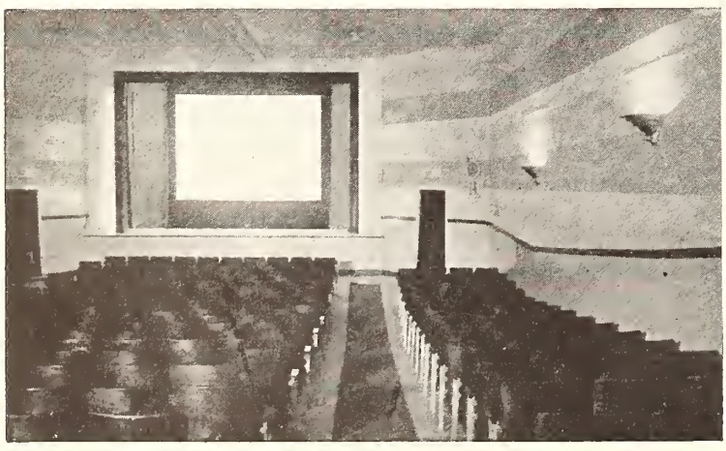
FRONT.



LOBBY.



SECTION OF FOYER.



AUDITORIUM.



CORNER OF POWDER ROOM.

SPACIOUS in plan for a theatre seating only 362, and with a simple architectural and decorative treatment essentially modern in character, G. R. Miller's new Vogue is an interesting example of the rising standards in small town motion picture exhibition. Wynyard has a population of only 1,110; it is the trading center, however, of a fine farming section of the Canadian province, and a divisional point on the Canadian Pacific Railroad.

The Vogue, which was designed by Webster & Gilbert, Saskatoon architects, is of brick and tile construction, 40x112 feet, with a 50x30-foot baseemnt under the front portion. Besides the theatre, the building contains two stores and three second-floor office suites. The facade is stucco with vertical pilasters and ceramic tile base course. Store entrances and theatre vestibule have terrazzo flooring.

LOBBY: Two sets of glazed doors lead into the lobby, where the ticket booth is built in on the right side. Walls are plaster painted light green, the color extending into the plaster ceiling 6 inches, to a narrow green stripe, inside of which the ceiling is painted ivory. The floor, which inclines one foot over its depth of 13 feet, is finished in asphalt tile green and onyx squares. A small countersunk rubber mat is placed inside each door. Illumination is by a central fluorescent fixture.

FOYER: Furnished in lounge style, the foyer measures 12x30 feet. Its plaster walls are painted peach-rose, the ceiling and woodwork ivory. The wall color here also runs into the ceiling, in this case 9 inches, to a band of dark rose. Foyer doors are solid wood units. The floor is covered in first-grade Axminster in a medium-scale circular pattern. Illumination is principally by four wall filament lamp luminaires, but there is a fluorescent ceiling fixture for high-level lighting.

AUDITORIUM: Decorative effect in the auditorium is obtained almost entirely from the natural tones of the finishing materials. Alon gthe walls is wallboard (Donnaconda) nailed horizontally on furring strips, effecting 2-foot stripes alternately light, medium and dark blue-green. The same board is used to make longitudinal panels down sides and center of the ceiling, between which is three-ply wood veneer on furring strips with cross-furring at varying distances to prevent resonance of the veneer, which was used to favor absorption of low frequencies and prevent acoustical "deadness." The seating is arranged in three banks with two aisles, with a floor having a pitch of 3 feet, 6 inches from rear to two-thirds of depth, and then a rise of 1 foot. Screen curtain is ivory. (*Continued on page* 28)

How Theatres Can Help the Police To Protect Them Against Burglary

An interview with one of the New York Police Department's specialists in burglary prevention

By FLOYD STONE

IT WAS A FEW minutes before the end of the last show at a certain Brooklyn, N. Y., motion picture theatre. A heavy-set man who had walked past the entrance, turned the corner just beyond, then came back again. He paused to look at a display of stills, lighting a cigarette. When an usher began to open the exit doors, he resumed his walk. By the time he reached an alleyway leading from a side exit of the theatre, people were beginning to come out. The man dropped his cigarette and turned into the alleyway. While patrons were still leaving through this side exit, he slipped among them and into the theatre.

After the theatre had been closed for the night, a car drove up to the front curb a short way from the entrance. Three men got out and went down the alleyway. A door of the side exit opened. They went in.

The rest would have been easy for these burglars. Their "lay-in" man had got them inside the theatre, quite according to prescribed procedure. But the whole business had been observed by detectives from the New York Police Department's Safe and Loft Squad. The criminals were arrested as soon as they set to work on the office safe.

It is the sole job of the Safe and Loft Squad to *prevent* burglaries. But few communities have a police organization like that of New York. In the vast majority of places, the owners of property have to take their own preventive measures. And anywhere, an ounce of precaution is worth a pound of cure.

"The best way to get rid of the professional burglar is to make his calling too hazardous for what he can get out of it," remarked Lieutenant Raymond F. Maguire, who had related the story of the Brooklyn attempt to illustrate how criminals can get into a theatre despite locks and the vigilance of the staff. Lieut. Maguire is second in command of the Safe and Loft Squad, which is headed by Capt. Richard A. Fennelly. This section of the New York Police has 38 men, all especially trained in the methods and personalities of professional burglary.

Asked to make suggestions as to what theatre managements may do to give themselves maximum assurance that they will not be victims of the burglar, Lieut. Maguire cited the use of night depositories of banks as the most effective guard against this class of criminal. By depositing their day's receipts in night receptacles of nearby banks, New York theatre owners have signally checked burglaries.

¶ When a Safe Is Safe And When It's Unsafe

Placing the day's receipts in a safe in the manager's office offers relatively little protection, he pointed out. The professional burglar is too skilled at opening a safe. Besides, if the safe is a small one, he and his helpers will carry it away with them, to open it where they are certain to escape detection.

The type of criminal who adopts burglary for his particular method of taking other people's money is not without intelligence, even though it is of a narrow or distorted sort. He at any rate has cunning, and he has learned his tricks as those of a skilled trade. He has to know enough to survey his operating territory accurately, to plan "a job" precisely, to direct assistants, to handle proficiently certain equipment.

Reminded that nightly trips to a bank depository expose the theatre man to robbery, Lieut. Maguire replied that the presence of a uniformed policeman, accompanying the theatre man to the bank, is the answer to that. The robber would have to "shoot it out" with the policeman, and it is only in desperate circumstances that "stick-up" men risk a gun fight with the police. Although it is violated now and then, the rule among criminals, asserted Lieut. Maguire, is that cop-killers get killed, in the fight itself, or later by the state executioner.

If a safe must be relied upon as a place to keep the day's receipts overnight, it should be located, if at all possible, so as to be visible from the street, with its door well illuminated. And of course it should be large enough to prevent removal to a concealed location. And certainly it should not be mounted on castors.

Once when a rookie cop, Lieut. Maguire reminisced, he made three rounds of the same block. On the third round he noted that a safe, which had been visible in a grocery store, had been removed. Investigation disclosed that the burglars had installed a large grocery box in place of the safe, piling merchandise on top of it to conceal the substitution.

"Which goes to show," he pointed out, "that a safe should be *clearly* visible really to do what it is supposed to do—keep money safely."

New York theatre owners are advised to have an alarm system. This may be connected to the alarm system of a private protective agency. Also recommended, if a substantial amount of money is kept in a theatre overnight, is a night watchman—"a live wire," added Lieut. Maguire, "not some old cluck."

Other recommended preventive devices are a system to light up the whole theatre, one to switch on a warning blinker system, and one to discharge tear gas in the office.

¶ A Tip to Managers: Be Suspicious of Everybody!

A manager, he continued, should make note of persons lurking about the theatre, and of cars parked. He should especially survey patrons who come to the manager's office to report some loss or make a complaint. This is a way for a burglar to learn the location of the safe and the main desk in a manager's office.

The manager also is presumed to know his employes, before admitting them to positions of responsibility.

A tip from Lieut. Maguire is, "Be suspicious of everybody." And be sure the entire theatre is "cleaned out" of people who do not belong there after the day's performances are over. If the Brooklyn theatre referred to at the beginning of this article had been "cleaned out," the police wouldn't have been necessary to prevent a burglary. The fellow who sneaked into the side exit while patrons were coming out illustrates only one type of "plant." There are many such; burglers largely depend on someone "planted" inside the place to be burglarized, for quick entry.

Some burglars "plant" their tools, doing so during the day. They may use sectional jimmies, which later can be screwed or bolted together. They sometimes carry the heavy sections around their necks, underneath their clothes, then deposit them in toilets, or under rugs, behind curtains backstage, in piles of rubbish. At night, entrance gained, they retrieve their tools.

Lieut. Maguire thus summarized the methods of theatre entry; breaking in a door; breaking a window; collusion with an employe; entrance through exit crowd; descent through skylight.

"And, if necessary, burglars will bore

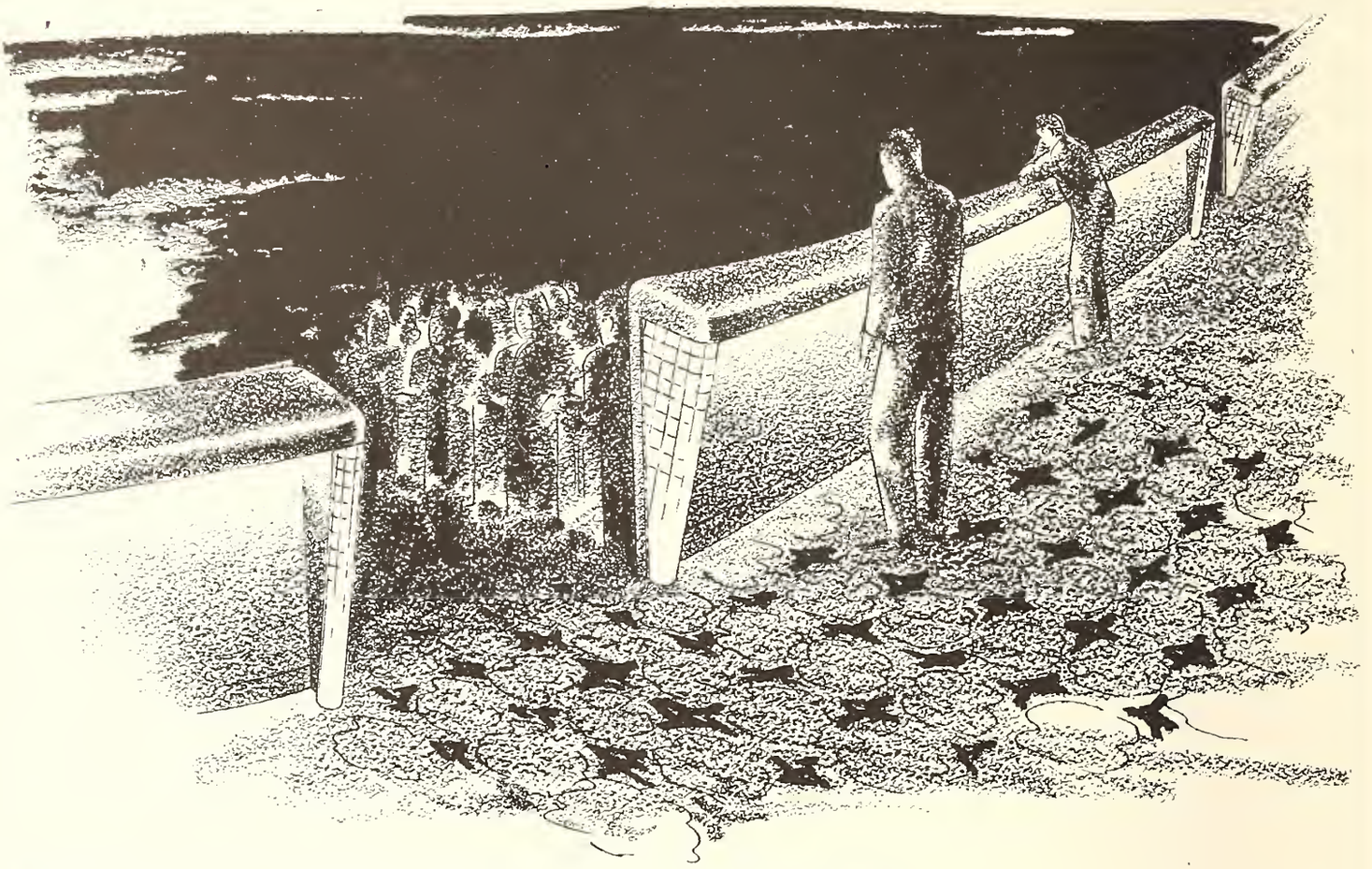
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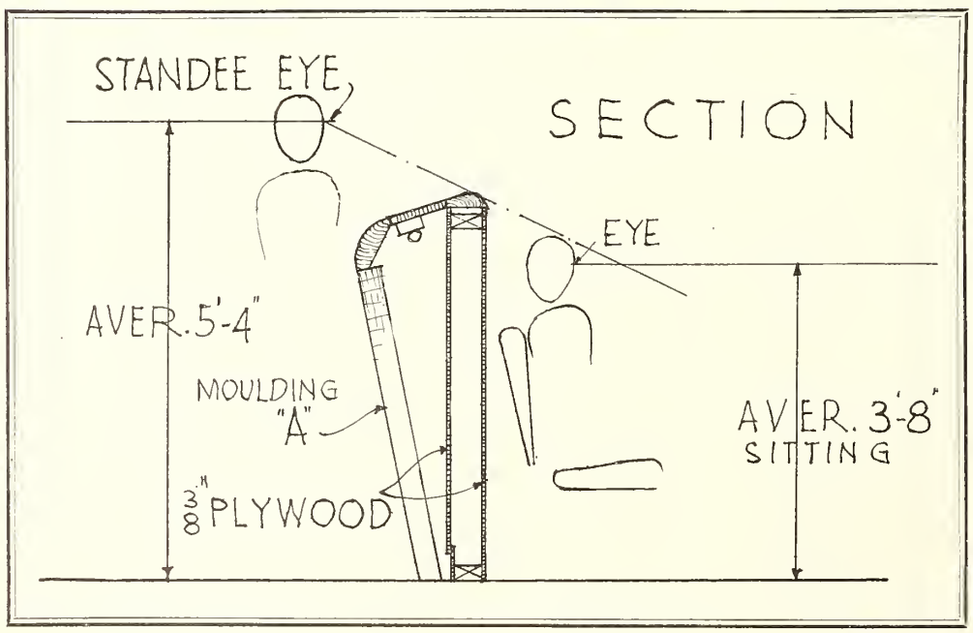
DESIGNS and DEVICES



By BEN SCHLANGER
Theatre Architect and Consultant

Give Your Standee Rail Better Lines, More Purpose





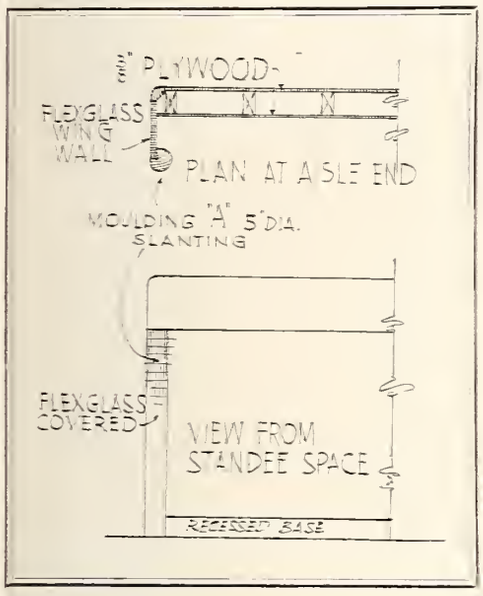
THE DECORATIVE quality of the standee wall or rail can readily be inspired by the functional requirements it has to provide for. To begin with, its shape in plan follows the curvature of the last row of seats. This in itself adds grace to its form and establishes the need for very little extra embellishment. The accompanying drawings show certain forms suggested to enhance the appearance and make the wall function properly.

The section drawing shows the position of the eyes of the standee patron closest to the rail, and the person sitting in the last row of seats. The sightline shown between these persons determines the height of the wall and the depth of the wall on the top. The edge of the wall nearest the screen must shield the view of the head of the sitting person.

This arrangement also makes it possible for those sitting in the last row of seats to be least aware of the persons in the standee

space. To some exhibitors these points may be considered refinements, but it is just such thoughtfulness which makes for the comfort which will be appreciated by the patron.

The width of the wall at the top is about 18 inches at the widest level. The wider the wall is made the lower the wall may become. You can make your own layout fixing the height of the wall and the top width to suit your requirements. Space permitting the top width could be increased to advantage, since the wall is richer in appearance when it is relatively low. The top of the wall is shown slanting downward. This is done to add form as well as to discourage the placing of objects on the top. Note the slant is toward the standee floor to insure that all objects fall in the right direction.



The wing wall at the aisle ends is shown narrower at the bottom than at the top to make it easier for floor cleaning and to avoid the bulky appearance that a vertical shape would give. Moulding "A" at the edge of this wall is used to cover the thin edge of the wall. Moulding "A" and the aisle side of the wing wall are good surfaces for the application of a material like Flexglass. Light reflection from this material serves as an excellent aisle marker, and it can be readily applied to a curved surface having a radius as small as 2½ inches. All edges are to be rounded to be consistent with the general character. The entire wall may be constructed of a framework of 2x4-inch wood studs 16 inches on center, with top and bottom plates of the same dimension. The bottom plate should be securely bolted to the floor.

The large surfaces of the wall can be of plywood as shown, using maximum-length panels in the horizontal direction. All edges of the plywood are covered with solid wood. A recessed base is used on the standee side. The wall on the chair side can be finished with an inexpensive veneer and be stained and polished. These walls should not be painted since the stain wears better.

The standee side should be finished with one of the better wood veneers having a light color especially for the surface to re-

(*Continued on page* 28)

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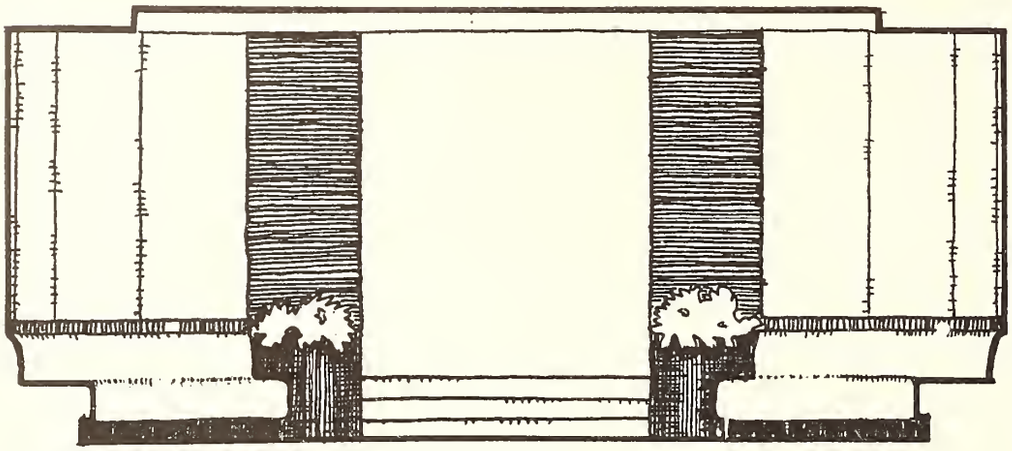
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Sincere and expert counsel on all of the various matters pertaining to the theatre property and its equipment is always available from Better Theatres. Just write a letter clearly detailing conditions that bear upon your questions and your inquiry will be delivered at once to the proper department for prompt, impartial reply by mail.

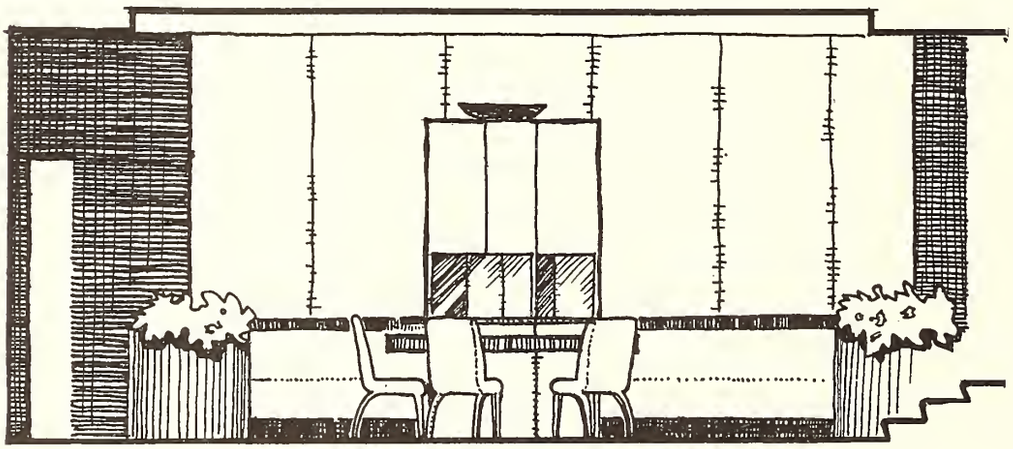
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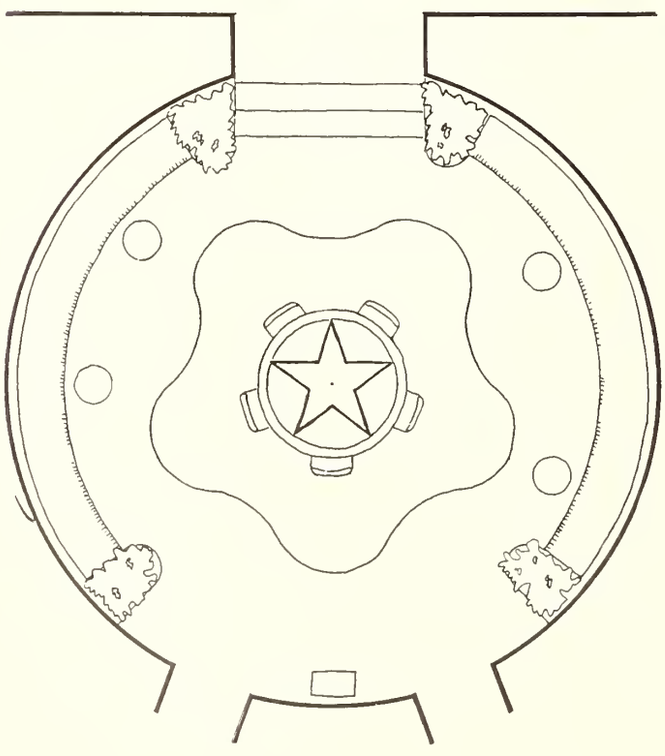
Renew That Lounge—with plenty of color

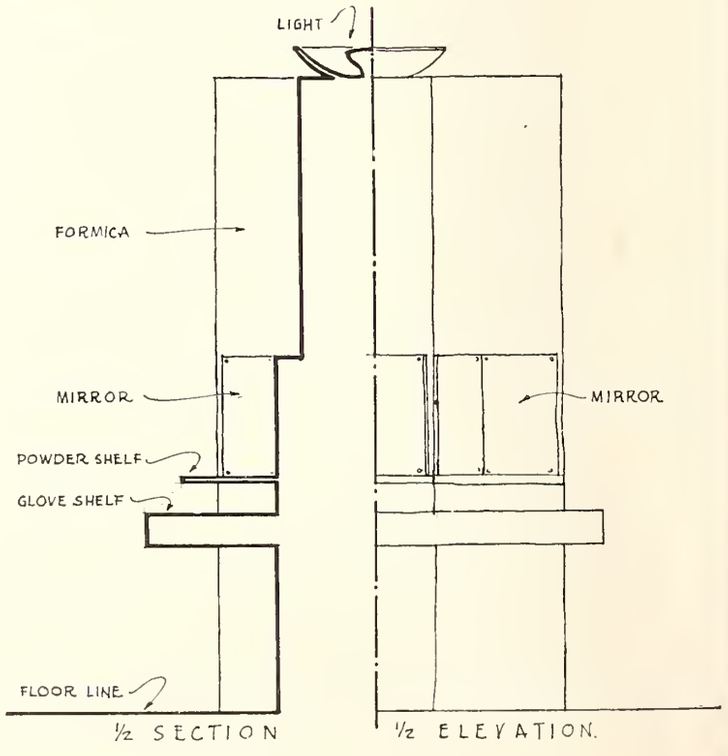


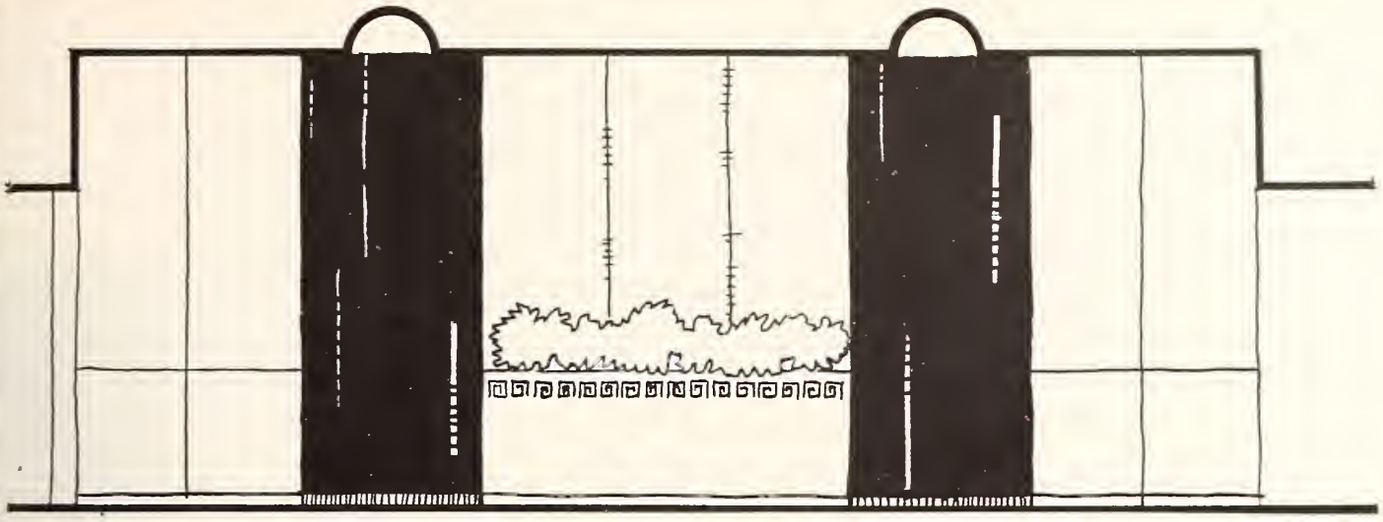
ELEVATION OF ENTRANCE (above) AND WALL ELEVATION SHOWING COSMETIC UNIT (below).



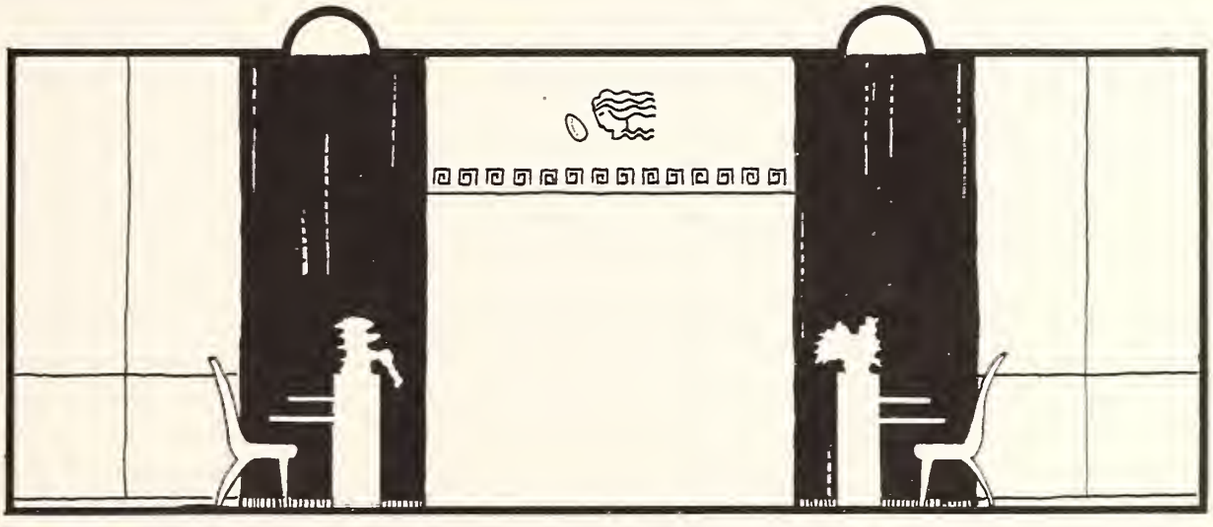
SCHEME I.—The women's lounge, or cosmetic room, indicated on this page is designed about a star motive of coral-colored Formica. There five mirrored nitches built-in, each nitch having Formica powder and glove shelves. The cosmetic unit is placed in the center of the circular room, and is surmounted by an inverted bowl luminaire throwing light upwards against the ceiling to illuminate the entire room with indirect light. The room floor is dropped three steps below the adjacent foyer area, which enhances its interest as well as provides privacy. The circular walls of the room are finished in Formica panels alternating with mirrors, the Formica here to be of a deeper coral than that of the cosmetic "bar." A circular built-in settee could be built in along the walls beneath the mirror and Formica panels, with flower boxes at each end. Small circular tables should be set in front of the settee for ash trays. At the end opposite the stepped entrance to the room a drinking fountain might well be placed, between doors, one or both of which would lead to the toilets.

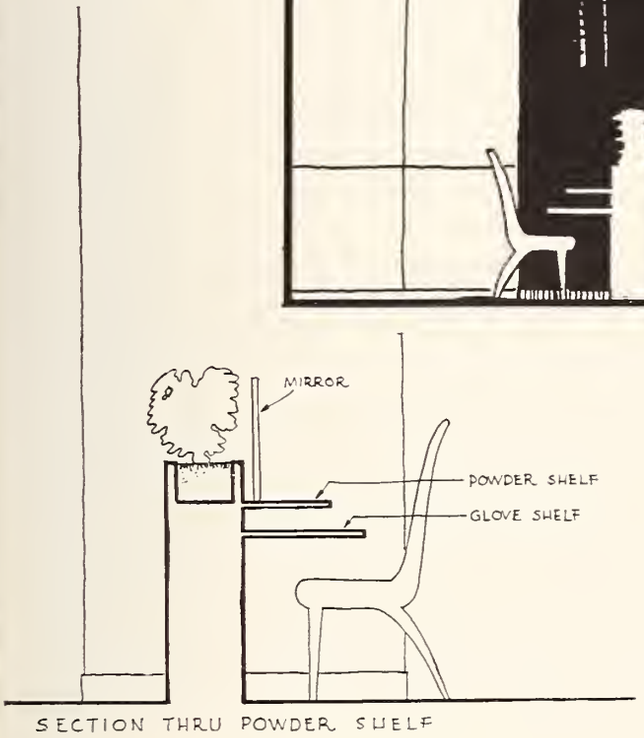




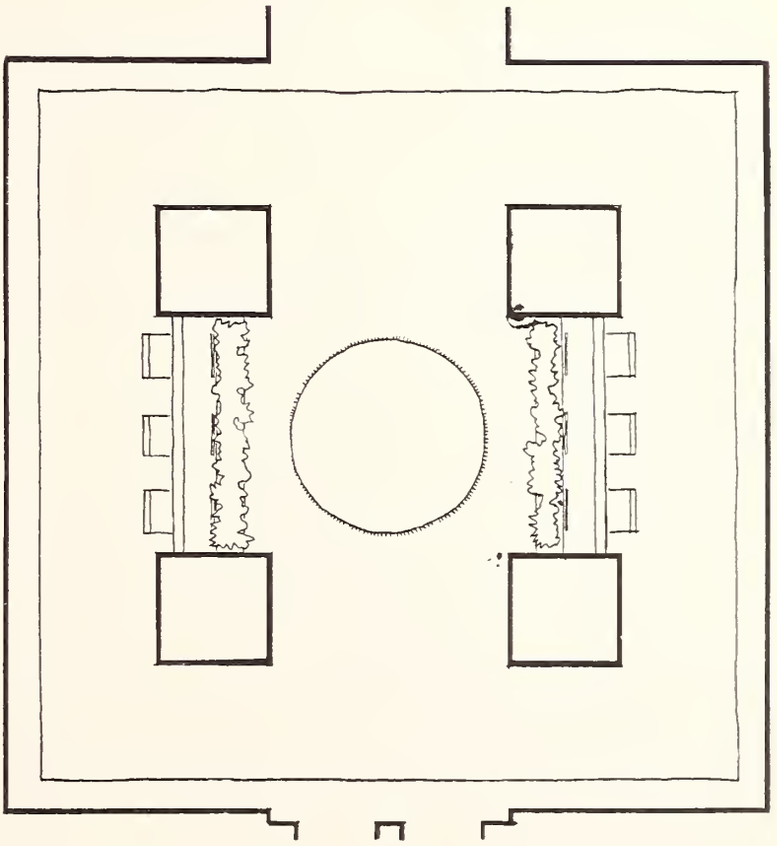


WALL ELEVATIONS INDICATING BLACK COLUMNS AND LOCATION OF COSMETIC STRUCTURES AND PLANTING BOX.





SECTION THRU POWDER SHELF



SCHEME 2.—In this women's powder room design four large, black Formica-faced square columns form the key, with the general pattern conceived in straight lines. Double shelves for powder and gloves are ranged between the columns, with the structure supporting these shelves also supporting seemingly free-standing mirrors, behind which are placed artificial flower boxes. The area between the cosmetic structures may be clear, to permit passage to toilet room, or be centered by a circular palm or fern box. Mirrors may alternate with Formica panels to cover the side walls, in a shade different from and harmonizing with the powder and glove shelves. Metal inlay decorations might well be used in the Formica panels, for example, over the entrance, or bordering the door or double-doors leading to the toilet room.

NEW PATTERNS IN RAYON AND WOOL CARPETING



Four patterns which have been developed by Alexander Smith for its line of floor fabrics combining rayon with wool yarns and marketed under the name "Duration".

■ Carpeting combining equal amounts of wool yarns and rayon fibres has been announced by Alexander Smith in a line of weaves and patterns said to be specially designed for theatres. Wool and rayon carpet has been available in the carpet industry during the last two years, but experiments have been continued to bring such combinations of wool and synthetic fibres to the point where the resulting fabric could endure hard usage. Some in the carpet industry today regard wool-rayon floor coverings as having certain advantages; for one thing, rayon fibre is whiter than wool yarn, which increases consistency of color; another virtue cited is the tendency of the color to "spread" more uniformly than that of all-wool weaves. The carpet industry regards the wool-rayon combination as a permanent type, having certain applications. In announcing its line of theatre carpeting under the name "Duration", Alexander Smith states that the fabric is similar in construction to that same manufacturer's "Crestwood" Velvet. It is specified that the amount of pile is identical in each line, while the backing construction is also the same. The new carpeting is woven of 50 per cent wool and 50 per cent rayon yarn of a "staple" type developed by duPont for heavy-duty floor coverings. The rayon yarn has a distinctive crimp, or weave.

Burglary Prevention

(*Continued from page* 11)

through the wall of an adjoining building," he added.

With entrance into the theatre effected, the yeggs still face the job of opening the safe, for which there are many methods. These were cited as—

First, the "punch job." A sledge hammer is used to knock off the safe dial. A center punch and hammer then punch the lock out. Safe manufacturers have now placed lock mechanisms to one side of the dial.

Secondly, the "rip method." The burglar bores a hole in one corner of the safe door, usually the upper left-hand. With a jimmy in the hole, he pulls the door down by leverage. Safe manufacturers now use steel that it is almost impossible to drill, and certainly impossible to bend.

Thirdly, the "burn method." Acetylene torches burn the door out of the safe. According to Lieut. Maguire, this requires a lot of equipment, a "good mob," and "good workers." But this method is seldom used now. The equipment is too heavy and is too easy to trace, through the serial numbers and manufacturers.

Fourthly, the "blow method." This is the use of nitroglycerine, which is inserted in the cracks between safe door and safe. Soap is applied over it as a seal, the safe is covered with blankets, a fuse is lit—and blooey! This method, too, is now obsolete. It is too dangerous for the burglars—they sometimes blew themselves up!

Fifthly, the "combination method." This is the skillful twirling of the combination dial, "by ear," to unlock the safe. "But," Lieut. Maguire commented, with a laugh, "that type of operator doesn't exist, and I don't believe he ever existed. It's good stuff in the movies."

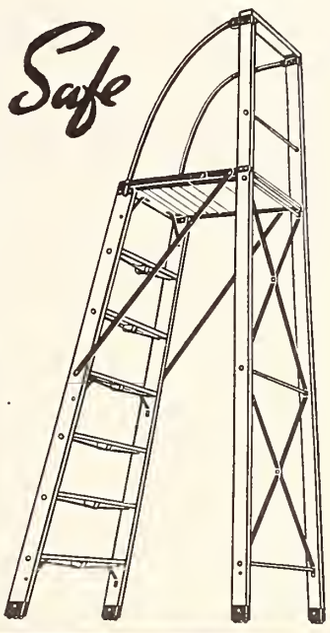
"Of course," he added, "people are sometimes careless in closing safes. They should not only give the handle a turn; they should also *twirl* the dials."

He recalled that once, while trailing a burglar gang to a store, he saw two in front of the store, the other in the manager's office. They left the store hurriedly. The officer didn't see any criminal action. But he ordered his men to continue trailing the men; then, entering the store quickly, he asked the manager if he missed anything. The manager said he didn't. A few minutes later Lieut. Maguire's men brought back the burglars—with the store's cash. The safe was intact. But it had not really been locked.

"Carelessness," Lieut. Maguire repeated, "is a big factor. Theatre managers and staffs should be educated in the ways of preventing burglaries. Modern policing, where it is available, is making it hard for the burglar to ply his trade, but business organizations must help by being alert to suspicious-looking loiterers by placing their money where it would be impossible or too hazardous for thieves to get at it, by providing locks and alarms and giving them proper attention, and by being sure that the premises do not conceal anyone that does not belong on it."

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Emergency Care of the Curtain Control Equipment

AN ITEM of equipment that greatly contributes to a smooth, impressive show is the curtain track and control. At this time this equipment may be taken for granted; however, as with other equipment that makes up the whole scheme of theatre operation, it must be carefully and systematically serviced and maintained. New curtain track and control equipment is almost unobtainable now, nor are parts readily available; hence, your curtain control and track equipment needs serious attention if you are to continue it in trouble-free operation.

Make sure that the curtain track is hanging rigidly and solidly in place. The hangers, guide wires and even braces might become loose through hard and constant usage. A curtain track that swings or sways, even slightly, not only will cause the curtain to hang improperly and tear by dragging on the floor, but also puts a strain on the track itself. A track that has sprung out-of-line will cause rapid wear of the carriers, and fouling, as well as improper "bunching" of the curtain.

It is well to have a competent "drapeman" check the control, track and curtain and make the necessary repairs and adjustments. In this way not only can money be saved, but the life of the curtain operating equipment itself is lengthened. A track or control, if operating improperly, will quickly "eat-up" the wire cables, and wire cables as well as rope cables cannot readily be purchased. When not adjusted or lined-up properly, the cables will rub against the edges of the track, jump the grooves of the head and control pulleys, and cause bending. When operated under such conditions, a terrific strain is put on these cables when the control is turned on.

CHECKING CABLE CLAMPS

Another thing to be checked is the clamps that hold the ends of the cables together. They may have become loosened and have allowed the cables to "stretch" just enough to cause improper travel through the pulleys and track. Before tightening the bolts on these clamps, make sure that the cables are in the grooves *on all pulleys,* and that the cables are pulled in as far as possible. Also check very carefully the adjusting "dogs" or trip arms on the control that limit the curtain travel. In many cases where these trip arms were adjusted improperly, the track carriers, and especially the cable clamps, were "knocked" out of alignment by the sudden jar they received by having the control carry the curtain past its limit of travel. This is one sure way of pulling apart the strands of wire in the cables, for when the clamps hit the pulleys, a terrific strain is put on the entire curtain equipment.

ADJUSTING TRIP ARMS

When adjusting the trip arms on the curtain control, extreme care should be taken that they are moved *only a fraction of an inch,* as even this small movement will mean a couple of feet of travel of the curtain in one direction or the other. In case the present wire cable is worn or torn loose in strands, a good grade of manila rope can be substituted. However, the use of rope is only recommended as an emergency measure, for it stretches or tightens up with weather changes, and especially, it loosens quickly when used on a curtain control.

When pulling in rope through the track carriers care should be taken that it is fastened tightly in the "rings" and that it fits the grooves of the pulleys. One common fault found where the curtain control works improperly is that the fastening bolts have become loose from the floor. This condition should be expected in time as there is always a heavy pull on these bolts every time the control is operated. At any rate, these fastenings should be checked systematically, for when loose they will surely "knock" out of proper alignment the entire control and curtain.

When the control is fastened to a wood floor, the bolt holes that are chewed away should be plugged with wood and the control be moved slightly to one side, where new and solid fastenings can be made. One thing to remember is that when the bolts are turned down in new holes care should be taken that they are stopped when they reach their maximum holding strength in

the floor. When they are "screwed" past this point, the threads will eat away the solid stock and a loose, or at best a very poor fastening, will be made. These same considerations apply as well where the floor is of concrete and expansion or lead shields are used as fastening plugs.

For the continued operation of the curtain control, the electrical connections at the control itself and the operating switches should be checked to see if they are making proper electrical contact. Many times only a loose terminal lug or wire is found to cause improper operation of the control. A little tightening or cleaning of the contact and the control works again like new.

In one case of this sort, however, the handy man around the theatre proceeded haphazardly to take the control apart, thinking that the internal mechanism was at fault. The interior mechanism is precision-made at the factory and is as perfect as any moving machinery can be fabricated for the particular work it is to do. This repair should be done only by a person qualified or experienced in doing this type of work, otherwise a small repair job can run into a big and expensive one.

When the control is operating unevenly, or the trouble traced absolutely to the control itself, make sure that it is not operating again until the trouble is rectified. It is better simply to slip off the cable from the pulleys on the control and operate the curtain by hand. Just because a control *will run* in spite of a slight noise in the housing, or even though the curtain moves in an unsteady "jerky" movement, it does not necessarily mean that by continuing to use the control the trouble will somehow disappear. In such a case a complete breakdown of the control will result. A gear or a shaft may be loose and not meshing properly, or perhaps a tooth is missing. Sometimes a cleaning of parts and the use of new grease will solve the trouble, whereas operating a faulty control without first finding the trouble is almost sure to cause a complete breakdown in a short time.

Adding Life to Auditorium Chairs

(*Continued from page* 8)

chairs in proper condition, because of the destructiveness of mischievous boys. The writer can state from experience that this is not necessarily the case. I recall the time I was asked to examine a screen that was badly deteriorated and even torn. In this particular theatre there were unmistakable signs of general rowdyism. On the floor near the screen, marbles, gum drops, tacks and so on, were very much in evidence. The walls at the side aisles had chalk marks the full length of the auditorium. The covering on almost all of the seats was torn or slit, and on the back panels, pieces were ripped off or left hanging. Altogether, the auditorium was in terrible condition.

Shortly after this survey the theatre was sold. The first thing the new owner did was to remodel the interior with a good grade of material and equipment. A year later I was called again to this house. I found the screen somewhat yellow with age, but there were no rips. All of the seats were checked and only two or three had shabby upholstery. The auditorium rest-rooms, etc., looked in very good condition.

While waiting for the exhibitor, who was busy in his office, I noticed a group of boys chatting in the foyer, waiting for the show to open. A candy stand was open, but there was no one in attendance. These boys had every opportunity to take some candy, but not one took advantage of it. The owner was questioned about this and he described his method.

A special children's show was regularly given at which candy, books or toys were gifts. Any mischievous boy was deprived of these gifts or barred from the theatre for some little time. The fellow who seemed to be a "leader" of these boys was appointed a "warden," to keep the others in line, and his reward was a free pass to the theatre if everything went well. Every so often a new "warden" was appointed. Trouble with mischievous boys was thus cut to a minimum.

Not all the destruction is caused by boys, however; sometimes grownups are destructive, too. At this time it might be a good idea to run a trailer or to post a notice, stating the necessity to conserve materials, pointing out that new items may not be available because they are needed in the war effort. This would show the seriousness of their vandalism from a point of view with which every patron, young or old, is practically certain to be in hearty sympathy.

HOW TO KEEP PROJECTION BULBS IN SERVICE



Wartime restrictions on many vital materials mean that present equipment must be made to serve even longer than ever. This means it must be given proper care and maintenance to keep it in service.

While G-E Tungar Projection Bulbs are built with precision and accuracy for efficient, long-life operation, they should be given regular attention. These suggestions are made to help you get even better and longer wartime service from your projection bulbs.



Check the socket to be sure it is clean and not corroded or pitted. A good contact should be maintained. If corrosion exists use sandpaper to remove it. Be certain that the center contact in the socket has plenty of tension to hold the bulb tight.

☆ ☆ ☆



Keep the bulb tightly screwed in the socket. Check every few weeks to be certain the bulb has not come loose.

☆ ☆ ☆



Check the anode clip (connection at top of bulb) and connection regularly to assure a good contact. If the clip has lost its tension or if the clip connector is corroded, replace the clip connector.



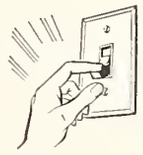
Check the power input to the rectifier to make certain that the a-c supply voltage corresponds to the transformer rating.

☆ ☆ ☆



Voltage should be maintained as close as possible to the voltages specified for the bulb. The filament voltage should be checked against the specified voltage. Any variations of more than 10 per cent should be corrected.

☆ ☆ ☆



In rectifiers used to supply power to projection arcs, always shut down the projector by breaking the a-c supply to the rectifier. Never open the d-c circuit.

☆ ☆ ☆

For answers to specific problems, just write to Section A-823-55, Appliance and Merchandise Dept., General Electric Co., Bridgeport, Conn.

GENERAL ELECTRIC

Simplified Tests for Determining Efficiency of Projector Shutters

• Mechanical in operation, the shutter is a critical element of the projection lighting system. The tests presented in this article, which concludes a notable series designed to raise projection efficiency, have been specially developed by the author and to an important degree represent new data

By CHARLES E. SHULTZ

IN PREVIOUS articles in this series, the author has discussed various methods of obtaining maximum efficiency from the projection optical system. The following material deals with an element of the projection system which is both mechanical and optical in function. This element is the *revolving shutter* of the projector.



CHARLES E. SHULTZ

The shutter may be considered as an optical component because it intercepts and limits the light reflected or refracted by other optical components.

It may also be considered as a mechanical device because it is actuated by the movement of the projector and is synchronized to other mechanical moving parts.

Every text book on the subject of projection describes in detail the principles of shutter operation, and every projectionist is familiar with the basic principles of the shutter. The purpose of this article is to cover practical points of efficient disc shutter operation which are seldom recognized, and to provide tables for ready reference for tests against shutters in present use.

For the sake of reference let us assume that the following facts are familiar to most projectionists:

1. All shutters should have blades of equal width.

2. It is not necessary for the included-angle of the blades to be equal to the included-angle of the open spaces between the blades for direct current arcs. (With alternating current arcs, such as Cyclex, the included-angle of the blades must be 90° or greater.)

3. Flicker and travel ghost become more apparent as screen intensity is increased. (The exact intensity at which shutter flicker begins to appear is a difficult value to establish. An approximate figure for a 90° shutter is 9 to 10 foot-candles of light incident upon the screen, with 48 flashes of light per second passing through the optical system when viewed in a dark room. It is assumed that the reflecting efficiency of the screen is 75%, and that the projector is operated **without** film. This figure will vary slightly, depending upon the point of interception of the shutter.)

4. Shutter flicker becomes **less** apparent if the included-angle of each of the blades is **greater** or **less** than 90°.

5. If travel ghost appears simultaneously at the top and bottom of the picture image, the blades are of insufficient included-angle.

6. The film is in motion during 72° of each complete shutter revolution of 360°, or 1/5th of the time.

7. The speed of the optical system limits the width of the blades of the shutter.

8. The larger the diameter of the beam of light intercepted by the shutter, the greater must be the included-angle of each blade.

9. A projector with a worn gear train requires shutter blades of greater included-angle than one with a new gear train.

10. The "covering angle", or number of degrees required for the shutter to cover the beam is controlled by three things: **First**, the distance from the center of the light beam to the center of the shutter shaft; **second**, the size of the light beam; **third**, the speed of the optical system producing the light beam.

11. The covering-angle, plus 72°, equals the maximum included-angle of each blade.

With the preceding review of well known facts before us, let us establish a basis for deciding which types of shutters are capable of efficiency tests and improvements, and which are not. In this discussion the various types and makes of shutters will not be compared in relation to the efficiency they bear to one another, as we are interested only in the efficiency of the equipment already in use.

Let us first identify all types of shutters which can*not* be altered in the projection room. Into this group fall all shutters of the compound type which intercept the beam simultaneously from opposite directions. This group includes the following make projectors: *Simplex E-7*, *Brenkert* 80, *Century CC, Motiograph K, HK and HU.* (Projectors having front or rear disc type shutters should be carefully checked for efficiency.)

TRANSMISSION AND INTERRUPTION OF PROJECTION LIGHT

To demonstrate the effect of increasing the included-angle of the blades, *Table* 1, below, indicates the percentage of light transmitted and blocked by two blade shutters of the disc type.

Number of Degrees of Included-Angle for Each Blade	Percent. of Light Blocked by Shutter	Percent. of Light Transmitted by Shutter
85	47.2	52.8
86	47.8	52.2
87	48.3	51.7
88	48.9	51.1
89	49.4	50.6
90	50.0	50.0
91	50.5	49.5
92	51.0	49.0
93	51.6	48.4
94	52.2	47.8
95	52.7	47.3
96	53.2	46.8
97	53.9	46.1
98	54 4	45.6
99	55.0	45.0
100	55.5	44.5
101	56.0	44.0
102	56.6	43.4
103	57.2	42.8
104	57.7	42.3
105	58.2	41.8
106	58.7	41.3
107	59.3	40.7
108	60.0	40.0
109	60.5	39.5
110	61.0	39.0
111	61.6	38.4
112	62.1	37.9
113	62.7	37.3
114	63.2	36.8
115	63.8	36.2
116	64.5	35.5
117	65.0	35.0
118	65.5	34.5
119	66.0	34.0
120	66.6	33.4
121	67.1	32.9

These values remain unchanged, regardless of the diameter of the shutter, and are true for front or rear disc type shutters.

Because of this constant relationship between the included-angle of each blade of the shutter, and the percentage of light transmitted, it is possible to determine the included-angle of each blade with a fair accuracy in the following manner:

First: Take a reading with a photometer of the number of foot-candles of light inci-

dent upon the screen **with** the shutter in operation.

Second: Take a second reading from the same point with the light passing through the optical system **without** the shutter in operation.

Third: Divide the figures obtained in the first reading by those obtained in the second reading. The result is the percent. of light transmitted by the shutter.

Fourth: Find this percentage in the column indicating light transmission in table given above. On the same line in the first column you will find the number of degrees of included-angle of each blade for the shutter you are testing.

For example, if the photometric reading for the first case with the shutter in operation was 13½ foot-candles, and the second reading taken without the shutter in operation was 30 foot-candles, you would divide 13½ by 30, which equals .45. The transmission would therefore be 45%. By referring to the table, we see that a shutter of 45% transmission capacity has an included-angle for each blade of 99°.

REAR SHUTTER EFFICIENCY

The first consideration in rear shutter efficiency is the relationship between the optical speed of the reflector and the size of the beam of light which must be intercepted by the shutter.

If we assume conditions such as those found with standard Simplex projectors in which the rear shutter intercepts the light beam at a distance of approximately 5 inches from the aperture, and the center of the light beam is 3-15/16 inches from the center of the shutter shaft, it may be seen in *Table* 2 that a beam from an *f*/2.2 reflector has a diameter of approximately 3⅜ inches, while a beam from a reflector set at an optical speed of *f*/3.0 has a diameter of only 2-9/16 inches.

Obviously, it requires a blade of greater included-angle to intercept the beam from an *f*/2.2 reflector than that required to intercept the beam from a reflector of *f*/3.0 optical speed.

To find the *f*-speed of any ellipsoidal reflector, measure the distance from the aperture to the reflecting surface at the center hole of the reflector. Next, subtract the depth of the reflector from this working distance, and divide this result by the diameter of the reflecting surface.

Table 2, below, gives the approximate included-angle required for each blade of the rear shutter of a standard Simplex projector at various optical speeds, providing the screen is of average brightness. The column headed "covering angle" indicates the number of degrees that the shutter must travel to cover completely the light beam. In other words, this indicates the number of degrees the shutter moves from the time it just begins to intercept the beam until it has "sliced" completely through the beam.

In *Table* 2, below, the figures show:

COLUMN 1—*Approximate diameter of light beam in inches.*

COLUMN 2—*f-speed of reflector system.*



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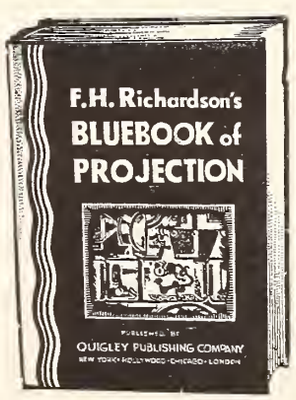
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COLUMN 3—*Approximate covering angle for rear shutter located 5 inches from aperture with a distance of 3-15/16 inches from the center of the light beam to the center of the shutter shaft.*

COLUMN 4—*Approximate MAXIMUM included angle for each blade.*

COLUMN 5—*Approximate MINIMUM included angle for each blade.*

1	2	3	4	5
2 9/16"	3.0	32° 30′	104° 30′	92° 30′
2 5/8"	2.9	33° 30′	105° 30′	93° 30′
2 3/4"	2.8	35°	107°	95°
2 13/16"	2.7	36°	108°	96°
2 7/8"	2.6	37°	109°	97°
2 15/16"	2.5	38°	110°	98°
3"	2.4	38° 30′	110° 30′	98° 30′
3 1/16"	2.3	39°	111°	99°
3 1/8"	2.2	40°	112°	100°

These figures are given in degrees of angle and minutes of angle. You would read the first figure in COLUMN 3 *thus: 32 degrees, 30 minutes.*

As every degree of angle is divided into 60 minutes, it follows that 45 minutes of angle is equal to ¾ of one degree, 30 minutes equal ½ of one degree, 15 minutes equal ¼ of one degree, etc.

These figures are computed for average screen intensity. Lower screen intensity would permit blades of less included-angle, and higher screen intensity would require blades of greater included-angle.

The number of degrees of included-angle for each blade of a disc type rear shutter will be between the *maximum* angle shown in Column 4, and the *minimum* angle shown in Column 5 of *Table* 2.

The number of degrees of angle between the figures given will depend upon the six following local conditions:

1. The intensity of the projected light.
2. The reflecting efficiency and type of screen.
3. The definition of the screen image.
4. The color of the light.
5. The amount of illumination used in the auditorium during projection.
6. The amount of lost motion in the projector gear train.

Because of number of combinations which can occur with these six conditions, it is necessary to determine the exact number of degrees of included angle for each blade by trial for each individual case.

To make this test, reduce the included-angle of each blade to the *minimum* shown in *Table* 2; and projecting a trailer or test reel of high contrast, observe for travel ghost. (This observation should be made from the front of the auditorium so that the observer is surrounded by conditions identical to those encountered by the patron.) If any ghost is visible, increase the included-angle a few degrees and repeat the test until all ghost disappears.

It is usually a very simple matter to change the included-angle of the blades of a rear shutter as most of them have an adjustment for this purpose. To make a direct measurement of the included-angle of any type disc shutter proceed as follows:

1. Remove the shutter from the projector and place it on a piece of paper.
2. Draw along the edge of each blade from the hub to the outside. (It is not necessary to draw around the curved part of the outer diameter.)
3. Remove the shutter from the paper and with a ruler continue the lines which could not be traced because of the hub. The point at which these lines cross is the center of the shutter.
4. Obtain a protractor with as large a radius as possible and place its center at the point where the continued lines cross.
5. Read the included angle on the scale of the protractor.

There are four conditions which are related to the included-angle of each blade of a disc type front shutter—(1) *optical speed of the projection system;* (2) *equivalent focus of the projection lens;* (3) *length of throw for any given projection lens E.F.;* (4) *position of the shutter in the beam of light.* The following rules govern these:

1. The **faster** the speed of the optical system the greater must be the included angle of each blade.
2. The **longer** the focal length or equivalent focus of the projection lens for any given fixed length of throw the greater must be the included angle of each blade.
3. The **shorter** the throw for a projection lens of fixed equivalent focus, the greater must be the included angle of each blade.
4. The **farther** the front shutter is placed in either direction from the point of aerial image, the greater must be the included angle of each blade.

Table 3 indicates the approximate number of degrees of included-angle required for each blade of a disc type front shutter, based on the beam diameter at the point of aerial image. It is assumed in this table that the front shutter is placed 3-5/16 inches from the center of the shutter shaft to the center of the light beam. The figures indicate:

COLUMN 1—*Diameter of light beam in inches.*

COLUMN 2—*Approximate covering angle for a front shutter with a distance of 3-5/16 inches from the center of the shutter shaft to the center of the light beam.*

COLUMN 3—*Approximate MAXIMUM included-angle for each blade.*

COLUMN 4—*Approximate MINIMUM included-angle for each blade.*

1	2	3	4
1½"	25° 15′	97° 15′	85° 15′
1⅝"	27° 30′	99° 30′	87° 30′
1¾"	29° 30′	101° 30′	89° 30′
1⅞"	31° 30′	103° 30′	91° 30′
2"	33° 15′	105° 30′	93° 30′
2⅛"	35°	107°	95°
2¼"	37° 30′	109° 30′	97° 30′
2⅜"	39° 45′	111° 45′	99° 45′
2½"	41° 30′	113° 30′	101° 30′
2⅝"	43°	115°	103°
2¾"	45°	117°	105°
2⅞"	47°	119°	107°
3"	49°	121°	109°

It will be necessary to make the same tests as those described to determine the exact required angle between MAXIMUM and MINIMUM as for the rear shutter.

As the front shutter is not adjustable, it is suggested that experimental blades be constructed from cardboard for this test.

These tests are most important to obtain maximum results with minimum carbon and power consumption, and they are given in the hope that the simplified tables will induce the projectionist to test for, and correct, the unnecessary waste which results from improperly adjusted disc type shutters.

[*The author, a member of the firm of Heyer-Shultz, manufacturers of metal projection arc reflectors, has specialized for many years in projection optics. He is director of his company's research laboratory, and also works in close association with projectionists employed in a group of New Jersey theatres.*]

Make Your Quota of Fuel Meet Your Heating Needs

(*Continued from page 9*)

meant just enough air to keep down odor concentration. Let your nose be your guide and as long as there is not much difference between the freshness of the air inside and that outside, you are doing an adequate ventilating job. There is no use throwing away tons of fuel in warming up unneeded air. No boss is coming around to see that you observe the simple rules of good heating practice, but it is a sure thing that unless you do, the amount of fuel that will be allotted to you will not last the entire heating season.

SOME ECONOMY TRICKS

There are practically no mechanical changes you can make because of the critical material situation, but if you can pick up a new or a used water circulating pump and can draw water out of one side of your heating boiler and inject it into the other side, the agitation caused by the circulation of the water will materially increase the efficiency and capacity of your boiler whether it be heating water or generating steam.

If you have a warm air furnace you can help the rate of heat exchange many times by speeding up the circulation of air through and around the furnace. In either case, however, be guided by the recommendations of your heating contractor. He knows how and is well equipped to bring your heating system up to its fullest efficiency. An investment of one dollar now in this direction will save ten dollars later on, to say nothing of making your allotted quantity of fuel go further. And *now* is the time to put your house in order for the heating season.

[*Mr. Boester, contributing editor to* BETTER THEATRES *on air-conditioning, heating and ventilation, is a prominent engineer in that field and director of housing research at Purdue.*]

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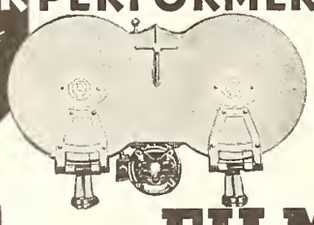
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F. H. RICHARDSON'S COMMENT on PROJECTION

Care for Long Wear: The Projection Arc

IN THESE days when supplies are becoming more and more scarce and replacements are hard to obtain, at any rate without long waits, it is especially necessary to obtain the utmost in efficiency of the equipment you are in charge of. Here let's consider the care of projection arcs.



F. H. R.

In order to insure the longest life possible and the best results it is essential that the lamphouse be kept thoroughly clean, both inside and out. Any drippings, carbon ash, etc., must be carefully removed *every day,* and special care should be taken to keep clean the bushings, shaft and gears of the arc control operating parts.

Make it a *weekly* job to tighten up all electrical connections to the arc controls. Make it a *daily* job, before the first show, to clean the mirror with soft tissue or soft, clean cloth. Care must be used so as not to turn the mirror around in the holder or the entire surface will soon become pitted. If the clips which retain the mirror are too tight it is possible for them to cause cracking when expansion due to heat takes place, so watch these clips carefully.

For best performance of straight arcs, condensers must be cleaned *each day* and a check made on the retaining rings for proper tension. Do this before the first show.

Oil with a light projection oil, but never *over*-oil any moving part inside the lamphouse.

It is advisable to have an extra negative and positive carbon jaw assembly on hand in case of emergency. Be sure you take the carbon jaw holders out *once a week* and clean them thoroughly.

Oil arc control motor bearings *once a week,* using a very few drops of light oil. Over-oiling causes much damage, so use care.

Once *each month* clean the arc control commutator with a clean cloth to which has been applied a small amount of vaseline. If the spaces between the commutator bars are clogged with grit, a tooth pick, carefully used, will remove it, after which wipe the entire commutator perfectly dry and clean.

By checking *once a month,* any uneven wearing of the brushes of the control motor may be detected. If there are signs of wear, or rough hard spots have formed, install new brushes as soon as possible.

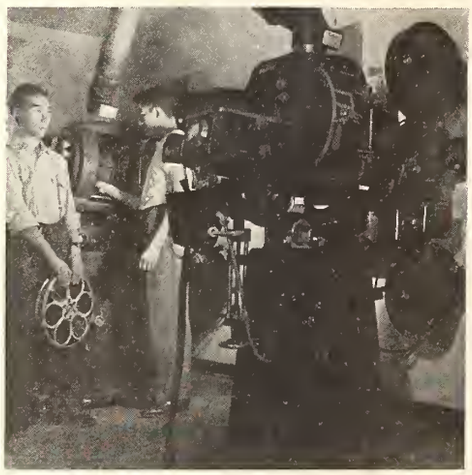
Clean out all packing boxes of grease of the arc control gearing mechanism *once a month* at the very least, flush with kerosene and repack with fresh grease.

Once *every three months,* or oftener, the arc exhaust ducts and dampers from the lamphouse should be thoroughly cleaned of carbon ash, dust, etc., since any stoppage, no matter how small, will affect the proper burning of carbons, cause gradual accumulation of ash within the lamphouse and cause pitting of the mirrors.

Answering That Question About "Vertical Sound"

LAST MONTH William Goewey of Elmhurst, Ill., asked for an opinion as to whether a soundhead could be mounted vertically.. Since then several opinions have been received in, all of which are in the affirmative. Gilbert R. LaPoint, our old friend and correspondent from Westboro, Mass., writes in to express his opinion thus:

"Sound, I would say without a doubt, *can* be made to run in a vertical position, upside down or at any angle. To prove my point: Set the soundhead in the vertical position and attach driving assembly to it



At last comes the long awaited picture which Barney DeVietti, once projectionist, now manager, of the Price theatre, Huish Theatre Enterprises house in Price, Utah, promised us. He also promised faithfully he would include in the picture their new projectionist, Miss Thomas, but, alas, she was not to be found when the "shooting" started. At any rate we appreciate a view of part of the Price theatre projection room. The Price has Super-Simplex heads, Cyclex lamps, and a Western Electric sound system. The room measures 15x25x12 feet. Rest rooms and drinking fountain are located in a separate room off the projection room. Projectionists shown are Mario Capitolo of the Utah theatre, who is standing by the lamphouse; and Yoshiro Budo, projectionist at the Carbon theatre, also in Price. Unfortunately the Price theatre projectionist, Jimmie Drossos, was out of town the day this pitcure was taken. Barney tells us with justifiable pride that he, himself, took the picture, using a Rolleicord camera. He also developed and printed it.

without the projector assembly entering into the experiment in any way. Thread the film into the soundhead and draw it out at the other end with the hand (after soundhead is running and soundhead connected to any sort of amplifier input). You should get sound just as good as though it were set in a normal position, which is common sense and could not possibly be any different no matter which position the head is operated in.

"Proof No. 2: A small portable sound projector may be made to operate (with sound) from or at any angle while holding the projector in one's arms."

Brother John Griffith, Jr., suggests the use of a film roller to provide clearance for the film leaving the soundhead before entering the lower magazine.

How to Aid Passage Of Green Film

I HAVE a letter from Walter Dunkelberger of Fargo, N. D., correcting the statement in these columns in the July 25th issue on the use of eucalyptus oil to facilitate the passage of green film. The solution of eucalyptus oil and ammonia should be applied to the mechanism, *not* to the film.



Walter Dunkelberger

"Prepare a solution of 2 ounces of a ammonia and several drops of eucalyptus oil," he writes. "Apply this with a small 'eyebrow brush' occasionally to the spots in the mechanism where the 'cake' collects and the trouble is eliminated. Ammonia cuts the wax, and eucalyptus oil lubricates the surface. Of course the sound slit should be cleaned regularly, as usual, in addition to this treatment."

Eucalyptus oil is not detrimental to film; in fact, sometimes it is used as a film preservative, therefore it is recommended as a lubricant for the film rather than another oil. The solution must be well shaken before using. If used as advised the ammonia would remove the hardening substance that the distributors place on film to make it wear longer.

"Dunk" is interested these days in O.C.D. work out in Fargo. He says, "The co-operation in this region is 100%. In July we had a mass meeting of all owners, managers, employes, etc., at the Fargo theatre. At this meeting, thanks to Eddie Kraus, city manager for the Minnesota Amusement Company, the managers volunteered to assume full responsibility for their own places and asked for only occasional inspections by the O.C.D. staff. The meeting that night really got things off to a great start with talks, movies, singing, etc.

"Since then the managers have started to function. They have registered at least two from each place of business in the Air Raid Warden's School and have started to check over their houses. We held our first 'un-

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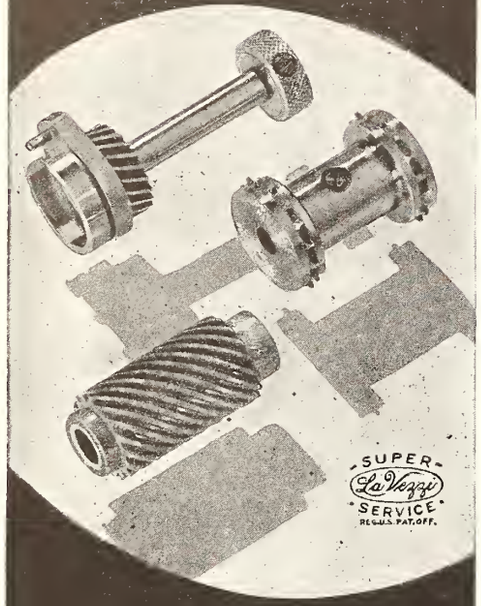
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announced inspection' July 22, finding many violations of fire ordinances, etc., but have adopted the policy of suggesting improvements rather than ordering them, and the managers are certainly doing their part. Many of the staff members have volunteered for O.C.D. work when off duty, and about half of Local 510 are taking air raid warden training. The 'Morale Units,' headed by the theatre, are the first business group to get organized in this territory. Our slogan is: "The amusement industry the first business to be 100% prepared for any emergency, *as usual*!"

The Course for Beginners In Landing a Job

HUBERT DUPUIS, of Lake Linden, Mich., feels there should be a place for him in the projection field now that the war is on. He writes:

"I am from a small town, have just graduated from High School and am planning on going to the city, probably Detroit. I have been projecting pictures in a small theatre in this town. We possess two projectors, Western Electric sound and Peerless Arc lamps. I like this work very much and hope to continue it. I am very familiar with the mechanism, but I do not know much about sound since we have a special sound engineer to take care of all our troubles. I am anxious to learn, however.

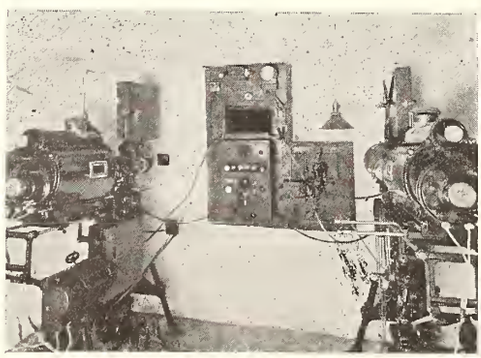
"Because this is a small theatre in a small town I am not making steady wages, and it occurs to me that with the war on many theatres might be looking for men with experience who are out of the draft age. I am 18 years old [that's within draft age!—F.H.R.], have had two years' experience and am at this time working. Perhaps you will be good enough to advise me as to how to get started as an apprentice in some larger projection room?"

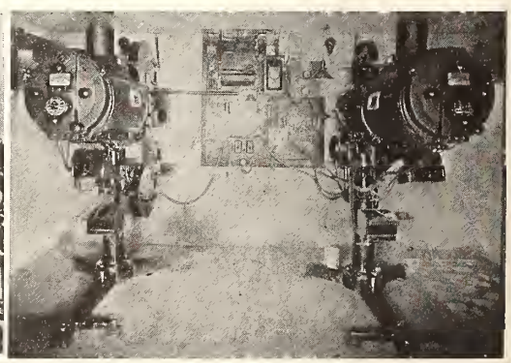
As I have said so many times in the past,





These pictures, which interestingly demonstrate that enterprising showmanship and pride in ownership are to be found in a remote little community as well as in our cities, come from my good friend W. T. Stratton of Challis, Idaho. And with them comes this message: "It has been about 11 years since I have written to you, but I never fail to read all your comment and projection helps in BETTER THEATRES. I have been projecting pictures now for nearly 18 years and I have one advantage that some of the boys do not have. I own my own theatre and have since 1932. It is grand never to have to ask the boss for a new sprocket, or for that matter, any part pertaining to the perfect operation of the show. When I want anything, I simply order it—though there have been times when I have had a great time paying for a lot of it! I find that *good projection pays,* however, so never allow my projectors to fall apart before repairing them. I am enclosing four views of my theatre. Two pictures were taken in 1939 before I started to remodelling them. The other two are recent pictures. My projection room is equipped with Simplex "High" lamps, Simplex sound, and Simplex rear-shutter heads. I have a Goldberg enclosed rewind set, Neumade film cabinet and table, plus Neumade hand rewind set. At the present time this town, which in good times has a population of only 630 people, is pretty badly affected by the war and I have had to close down to only two nights a week. Fortunately, I have a club and bar across the street, so manage to keep busy. The Lyric seats only 212 people, but all seats are new and the theatre is completely air-conditioned in summer and heated with an automatic oil furnace in winter. "I have always taken pride in projection and even now seldom let anyone other than myself do the job of projection, and I have built up the reputation of having the finest sound and projection around here."





I can only advise such young chaps to go to the business agent of the union in the district in which they wish to work. He is in the field and on the job. It is utterly impossible for me, here in New York, to know local working conditions in distant places. The union business agent is the fellow who can give the beginner a straight steer.

Reviving Some Good Theatre Staff Rules

I ONCE saw on one of the walls of a B. S. Moss theatre some rules for the staff to follow: I came across them again the other day, in looking through some old papers. I think they are worth repeating:

"Courtesy is Politeness originating in kindliness habitually exercised, civility, and graciousness. The mark of good breeding is due consideration for others and a proper courtliness of manner.

"Rules—

"1—Loyal service is respected. Be willing in service.

"2—Be polite to all—especially women.

"3—Be patient with and gentle and considerate to those under you.

"4—Do not laugh or jest at defects and faults in others.

"5—Show deference to the sick, the old and the afflicted.

"6—At all times observe quietness.

"7—Do not judge or act too hastily.

"8—Reserve decision until you have heard both sides of a discussion.

"9—Let your discourse with business men be short but comprehensive.

"10—Repeat only the good you have heard—forget all else.

"11—Learn to smile. A smile and pleasant word carries on.

"12—Carefulness is contageous. Strive to make those around you happy. Life is not so short but that there is always ample time for courtesy."

Somehow, such thoughts seem to fit into these times—to jibe with what we are fighting for.

An Equipment Maker's Generous Gesture

THE OTHER DAY, in reading a New York newspaper, we noted in the column of "movie comment" by Jimmie Fidler, what Bill DeVry, son of Herman A. DeVry and now head of the DeVry Corporation in Chicago, had done to provide means of entertainment for the soldiers in Alaskan army bases.

It seems that the film comedian, Joe E. Brown, while on a tour of camps, found the chaps in Alaska to be without motion picture projection equipment, despite the fact that the Government has been most liberal in supply camps with such equipment. Joe told Mr. Fidler, and Mr. DeVry learned of the situation from the columnist, whereupon he promptly dispatched four complete projection and sound outfits to the neglected fellows in Alaska—all costs paid.



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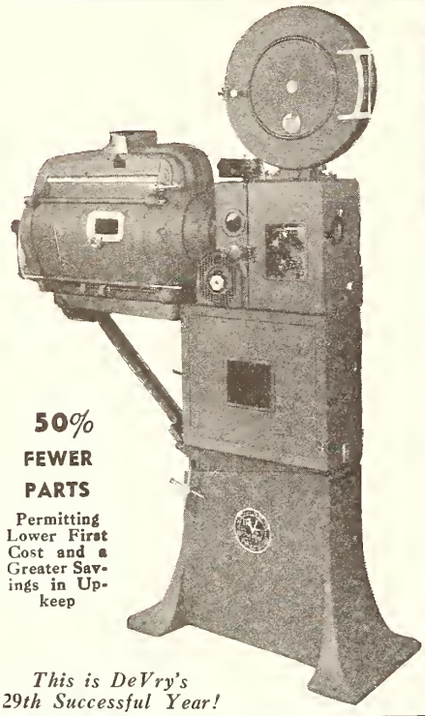
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For the duration theatre management is advised to appeal to War Production Board field offices in emergencies. But it is well to anticipate future needs — to stock up on repair and replacement parts when they are available. Better Theatres will be glad to give you information both as to what you can obtain, and where it is obtainable. This is a wartime service of the Catalog Bureau. With respect to equipment and supplies involving restricted materials, however, inquiries should be addressed to —

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The Vogue Theatre

(*Continued from page* 10)

LOUNGE AND TOILETS: Off the foyer is a powder room with one mirror and shelf. Walls and carpeting are the same as in the foyer. A men's toilet room is off the opposite side of the foyer.

PROJECTION AND AIR SUPPLY: The projection room, 10x16 feet, has asbestos and iron walls and ceiling; walls are painted cream, the ceiling ivory. The concrete floor is covered with linoleum. Ports are closed with Donnaconda wallboard perforated for the light beam, with optical glass inserted to close the perforation acoustically. Equipment includes Powers 6B projectors (to be replaced after the war), Morelite lamps, Forest rectifiers, Mellaphone soundheads. . . . The Vogue is heated by a forced hot-air system (another system supplies stores and offices), air being introduced into the auditorium through ceiling outlets. Air is returned through floor mushrooms and stage fascia grilles. On summer evenings the cool night air characteristic of the region is admitted to the basement fan room and blown into the auditorium at high velocity.

Standee Rail Plan

(*Continued from page* 13)

ceive the light from the cove shown at the top. This illuminated wall should not be stained since it will darken it unnecessarily. Clear varnish and polishing only should be used. Plywood is most adaptable because of its ability to bend to the curved forms.

The light cove can use 1-inch diameter lamps of 7 watts each, placed about 16 inches on center. Stronger wattage lamps should not be used since too much light at this point will compete with screen light. Larger lamps would also be difficult to conceal. White light is preferable because it is most neutral.



The idea of providing receptacles in theatres, with placards announcing that candy placed in them will be sent to army camps, has rapidly caught on. And above the Army is shown collecting, in a jeep! This picture was taken by Jim Runte, United Artists publicity manager, at a Fox West Coast house in Pasadena.

about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The Affiliated Circuit in Philadelphia will reopen its remodeled Lorraine theatre, long dark, as the Booker theatre. Located opposite a housing project for colored people, the house will be re-named in honor of Booker T. Washington, Negro educator.

EVERT CUMMINGS has purchased the Meralta theatre at Downey, Calif., airplane manufacturing center.

ROBERT KILGOR, who has managed theatres in various sections of the country, has been named manager of Loew's Broad theatre, Columbus, Ohio, succeeding ROBERT H. SUITS, who has resigned to enter another business.

MERVYN MOONEY, assistant manager of the Fox theatre, San Francisco, has joined the United States Coast Guard and is taking an active part in the entertainment section of the recreation program at the new training station near San Francisco.

FRANK WEITZEL of the Alpine circuit has been placed in charge of the Monte Vista, Emery and Shard, Cincinnati, suburban theatres operated by MRS. ELMER SHARD. He succeeds RALPH KINSLER, who has joined the Warner sales staff in Chicago.

Nineteen managers of Golden State and San Francisco Theatres, Inc., in San Francisco, gathered at a luncheon there recently for the awarding of prizes to 13 winners in a quarterly quota drive. ROY COOPER, who made the awards, congratulated the winners on behalf of R. A. MCNEIL and SAMUEL H. LEVIN, general managers of the two circuits.

The Tower theatre, located at 1175 Boston Road, Bronx, N. Y., has been leased for a long term of years to Vinograd Theatre Enterprises, Inc., by the East River Savings Bank. The theatre will be completely renovated and modernized both interior and exterior. EDWARD I. BROWN and ALBERT STRAUSS were the brokers.

JOHN DICKSON, former city manager for the Frisina Circuit, Springfield, Ill., has acquired the Elmo theatre at St. Elmo, Ill.

HENRY GOLDENBERG, for the past six years manager of the Berkeley theatre, Berkeley, Calif., owned by Blumenfeld Theatres, Inc., has been made manager of the Tivoli theatre, San Francisco, recently acquired by this concern and reopened as a motion picture and vaudeville house. Mr. Goldenberg was at one time manager of the Fox theatre in Berkeley.

BEN LEVIN'S Avenue theatre, San Francisco neighborhood house, is being reseated by the B. F. Shearer Company.

WILLIAM E. CHAMBERLAIN, who operated the Campus theatre, Berkeley, Calif., for several years, featuring foreign language pictures, has been made manager of the Berkeley theatre, a unit in the Blumenthal Theatres, Inc.

H. O. PIERCE, owner of the Broadway theatre, announces a complete remodeling of his theatre, including a new foyer and booth equipment, and a full-week of program to replace the three-nights-a-week policy.

A. O. ("ANNE") BOURDON, manager for several years of the Buck theatre at Biloxi, Miss., has retired from active duty, with the intention, he says, of spending his "remaining days" at his country lodge



1942 CINEMAIDS



■ From Florida come these comely contributions to our collection of photos celebrating the distaff side of theatre operation. And this time we have, above, an executive to present—Miss Helen Knight. Employed at Florida State Theatres' district office, she was recently named assistant manager of the Tampa theatre, where Mark DuPree is resident boss. . . . Cashier at the Florida theatre in Jacksonville since it opened about thirteen years ago is the record of Mrs. Lillian Wilee Parker (right). Her manager is Robert Heekin.

on Biloxi Bay. A painter, baker, shrimp factory manager, railroad man and restaurant operator in his younger days, Mr. Bourdon found his most interesting work as theatre manager, he declares. Mr. Bourdon opened the Gaiety theatre, now the Buck, shortly after the war, later selling the house to Saenger interests. He also operated the Crown at Biloxi for several years.

The 700-seat Ivanhoe theatre, subsequent-run house in South St. Louis, owned by MRS. FRANK C. TABLER, has been purchased by DAVID KOMM, circuit owner in Missouri and Southern Illinois.

A son was recently born to MR. and MRS. FRANCIS F. EAGAN, Scranton, Pa. Mrs. Egan is the former Helen Comerford, daughter of Mrs. Comerford and the late M. B. Comerford, general manager of the Comerford Circuit.

JOHN W. FLETCHER, theatre operator and mayor of Unalaska, a town on Unalaska Bay, on which Dutch Harbor is located, was a recent visitor to the States, to confer with the Federal Bureau of Indian Affairs on the evacuation of natives from the area.

ROBERT L. LIPPERT is remodeling a garage at Vallejo, Calif., into a theatre. He also plans the erection of a theatre in Vallejo, and one in South Vallejo.

F. J. ROBERTSON has opened the Crystal theatre at Corning, Calif.

The Rivoli, subsequent-run house in downtown St. Louis, has been taken over by the Marre Company, while the Lyric has been taken over by CHARLES GOLDMAN, who has closed it for renovation.

D. W. ODOM has purchased the Granada theatre at Morgan Hills, Calif., from A. BLANCO.

The Victory Theatre Corporation, Norfolk, Va., has been chartered with maximum capital of $15,000, to conduct an amusement business. J. F. FALLS, of Lynchburg, Va., is president of the new corporation.

A Great-Grandmother But Still Rialto's Housekeeper



IT was just a few years after World War I that Carrie Betz went to work for John A. Schwalm, manager of the Rialto theatre in Hamilton, Ohio, as porter—or janitress, if you prefer—of that Northio circuit unit.

During the first World War she had worked in a factory manufacturing war goods; the other day, in her twentieth year as the Rialto's "housekeeper," and at the age of 65, she had an offer from the same manufacturer to take a similar job.

"I could do the work," she assured her interviewer, "but I just couldn't think of letting Mr. Schwalm down after all these years."

Her working day begins at 5:30 every morning.

She doesn't work according to a set schedule of hours. "I quit when the theatre is spick and span," she explained.

Her hours of relaxation nowadays are spent mostly with her family, which, during her twenty years at the Rialto, has grown to include two grandsons, three granddaughters, and two great-grandchildren.

The American theatre, Winnemucca, Nev., was badly damaged by fire recently, with an estimated loss of $8,000. The building is owned by HARRY OESLER and was under lease to JAMISON SELLECK.

The Tri-States Theatre Corporation of Des Moines, Ia., and JAKE COHEN, copartners of the Ottumwa Theatre Company, have assigned the following managers: C. RUSSELL HILL, to the new Ottumwa; ERNEST MURTFELD, to the Capitol; CHARLES PLOW, to the Rialto; HAL ACHOULES, to the Strand, and CHARLES WILSON, to the Zephyr.

PVT. DANIEL PALERMO, formerly of the Feeley theatre, Hazleton, Pa., and now stationed at Camp Wheeler, Ga., has been promoted to sergeant.

Warner Theatres has embarked on several reseating jobs, including the 2,067-seat Roger Sherman, New Haven; the 1,800-seat Garde, New London; the 1,800-seat Warner, Torrington; and the 1,297-seat Commodore Hull, Derby. At the Palace, Danbury, the lobby has been modernized and walnut display frames have been hung. The 1,300-seat Capitol, Danbury, is being completely redecorated.

The 470-seat Cameo theatre, Watertown, Conn., operated by VIC DEL ROSSO, has reopened, following installation of International seats, Motiograph projection equipment, Ashcraft Cyclex lamps and power units, and a cooling system.

CLIFF ANDERSON has sold his Royal theatre, Lohrville, Ia., to C. A. PRATT.

A. A. SALZAR has taken over the Nippon theatre in Sacramento, Calif., and has renamed it the Valley.

D. L. RHEEM, owner of the Orinda theatre, Orinda, Calif., and B. B. RANDALL, manager, have begun, as a policy, to act as host two evenings a week to a number of men attached to military units in the neighborhood.

PAUL MURPHY, manager of Loew's Ziegfeld, New York, is on leave of absence because of ill health. He is recuperating at Southampton, L. I.

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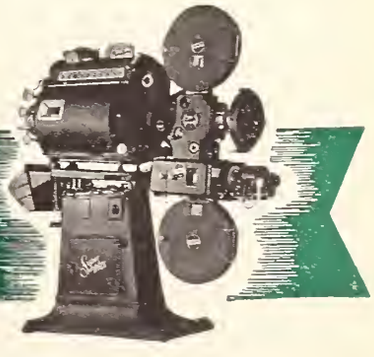
SERVING THE ARMED FORCES OF THE UNITED STATES
AND THE WORLD'S LEADING THEATRES FOR OVER A QUARTER OF A CENTURY

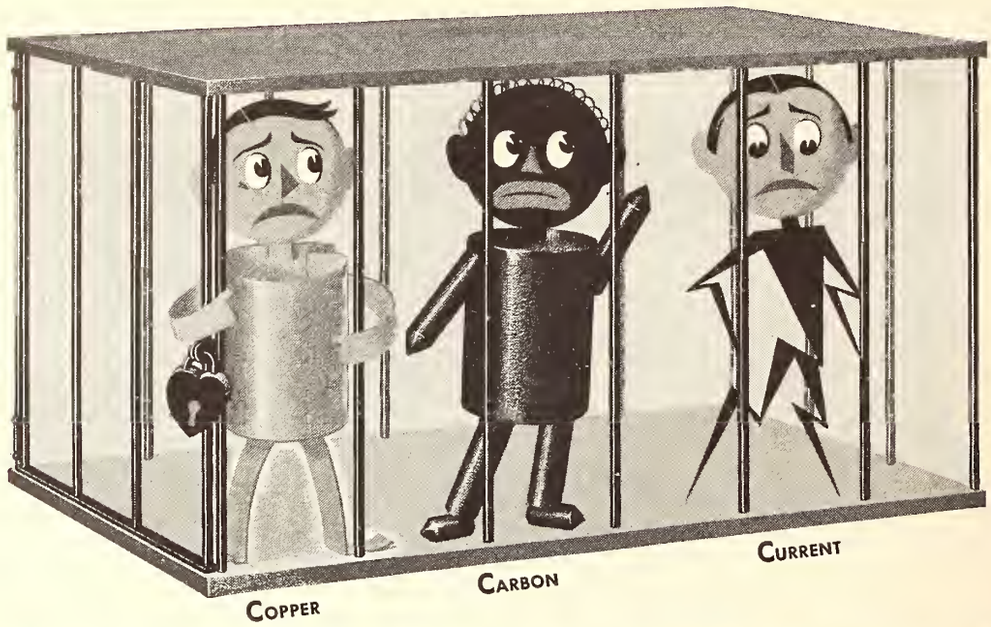
NATIONAL THEATRE SUPPLY COMPANY

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION



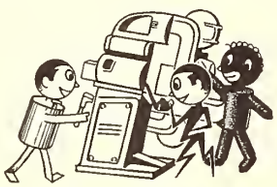


FREE THE 3 C'S FOR WAR WORK!

Here's how you can cut down their use without impairing projection light!

Copper, Carbon and Current are vital to Uncle Sam's war efforts—and important for morale building movies, too.

You can cut down on your use of these needed production tools by taking these three steps—



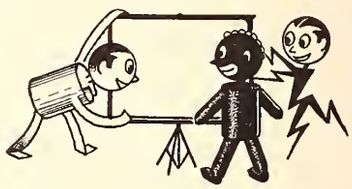
1. PUT YOUR PROJECTOR IN GOOD WORKING ORDER

Call in your nearest RCA Theatre Supply dealer or RCA Field Engineer and have him thoroughly overhaul your projector. By putting it in good condition and keeping it that way you will use less current, and avoid breakdowns.



2. RCA MAGICOTE YOUR LENSES

Increase your effective projection light by having your projection lenses treated with RCA Magicote. This marvelous process puts more light to work on the screen—permits you to cut your use of Copper, Carbon and Current.



3. GET AN RCA SNOWHITE SCREEN

Third way to save on the 3 C's is with an RCA Snowhite Screen. It's really white—requires less projection light for good results. Order one today.

• • •

Start taking these important conservation steps immediately. Call in your friend, the RCA Theatre Supply Dealer. Or write RCA Manufacturing Co., Camden, N.J.

★ BUY WAR BONDS *EVERY* PAYDAY ★

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens
RCA Theatre Service • RCA Hearing Aids • Westinghouse Lamps
Brenkert Projectors and Accessories • Benwood Linze Rectifiers

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26 W. 44TH ST..
NEW YORK.
N. Y.

MOTION PICTURE HERALD

IN THIS ISSUE:

Stars of Tomorrow Poll
Universal Announces First 14



"Make it a billion— we'll do the rest!"

Salute to Our Heroes Month begins with the pledge of each of us to give the best we've got to the "30 fighting days" during which America will buy bonds to honor every Mother's son in service.

AUGUST 29, 1942

VICTORY
BUY
UNITED STATES WAR SAVINGS BONDS STAMPS

NO. 9

as second-class January 12, the Post Office, Iowa City, U. under the act of 1879. Published by Quigley Pub- Co., Inc., at 1270 Avenue, Rocke- Center, New Subscription $5.00 a year in ericas, $10.00 a oreign. Single 25 cents. All copyright 1942 igley Publishing y.


Metro
GOLD
MINE
Mayer



"M-G-M exhibitors are starting the season of 1942-43 doing Miniver business with 'Somewhere I'll Find You.' That gives you an idea of our New Season releases."

GREAT EIGHT FROM M-G-M!

(Our First Group in 1942-'43)

CLARK GABLE, LANA TURNER in "SOMEWHERE I'LL FIND YOU"

Opening business in four of first seven test runs *beat* "Mrs. Miniver." In other three spots slightly behind where Miniver played advance prices. Being held for 2 weeks in all Loew engagements (some even longer!) America is flocking to popular Clark's latest with lovely Lana.

"TISH"—*Test engagements top biggest hits of the season! Comedy sensation!*

Another proven success to start your M-G-M year. Three cities were selected for test runs: Houston, Atlanta, Providence. These tests are literally astounding! They beat such top-grossers as "Tortilla Flat," "Ship Ahoy," "Courtship of Andy Hardy" and "Rio Rita." Mary Roberts Rinehart's beloved character, played by Marjorie Main, is audience riot!

"PANAMA HATTIE" starring RED SKELTON, ANN SOTHERN

When you read this, the first test engagements will have opened. Our prediction based on the uproarious Previews East and West is that box-office history will be made. The big Broadway musical comedy is packed with stars, song-hits; teaming with talent and hilarity. Extended run for your SRO sign!

"APACHE TRAIL"—*A great Western Production on a Big Scale!*

Let the trade critics describe it: "Big classification"—*Box Office Magazine.* "Meat for fans"—*Film Daily.* "You can recommend without reservation"—*Showmen's Trade Review.* "Bang-up job all around"—*Hollywood Reporter.* When Leo invades the Western field he does it in style!

MICKEY ROONEY in "A YANK AT ETON"

When Mickey as an all-American football guy gets into swank English Eton School it's the high-spot of his comedy career. "Grade-A entertainment"—*Showmen's Trade Review.* "All out for laughs"—*Hollywood Reporter.* "Should bring Rooney fans to box-office in droves"—*Film Daily.* "Howling piece of merriment" —*M. P. Daily.*

"THE WAR AGAINST MRS. HADLEY"—*as newsworthy as "Mrs. Miniver"*

Selected for big radio tribute on Kate Smith program, September 24th, as part of high-powered World Premiere promotion. (Every picture launched on this nation-wide hook-up thus far has leaped into the million-dollar class!) Timely, thrilling with unforgettable performances by Edward Arnold, Fay Bainter, Richard Ney (*of Miniver fame*) and others.

JEANETTE MacDONALD, ROBERT YOUNG in "CAIRO" with Ethel Waters

A new twist in spy melodramas that hilariously kids the menaces. The stars at their best with torch-singer Ethel Waters repeating her stage triumphs and a production that spares nothing in magnificence. De luxe show, with roster of talent, hit songs and sultry sirens. "Audiences will enjoy thoroughly"—*Daily Variety.*

"SEVEN SWEETHEARTS" with Kathryn Grayson, Van Heflin, Marsha Hunt

Watch the nation-wide publicity as M-G-M conducts survey for the seven most romantic cities (those with the most marriages) for simultaneous World Premieres. A sweetheart of a show with romance and gayety, gorgeous singing and those seven seductive sweethearts.



M-G-M BEST in the LONG RUN!


JAMES CAGNEY
in
"YANKEE DOODLE DANDY"
BASED ON THE STORY, LYRICS AND MUSIC OF
GEORGE M. COHAN
with
JOAN LESLIE • WALTER HUSTON • RICHARD WHORF
Jeanne Cagney • Frances Langford • George Tobias
Irene Manning • Directed by MICHAEL CURTIZ
Screen Play by Robert Buckner and Edmund Joseph
Original Story by Robert Buckner

DOLLAR FOR DOLLAR...CITY FOR CITY...

DATE FOR DATE...JAMES CAGNEY IN

"YANKEE DOODLE DANDY"

IS THE BIGGEST BOXOFFICE SUCCESS

EVER PRESENTED BY WARNER BROS!

Already booked by WARNERS, FOX, R-K-O, LOEW'S, SCHINE, WILMER AND VINCENT, READE, FABIAN circuits and the list gets longer every day!

ADMISSION SCALE IN ALL ENGAGEMENTS: $1.10 EVENINGS, 75c MATINEES





"A SMASH HIT!" —Film Daily

"WILL ROLL UP EXCEPTIONAL GROSSES!" —Daily Variety

"BOXOFFICE HIT!" —Hollywood Reporter

GEORGE MONTGOMERY

ANN RUTHERFORD

CESAR ROMERO

GLENN MILLER AND HIS BAND

in

Orchestra Wives





with

LYNN BARI • CAROLE LANDIS

Virginia GILMORE • Mary Beth HUGHES

NICHOLAS BROTHERS • Tamara GEVA

Directed by ARCHIE MAYO • Produced by WILLIAM LeBARON

Screen Play by Karl Tunberg and Darrell Ware • Original Story by James Prindle • Dances staged by Nick Castle





Songs!

by Mack Gordon and Harry Warren

"SERENADE IN BLUE"
"I'VE GOT A GAL IN KALAMAZOO"
"PEOPLE LIKE YOU AND ME"
"AT LAST"

"CHALK UP ANOTHER SUCCESS FOR 20TH CENTURY-FOX!"

M.P. DAILY

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 148, No. 9 — August 29, 1942

HONOR *and* OBLIGATION

DISTINCTION extraordinary is conferred upon our industry by the certification of more than four thousand theatres as issuing agents of United States War Bonds, Series E.

The lowly nickelodeon of 1905 has indeed come into high estate.

No institution of our government has ever stood in more official dignity and deep public responsibility than the Department of the Treasury.

The election of the motion picture theatres of the land as representatives and agents, authorized to convert documentary forms into the securities of the United States is recognition without pattern of precedent in the history of the institution of the theatre or of government.

In the acceptance of this signal deputation of honor and responsibility the motion picture has added commitment to the September Bond and Stamp drive for a billion dollar "Salute to Our Heroes". It starts next week.

△ △ △

FILM *for* WHAT?

THE freezing and rationing of film stock by the War Production Board will be received by the motion picture industry with considerably more equanimity if the subsequent official councils on the subject should indicate that the prodigal consumption of material by the many and assorted government bureaus and departments not directly related to the war is to be curbed adequately.

In the name of the government, and at its expense, an array of amateurs and alleged documentary experts have been consuming a deal of film, much of it in support of ideologies and special political designs. The circulation of film of that order has been slight and its service, even to its interested producers, negligible. It has included several pictures much heard about in the writings of critics and commentators, but little seen on any screen. Any restriction of the normal flow of entertainment film to the theatre of the people in behalf of film pamphleteering will incur sharp resentments.

Also the flat decision that there shall be no film at all for advertising pictures carries some radical implications. This sweepingly takes from business a prime merchandising implement in which it had quite as decided and positive an interest as in the printed word. The advertising film has been a source of revenue in some thousands of motion picture theatres. Also the use of film by advertisers has contributed extensively to the dissemination of projection equipment and the creation of wider channels to non-theatrical audiences, most especially with the development of 16 mm. pictures.

One government department devoted to public relations on a majestic scale has for months been tinkering with plans to go to the country with its messages through those sixteen millimeter machines with ramifications down to every one of the nation's 3,070 counties. There are yards of graphs and diagrams on the subject.

That, if it gets a-going, will be taking some film, too.

ARNOLD ECONOMICS

THAT Mr. Thurman Arnold, the assistant attorney general who is so much a factor in motion picture trade practises by authority of an untried suit, delivered a lecture, or possibly a speech, in Chicago last Saturday, before trade organization executives, demanding a "free economy".

"This nation needs to get rid of the idea of a security economy and return to competitive industry," he is quoted. That sounds fine, like so much that Mr. Arnold says. As they say in Hollywood: "He talks a swell picture."

Examination of what he calls a "free economy" as opposed to a "security economy" discovers that he opposes a conduct by corporations tending to conserve their special interests and those of their stockholders. He assails the industries of aluminum, steel and transportation especially for failure to reach needed production months ago, and holds that steel and aluminum production have been held down in fear of a surplus and post-war competition. He says that fluorescent lighting was withheld from the market to keep up the consumption of electrical energy.

It is to be noted, however, that Mr. Arnold did not, so far as is revealed by lengthy press reports, go into the matter of the slaughter of pigs to keep them off the market, of crops plowed under, or subsidies for not raising crops.

△ △ △

ON FROZEN DOLLARS

A RECENT dispatch from our London Bureau to Motion Picture Daily by Mr. Aubrey Flanagan says: "The general impression here is that all monetary restrictions pertaining to the British operations of the American film companies will be lifted at the end of the current agreement year, October 1."

That, to be sure, will be the subject of some more conferences in London and Washington, and between them.

To the objective observer it would seem about time.

The quota system in Britain, the semi-freezing of funds, and the like related to an assortment of considerations which are now in a fading perspective. There was, as of then, a movement to fortify the British picture producing industry behind walls of restriction, somewhat for the industry as an industry and considerably to conserve for Britain as much as might be of the world trade propaganda value of the screen. There was also more empire politics than trade in the situation. A lot of it was Far East. Since then have come certain eventuations, including the fall of Hong Kong and Singapore.

Meanwhile, both the British pound and the American dollar, so long based on the age-long and symbolic value of gold, have been smelted in the world ordeal to a concentrate of the faith and hope of the civilization for which both Britain and the United States are fighting.

Today the identity of interest is so intensely accentuated by the whole of world political and economic forces that dollar-sterling barriers, such as have obtained in motion picture commerce, appear more than outmoded.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Good Neighbor Films

TO AID in hemisphere defense, and to counteract Axis propaganda where it has been most effective, the Coordinator of Inter-American Affairs is planning an exchange of United States Army training films with the military staffs of the Latin American republics. Training pictures made for the Army in Hollywood by the Research Council of the Academy of Motion Picture Arts and Science and by the Signal Corps will be translated into Spanish and Portuguese by the Rockefeller office.

These pictures will be shipped to the American missions in South America. They will be available for the general staffs and war colleges of the American nations, and will be shown by U. S. military attaches at private screenings. A number of special productions are contemplated, it was said. Major Arthur M. Loew, formerly chief of MGM's foreign department, will supervise.

Nelson Rockefeller, Coordinator of Inter-American Affairs, was to leave this week on a trip to Brazil, Chile, Peru and Colombia. The trip was arranged by the State Department some time ago to permit Mr. Rockefeller to be in Brazil for the Pan-American Sanitation Conference in Rio de Janeiro September 7th to 18th and in Chile for the Inter-American Public Health Conference September 10th to 16th. Francis A. Jamieson, director of the press division, will accompany Mr. Rockefeller.

EXHIBITORS elect the Stars of Tomorrow in Herald poll Page 12
INDUSTRY musters forces to meet War Bond quota Page 16
LOCAL units coordinating local Bond campaign plans Page 17
KEEPING houses open will be difficult, WPB warns Page 32
DISTRIBUTORS rushing new product announcements Page 33
BRITISH grosses are up 40%, says Joseph Seidelman Page 34
EXHIBITOR units watching company sales policies Page 39
THEATRES push salvage drives for war effort Page 42
BRITISH educational film expands despite war Page 43
IATSE in move to end permit plan in Chicago Page 46
175 TRADE representatives on UMPI tax committees Page 50
RKO starts season with backlog of 14 pictures Page 53

SERVICE DEPARTMENTS

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REVIEWS IN THIS ISSUE

(In Product Digest)

The Major and the Minor
The Glass Key
Here We Go Again
The Old Homestead
Wildcat
Enemy Agents Meet Ellery Queen
King of the Stallions
The Goose Steps Out

LATE REVIEW
(In News Section)

Between Us Girls, page 18.

Selznick Plans

DAVID O. SELZNICK returned to the production news columns this week with the signing of the British film actress, Valerie Hobson, to a seven-year contract, with annual options. Miss Hobson's debut under the Selznick banner will be delayed for at least 90 days pending the completion of a commitment in London and her arrival in this country. Mr. Selznick, however, was planning to leave New York for Hollywood by the end of the week to complete plans for the start of at least one of the three pictures he has lined up. They are "The Keys of the Kingdom," "Claudia" and "Jane Eyre." At mid-week, Mr. Selznick was said to be undecided as to which of the three would be produced first.

Miss Hobson, before leaving England, will appear in the Metro-Goldwyn-Mayer picture, "Sabotage Agent," with Robert Donat. Harold S. Bucquet will direct the picture, which is to be started next week. The actress previously appeared in four Hollywood productions when she came to the United States in 1934 for Universal. The films were "The Bride of Frankenstein," "The Mystery of Edwin Drood," "The Were Wolf of London" and "Dark Corner."

Miss Hobson's recent British films have been "This Man Is News," "This Man in Paris," "U-Boat 29" and "Atlantic Ferry."

Welles Dept. *(continued)*

VERSATILE, volatile, gifted and scintillating Orson Welles, rocketed into New York at last weekend and was based, so to speak, on the Hotel Plaza. From there he was about many errands here and in Washington. He was fresh and vigorous from a two-month tour of all the Americas south of Panama, following upon the making of his RKO picture, "It's all True," which remains in process.

According to Herbert Drake, Mr. Welles' representative, speaking from the Plaza, the agenda included editing the picture for RKO, negotiations for settlement of differences and accounts with RKO, consideration of offers from Twentieth Century-Fox, negotiations with Louis B. Mayer and MGM, Broadway offers, and some issues about clearing his 180,000 feet of negative through customs. It seemed to be indicated that Mr. Welles hoped to keep his Mercury Players intact as a production unit and move it under another release banner.

The statement that Mr. Welles' picture negative was awaiting development and screen examination made even more extraordinary some semi-official peans of praise of its utter magnificence. If it looks so tremendous even undeveloped in the can, one can only fancy what the materialization will be when it actually is seen.

The picture project, despite its uncertain status, continues under a guaranty to RKO in the sum of $300,000 from the Office of Inter-American Affairs, thus underwriting, so far, that much of Mr. Welles' pictorial expedition to Brazil. It is said that Mr. Welles' Latin-American adventure has cost about $600,000—and that includes a debate, probably yet to be had, on an item called overhead.

It appeared a reasonable forecast that when the dust had all settled there would be a picture, and that Mr. Welles would be on a new project somewhere, with his Mercury Players.

Recruits

HENRY FONDA and Tyrone Power, two of Hollywood's favorite leading men, this week became members of the armed services of the United States. Mr. Fonda joined the Navy and Mr. Power the Marines. A third star, Lyle Talbot, applied for enlistment in the Army Air Corps at Los Angeles. It was expected that he would be sworn in later in the week and would be allowed two weeks to finish a picture. He has appeared on the New York stage for the last two years.

Battle of Midway

THERE is many a slip between the battle of Midway and the nation's screens—and a few hot battles in Washington. Films of the action around the Pacific island which sent the Jap fleet scurrying have been in Washington for many weeks. Navy censors are understood to have cleared many of them for release. But a fight is raging on how they will be shown to the public.

The battle was filmed under fire in 16mm Kodachrome by Lieutenant Commander John Ford, Hollywood director, who is on loan from the Navy to the Office of Strategic Services. It is the first battle ever recorded in color motion pictures.

Experts who have seen the pictures describe them as "a superb technical accomplishment." And they are said to be good news.

It is reported, however, that the Motion Pictures Division of the Office of War Information, under the guidance of Lowell Mellett, has refused to release the pictures, or black and white excerpts, to the newsreels. Mr. Mellett, it was said, plans to hold them for release as a two-reel Technicolor special. He now is reported to be working on plans for their distribution through the War Activities Committee, or by a distributor.

Newsreel men are annoyed. News is news, they say. And two-reel Technicolor history can come later.

OK in Argentina

ARGENTINA has lifted its ban on Columbia's picture, "The Invaders," which was ordered withdrawn after a highly successful week at Buenos Aires' first run theatres because of its "unneutral" portrayal of the Nazis. Columbia's home office on Wednesday said it had been informed that the picture might now be shown in the Argentine. The action came a day after Brazil declared war on the Axis. Twentieth Century-Fox also was expecting word that it might now show "Little Tokyo, U.S.A." in Buenos Aires.

New Interest

HOWARD HUGHES, motion picture producer, aeronautical engineer, speed flyer, tool maker and multi-millionaire, now is associated with Henry J. Kaiser, dam and ship builder, in a project to build a fleet of air freighters to carry war supplies to the United Nations' fighting fronts. Mr. Kaiser won permission from Donald Nelson of the War Production Board in Washington to produce 500 freighters which are to be designed by Mr. Hughes.

Announcement of the new association was made from San Francisco by Russell Birdwell, who had represented Mr. Hughes in connection with his latest and as yet unreleased picture, "The Outlaw," and who, according to his own announcement, would continue to do so. "The Outlaw" was completed some months ago and was carried for a while on the Twentieth Century-Fox release schedule but since has been dropped. A Production Code seal was given the picture May 28, 1941, on condition that certain scenes be cut. The seal was never picked up and presumably the cuts were never made.

Mr. Hughes is especially remembered in the motion picture industry for his $4,000,000 production, "Hell's Angels," which introduced Jean Harlow to the public.

Mr. Hughes, these many years, has had a lucrative business in the reissuing of his old motion pictures, among them "Hell's Angels," "Scarface," and others, and distribution rights to which had reverted to him, as owner, principally from United Artists, as distributor under term agreements.

Mr. Hughes' "Scarface," of 1932, for example, recently turned in a 13-day run at the independent Arico theatre, near Eighth Avenue, on 42nd Street, just off Times Square, in a highly competitive theatre belt. The 10-year-old "Scarface" has played the immediate vicinity of Times Square on 98 different bookings, at a number of theatres in the area, according to Astor Pictures, New York, Mr. Hughes' film agent. It was produced by Howard Hughes, directed by Howard Hawks and will be remembered as bringing Paul Muni to the fore in films. When first shown, Mr. Muni received little or no billing. His performance forced recognition, a parallel to Rudolph Valentino in "The Four Horsemen of the Apocalypse."

PICTURES ADVERTISED THIS WEEK

"Yankee Doodle Dandy," Warners, Pages 4, 5
"Orchestra Wives," 20th-Fox, Page 6
"Between Us Girls," Universal, Pages 19 *to* 30
"Arabian Nights," Universal, Pages 19 *to* 30
"Sin Town," Universal, Pages 19 *to* 30
"Sherlock Holmes and the Voice of Terror," Universal, Pages 19 *to* 30
"Nightmare," Universal, Pages 19 *to* 30
"Forever Yours," Universal, Pages 19 *to* 30
"Who Done It?" Universal, Pages 19 *to* 30
"Shadow of a Doubt," Universal, Pages 19 *to* 30
"Pittsburgh," Universal, Pages 19 *to* 30
"Get Hep to Love," Universal, Pages 19 *to* 30
"Give Out, Sisters," Universal, Pages 19 *to* 30
"Moonlight in Havana," Universal, Pages 19 *to* 30
"White Savage," Universal, Pages 19 *to* 30
"Corvettes in Action," Universal, Pages 19 *to* 30
"Here We Go Again," RKO, Pages 35 *to* 38
"The Big Street," RKO, Pages 35 *to* 38
"Wings and the Woman," RKO, Pages 35 *to* 38
"Mexican Spitfire's Elephant," RKO, Pages 35 *to* 38
"Highways by Night," RKO, Pages 35 *to* 38
"Magnificent Ambersons," RKO, Pages 40, 41
"Counter-Espionage," Columbia, 4th Cover

Feature by U.S.

THE U. S. Government's first venture into feature picture production, "The World at War," will have its premiere on September 3rd at the Rialto theatre, New York. It is a 66-minute documentary compiled from U. S. and confiscated German, Japanese and Italian films to show the "pictorial record of a decade of war that led inevitably to the attack on Pearl Harbor and the Western Hemisphere."

The opening will be a reserved seat affair, with $100 War Bonds as the price of tickets. The picture is to be distributed without charge by the War Activities Committee in three and six-reel versions. The shorter version is for single feature houses.

Sam Spewack, Hollywood scenarist, and now a consultant for the Motion Pictures Division of the Office of War Information, edited the picture and wrote the commentary. The Paramount, MGM, Warner, RKO and 20th Century-Fox exchanges will share the distribution of the picture.

Walt Disney again will send his characters to all screens through the War Activities Committee on September 8th in a three-minute short, "Out of the Frying Pan Into the Firing Line," urging housewives to save cooking fats for their glycerine content. The RKO exchanges will handle it for the War Activities Committee.

Too Hot

LOWELL MELLETT, chief of the Motion Picture Division of the Office of War Information, this week requested United Artists to withdraw from circulation, "The Real Glory," Samuel Goldwyn production, which was being reissued. The picture already had played several hundred engagements, Paul Lazarus, head of the contract department of United Artists, said. The withdrawal was requested because of scenes in the picture showing conflict between Americans and Filipinos. It was the fact that part of the picture was concerned with the first Philippine campaign that prompted its reissue. Mr. Lazarus said the withdrawal took effect immediately upon receipt of the Government order.

Greetings to Moscow

GREETINGS were sent this week to the Soviet Union Conference on American Films in Moscow from the Film War Service Council, composed of motion picture industry unions in the New York area. Addressed to the Soviet Society for Cultural Relations with Foreign Countries and the Committee on Cinematography of the Soviet Union, joint sponsors of the Moscow conference, the letter of greeting hailed the Council's "fellow film industry workers in the Soviet Union as heroic fighters against fascism, not only on the battle field but also on the field of culture."

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THIS WEEK the Camera observes:



■ COMMANDOS. Industry executives appointed to the Commando Committee to sell $33,000,000 worth of large denomination War Bonds as a starter for the September drive listen to James Cagney's bond selling experiences after a committee luncheon at Toots Shors in New York. Barney Balaban of Paramount, Nicholas M. Schenck of MGM, and Spyros Skouras of Twentieth Century-Fox are the listeners.

AT the Commando Committee luncheon in New York, below, are Herbert J. Yates and Martin Quigley, two of the members of the industry group which has pledged itself to sell F and G series War Bonds as a starting backlog for the "Salute to Our Heroes" month campaign to be launched by the industry next week.



By Staff Photographer

INDUSTRY leaders in Charlotte, N. C., discuss their quota for the September War Bond drive. Seated, left to right, are Miss Judy Hefner, Variety Club secretary; H. H. Everett, Chief Barker; R. E. Kerr; Jack Austin, manager of the Carolina theatre and chairman of the local committee. Standing: Phil Longdon, state co-chairman; Larry Waters, Charlotte theatre manager; Jack Hodges, 20th-Fox; Mrs. Pauline Griffith, secretary of the Theatre Owners Association, and Adon Smith, War Savings Staff.





TESTIMONIAL. A surprise dinner was given Leo Jacobi, for 25 years a member of the Warner metropolitan sales organization and recently promoted to New York branch manager, last week at the Hotel Astor. The guest of honor is standing at the left with Sam Lefkowitz. Seated are Arthur Sachson, Norman H. Moray, Joe Vergesslich, A. W. Schwalberg, George Walsh, George Waldman and Ben Kalmenson.



SCRAP METAL matinees, with three pounds of material the standard price of admission, were conducted by the Warner theatres in the Philadelphia area this month. At right is Haddon Matthews, manager of the circuit's first-run Boyd theatre, who handled the special show at the Aldine, closed all summer but opened especially for the matinee to provide a scrap metal depot for the downtown area. The customers are eager but unidentified.



■ BOB BURNS, Arkansas comedian, took time off from his Minnesota vacation to sell War Stamps at the Norshor theatre in Duluth. With him here are Earl W. Long, manager of the house, and Gerald Thorseth, his first customer.



■ VISITORS. Mr. and Mrs. William Feldstein and William, Jr., of the Frisina Amusement Company, meet Jerry Colonna on the set of Republic's "Ice-Capades Revue" in Hollywood.



TED COLLINS, producer-director of the Kate Smith radio show, has been signed by Metro-Goldwyn-Mayer to present a radio introduction for "The War Against Mrs. Hadley".



By Staff Photographer

SERGEANT NAVIGATOR Henry Meyer, in civil life a projectionist at the State theatre in Wellington, New Zealand, and now serving in his country's air force, visits Film Row in New York on furlough.

EXHIBITORS ELECT THE STARS OF TOMORROW

Showmen's Choice

	Combined Vote of Exhibitors	Percent	Independent Exhibitors	Percent	Circuit Theatre Exhibitors	Percent
1.	Van Heflin	64	Van Heflin	58	Van Heflin	69
2.	Eddie Bracken	45	Eddie Bracken	42	Eddie Bracken	48
3.	Jane Wyman	36	John Carroll	37	Jane Wyman	37
4.	John Carroll	32.8	Jane Wyman	34	Alan Ladd	35
5.	Alan Ladd	32.5	Lynn Bari	30	Betty Hutton	29.4
6.	Lynn Bari	29	Alan Ladd	28.9	Lynn Bari	29.3
7.	Nancy Kelly	26.8	Nancy Kelly	28.7	John Carroll	29
8.	Donna Reed	26.7	Donna Reed	28.4	Teresa Wright	27
9.	Betty Hutton	26.6	Ann Miller	26.8	Richard Whorf	26
10.	Teresa Wright	25.5	Janet Blair	26.2	Donna Reed	25

by ELIZABETH CUNNINGHAM
Editor, Product Digest Section

THE exhibitors of the United States and Canada, buyers and sellers of product, and expert judges of the relation between talent and box-office response, have made their nominations for the ten most promising players for future stardom. The results of MOTION PICTURE HERALD's second annual "Stars of Tomorrow" poll of independent and circuit theatre operators award the honor to four men and six women, reversing the proportion of the winners in 1941.

The first poll taken last year brought enthusiastic comment from exhibitors and press alike and had its influence as well on the course of product, as may be judged from the subsequent careers of the ten favored players. This was, moreover, no fleeting reaction to novelty. The "Stars of Tomorrow" quest has taken its place beside the HERALD's famed "Ten Best Money Makers" poll, now in its eleventh year and an annual news event of international import. This year the returns poured in by the thousands above last year's great response.

The tone of comment suggests that the exhibitor has accepted the election as a constructive part of the performance of his office of showman, and is encouraged to participate by the reflection of his choice in announcements of new product. He is eager for new faces and new marquee names, and his judgment of talent is confirmed by the agreement of thousands more of the men who sell the pictures to the public.

Each of the top ten names in a field of 120 nominations was mentioned by more than a quarter of the exhibitors, while the name of the leading candidate, Van Heflin, appeared on almost two-thirds of the ballots. His performance in "Johnny Eager" brought him to the attention of motion picture audiences, and his roles this year in "Kid Glove Killer" and "Grand Central Murder" gave the exhibitors an opportunity to test his drawing power. The majority decided he had it.

In second place is another male performer, although last year the first three places went to women. Eddie Bracken, who won critical acclaim and a sizable following for his appearance in "The Fleet's In," received the vote of almost half of the exhibitors. He is the first comedian to have gained a leading place among the "Stars of Tomorrow," a reflection of the increasing demand for comedy in our present world.

The leading feminine contender, Jane Wyman, is hardly a newcomer to the screen. Her more recent performances have, however, convinced theatre operators that she has served her apprenticeship and is now ready for more important roles. This would not mean, in the view of several admirers, a try at heavy drama. They hoped to see her featured in light comedy, her usual metier, and a type of entertainment which appears in high favor.

Representing the increasingly popular musical film is the Number Four star prospect, John Carroll. His singing lead in "Rio Rita" established his appeal in the minds of showmen, many of whom expressed a demand for Carroll with music rather than in straight romantic roles.

Fifth place is held by an actor whose sudden recognition is based on but one picture. Alan Ladd has played bits in others and received a principal role in "Joan of Paris," but his performance in "This Gun for Hire"

(*Continued on opposite page*)

Inevitably the line between the Stars of Tomorrow and the stars of today is often a thin one. Several of the players designated in the poll might be considered to have already reached stardom. However, this list represents exactly the exhibitors' choices for the Stars of Tomorrow.

HOW THE SHOWMEN VOTED

(Continued from opposite page)

is responsible for his very recent notice. The fact that this picture has not been available to all exhibitors sending in nominations would suggest that a complete gauge of his prospects has not yet been had.

The positions from six to ten are all occupied by young women. They include three recent recruits from the stage and a girl whose acting career dates from 1941. Leading them, however, is Lynn Bari, who has been seen in supporting roles for several years. Her nomination, coming after her performances among the principals of smaller pictures would be an indication of her increased audience appeal. Nancy Kelly placed eighteenth on the 1941 list, and her rise to seventh position this year may be attributed to her appearances in "To the Shores of Tripoli" and "Friendly Enemies." Donna Reed took eighth place on one year's work in films. Performances in less than half a dozen films, including "The Courtship of Andy Hardy," "Mokey" and Apache Trail," have served to win her the showmen's vote of confidence. For Betty Hutton the voters had but one picture, "The Fleet's In," but her singing and engaging comedy there made many enthusiastic admirers. Exhibitors made no suggestions here except "another Hutton picture," although that might mean another "Fleet's In," as well.

Honorable Mentions Evenly Divided

Winding up the top ten list is Teresa Wright, whose career in pictures has been as brief as it is unusual. Exhibitors who have not played 'Mrs. Miniver" or "Pride of the Yankees" have had but one opportunity to see her, in "The Little Foxes." But even here in support of fine performers with established reputations she won their special approval.

The next fifteen places, only a very few percentage points behind, went to seven men and eight women, the masculine minority again bunching near the top. A comparatively small number of votes would have placed Richard Whorf among the leading ten in the combined ranking, as he was in the circuit theatre operators' list. Janet Blair and Ann Miller were favorites with the independent theatre operators, just a few points separating them from the first division.

Nominees of 1941 Show Improvement

All players in this group were strong contenders, carrying at least 15 percent of the votes and drawing special comment from exhibitors who strongly urged that they be given greater opportunity to display their talents. Several names in this group, as well as a few among the top ten, were prominently mentioned in last year's poll. All of these improved their positions in the ranking, Eddie Bracken, John Carroll and Nancy Kelly moving to the higher list—and incidentally in the same order of favor. Ellen Drew and Gloria Jean gained better places, while James Craig, Philip Dorn and Brenda Joyce achieved the honor roll of fifteen this year. Others in the group, William Tracy, Jack Carson, Patricia Dane, Dana Andrews, Alexis Smith and William Lundigan, are new to the exhibitor.

A separate tabulation of the votes from theatre operators in Canada shows little disparity with the prevailing opinion in this country. The first six are, however, occupied by men and the last four by women. Eddie Bracken and Van Heflin change places in this count, and a newcomer to the listing, John Loder, achieves fourth place. This native Englishman is the only player on the Canadian list who does not place within the first fifteen in the combined ranking. Alan Ladd, John Carroll and Richard Whorf complete the top-heavy male contingent. Jane Wyman, Lynn Bari, Ann Miller and Nancy Kelly draw distaff honors. An analysis of the Canadian vote will be published in the HERALD next week.

The ten winners of 1941 were excluded from the balloting. Laraine Day has long since graduated from the "Dr. Kildare" series to featured dramatic roles and is now being prominently cast in important MGM productions. Rita Hayworth's achievement of stardom in the past year cannot be questioned after "My Gal Sal," "Tales of Manhattan" and Columbia's forthcoming "You Were Never Lovelier." Robert Preston has been proving his right to top male listing last year by his performances in "Reap the Wild Wind" and other Paramount pictures.

Ronald Reagan, whose wife, Jane Wyman, has this year won the second award in the family, has scored in "Kings Row," and "Juke Girl" with eight Warner assignments scheduled for the coming season. John Payne made good on the showmen's prognostication in six top assignments including "Weekend in Havana," "To the Shores of Tripoli" and the forthcoming 20th Century-Fox musical, "Iceland."

Jeffrey Lynn's present service with the armed forces has delayed his fulfillment of showmen's expectations. Ann Rutherford has left MGM's Hardy series for important roles in 20th Century-Fox productions including "Orchestra Wives" and "Whistling in Dixie." Dennis Morgan scored successes in "Captains of the Clouds," "In This Our Life" and "Wings for the Eagle" and is currently working on Warner's filming of "The Desert Song." Jackie Cooper, the Number Ten selection, proved his mature abilities in "Syncopation" and is scheduled for prominent parts in forthcoming RKO films.

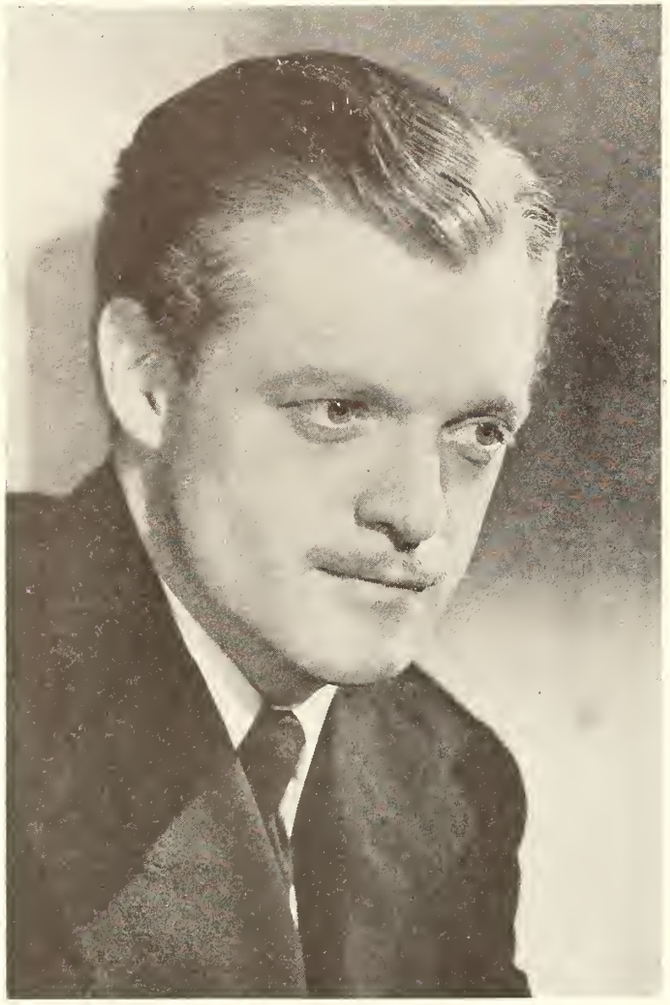
Want Good Stars in Box Office Pictures

An analysis of the results sheds no light on the perennial question of whether pictures make stars or stars make pictures. Many of the players nominated for future stardom have come up through the less pretentious features. A few have made a strong impression in a single appearance. But the exhibitor seems to feel he knows box-office talent wherever he sees it and would like to see it given adequate opportunity in box-office pictures. The experience of the past year in the development of the "Stars of Tomorrow" chosen in 1941 has shown the soundness of his opinions and has assured him that his opinion, given proper expression, will be heard.

The Next Fifteen

Combined Vote of Exhibitors	Percent	Independent Exhibitors	Percent	Circuit Theatre Exhibitors	Percent
11. Richard Whorf..	25	11. William Tracy.	24.5	11..Nancy Kelly....	25
12. Janet Blair.....	24	12. Richard Whorf..	24	12. Janet Blair.....	23.6
13. Ann Miller.....	23.6	13. Mary Lee.....	24	13. Jack Carson....	23
14. William Tracy...	23.2	14. Betty Hutton....	23.5	14. William Tracy..	22.6
15. Jack Carson....	21.2	15. Teresa Wright..	23.5	15. Philip Dorn.....	22
16. James Craig....	21.1	16. Gloria Jean....	23	16. Patricia Dane...	21
17. Philip Dorn.....	20.9	17. James Craig....	22.3	17. Ann Miller.....	20.2
18. Ellen Drew.....	20.8	18. Ellen Drew.....	22	18. James Craig...	20
19. Patricia Dane...	19	19. Philip Dorn.....	19.5	19. Ellen Drew.....	19
20. Gloria Jean.....	18	20. Jack Carson....	19	20. Alexis Smith....	16.5
21. Dana Andrews..	17	21. Dana Andrews..	18	21. Dana Andrews..	16.1
22. Alexis Smith....	16.3	22. Patricia Dane...	17.6	22. Ann Ayars.....	15.8
23. William Lundigan	16.2	23. William Lundigan	17	23. William Lundigan	15.4
24. Brenda Joyce...	15.8	24. Jinx Falkenburg.	16	24. Brenda Joyce...	15.2
25. Mary Lee.....	15.4	25. Brenda Joyce...	16	25. Gloria Jean....	14

Top Ten



1. VAN HEFLIN. (MGM) A career of just five pictures has brought Emmet Van Heflin, Jr., formerly of Walters, Oklahoma, to the brink of stardom. A seafaring young man, he studied acting and tried brief roles between trips. After a varied career in radio, he won acclaim in "The Philadelphia Story" on Broadway and was given an MGM contract.



2. EDDIE BRACKEN. (Paramount) Born in Astoria, L. I., of a non-theatrical family, he was a child singer and then a stage bit player. At sixteen he tried Hollywood without success, returning East to join the stage company of Producer George Abbott. His appearance in "Too Many Girls" brought film offers and roles in "The Fleet's In" and "Sweater Girl".



6. LYNN BARI. (20th-Fox) Although the daughter of the Rev. Robert H. Bitzer of Roanoke, Va., Lynn Bari long cherished the goal of a screen career. She is a success story from the studio stock school, where she trained for two years. After roles in "Secret Agent of Japan" and "Moon Over Her Shoulder", she was prominently cast in "The Magnificent Dope".



7. NANCY KELLY. (20th-Fox) A screen veteran at the age of six, Nancy became a radio ingenue at 13 and a stage sensation in "Susan and God" three years later. Hollywood was quick to see her possibilities. Roles in "Stanley and Livingstone", "Private Affairs" and "Parachute Battalion" preceded her appearance as the girl in "To the Shores of Tripoli".



8. DONNA REED. (MGM) Born on a farm in Iowa, Donna studied to be a secretary at Los Angeles City College She finished her schooling but graduated to a Hollywood contract and featured roles in MGM pictures. She joined the Hardy family for one picture, "The Courtship of Andy Hardy", and has played important roles in "Mokey" and "Apache Trail".

Stars of Tomorrow



3. JANE WYMAN. (Warners) A Missouri girl of French-American descent, she decided on a Hollywood career while at Los Angeles High School. After trying a variety of professions, she got her break with Warners in "My Man Godfrey", and has continued on the way up, appearing as the romantic interest in "You're In the Army Now" and "My Favorite Spy".



4. JOHN CARROLL. (MGM) A singer and an actor, John Carroll has been an adventurer since he was ten. He ran away from New Orleans, his home town, and spent the next 10 years in deep-sea diving, working on freighters and finally studying for an operatic career in Italy. In Hollywood he has had roles in "Lady Be Good", "Sunny" and "Rio Rita".



5. ALAN LADD. (Paramount) Born in Hot Springs, Ark., Ladd moved to California at an early age. There he tried for a movie career via the production staff, earning money to enter a school of acting. Radio took him, however, and Sue Carol was so impressed she became his agent. She sold him finally for a role in "Joan of Paris", and then came "This Gun for Hire".



9. BETTY HUTTON. (Paramount) The "Blonde Blitz" grew up singing, working in restaurants in Michigan at fourteen, when she was adopted by the Vincent Lopez band. From there her style of singing made such an impression that the "Panama Hattie" role was hers, and Paramount signed her soon after to enliven "The Fleet's In."



10. TERESA WRIGHT. (Goldwyn) One of the Provincetown players, Teresa, a New York girl, skirted Broadway in touring companies until "Life With Father" settled down for a long run. Samuel Goldwyn saw her there and decided on her for the role of the daughter in "The Little Foxes". "Mrs. Miniver" and "Pride of the Yankees" followed her first screen success.

Critics Agree on Four Selections

Van Heflin, the leading candidate of the nation's exhibitors for future stardom, is a favorite of the critics as well. With Alan Ladd he was the most frequent nomination in the poll of motion picture writers for the country's leading newspapers. Teresa Wright, third in their ranking, and Eddie Bracken are the other players from the showmen's top ten who found favor with the press.

Completing the critics' listing are Michelle Morgan, Dana Andrews, Janet Blair, Philip Dorn, Paul Henreid and Richard Whorf, all of whom were mentioned prominently by showmen. The writers' support was spread among a field of 75 candidates, with the top three names receiving a preponderance of votes.

On the separate poll of newspaper critics' preferences last year the voters agreed on five of the exhibitors' choices. Rita Hayworth, Laraine Day and Ruth Hussey won both polls but in different order. Ronald Reagan and Jeffrey Lynn also were chosen.

INDUSTRY MUSTERS FORCES TO MEET WAR BOND QUOTA

Treasury Warns Trade of Difficult Task; Final Plans Completed

The motion picture industry this week turned its exploitation and showmanship organization to the sale of $1,000,000,000 in War Bonds during September. Its talent, energy and a great part of its manpower set out to prove to the Treasury Department that the billion dollar quota could be reached in spite of warnings that that amount in Bonds had not been sold in any single month since January, when the sales had the impetus of the Pearl Harbor attack.

In a publicity release on the eve of the campaign opening, Oscar A. Doob, public relations director of the drive, emphasized the difficulty of the task and said the experts were betting three to one that it couldn't be done. But he told the drive workers to ignore the official Treasury state and county quotas if they were lower than the industry's own and said that reports on sales for the last month indicated that it could be done.

Final plans were completed this week for the start of the drive. Secretary of the Treasury Henry Morgenthau, Jr., will start the sales on the steps of the Treasury Building in Washington Monday, August 31st, following a luncheon at which he will be host to some of the actors who will start the Stars over America tours, Government officials and members of the industry's campaign committee. Newsreels and radio broadcasters will cover the event.

Stars To Leave from New York Sunday

The stars will leave from New York Sunday and will be guests of the National Press Club on their arrival in the capital. They will give a special broadcast for the men at the fighting fronts Sunday evening and after Monday's rally will start their individuaal tours. The star contingent will include Greer Garson, Hedy Lamarr, Irene Dunne, Ann Rutherford, Virginia Gilmore, James Cagney, Bud Abbott and Lou Costello, Charles Laughton and Edward Arnold.

Similar ceremonies are planned for San Francisco, Fresno, Dallas, Chicago, Chattanooga, and Philadelphia, starting points of the other Stars over America tours which will cover 300 cities, involving 21,000 miles of travel in 30 days. Each 10 days a new set of stars will take up the seven routes, representing the most complex one-night stand booking job ever undertaken by showmen. It is hoped that $300,000,000 in Bond sales will be reached by the stars. The complete routes and the stars scheduled for the first 10 days were published in MOTION PICTURE HERALD August 22nd.

Two changes have been made in the star schedules. Hedy Lamarr will replace Irene Dunne for the first six days of Tour No. 6, starting at Philadelphia and including Newark, Trenton, Camden, New Brunswick and the shore resorts. Miss Dunne will take up the tour September 6th at Paterson and cover Passaic, Hackensack, New York, Bethlehem, Allentown, Easton, Scranton and Wilkes-Barre. George Raft will accompany Herbert Marshall and Joan Leslie on the first two days of Tour No. 1 starting at San Francisco.

Slogans for the campaign were winging this week from the headquarters in New York with every release. "American Ranger Raiding Forces" were being organized by showmen throughout the country in answer to telegrams sent out last Friday; "Junior Commando" units were being formed; the period of the drive is to be called "Salute to Our Heroes Month" and the stars will urge everyone of the millions of fans they will greet to "Buy a Bond to Honor Every Mother's Son in the Service."

"Ranger," "Commando" Forces Organized

The Ranger Raiding Forces, newest unit idea, are to send "foraging" parties into every town and village of the country, using key cities as bases. They are being organized by exchange managers supported by salesmen, city and county exhibitor chairmen of the War Activities Committee, and city and county chairmen of the Victory Fund Committee and War Savings Staff.

The Junior Commandos are modelled after the Senior Commando Committee of industry executives who are concentrating on the sale of the F and G series Bonds, for a total quota of $33,000,000. The New York unit of the committee met at luncheon last week to hear talks by Richard C. Patterson, chairman of the New York State War Savings Staff and Joseph Hazen, chairman of the committee. James Cagney told the newly created customer's men of his experiences in selling bonds. Among those present were Nicholas M. Schenck, Barney Balaban, Spyros Skouras, Kenneth Thomson, Stanton Griffis, George J. Schaefer, Peter Rathvon, Arthur Mayer, Herbert Yates, Hermann Place, Martin Quigley, Gradwell Sears, Herman Robbins, Abel Green, Charles Francis Coe, Jules Brulatour and W. C. Michel.

At a Commando meeting in Chicago last week John Balaban, Illinois chairman, became the first of the Commandos to reach his $1,000,000 quota.

Detailed Instructions Mailed to Theatres

The national campaign committee publishes a bulletin reporting progress and ideas, the latest six-page edition of which was mailed Friday to 15,000 theatres. Detailed instructions for conducting rallies, service flag dedications and other daily events for the 30-day drive, together with numerous suggestions for special events, samples of available advertising, organization news, and directories of drive officials are included.

The War Savings Staff of the Treasury Department will print a full size, eight-page two-color bulletin covering the early phases of the drive on September 10th. An urgent call for photographs and stories covering local activities has been sent to all state chairmen, field publicity men anad others.

The cooperation of all newsreel companies was pledged last week at a meeting of the newsreel committee of the War Activities Committee in New York. Harry Goldberg, chairman of the screen promotion committee, plans national newsreel coverage of the spectacular phases of the September drive.

Newspaper Film Editors Assist

The motion picture editors of the daily newspapers throughout the country are enlisting to aid the campaign. Many have written columns praising the drive as the most important war effort so far undertaken by the industry. Many also are members of local publicity committees. In addition 13 fan magazines are contributing full pages of space, editorials and photo layouts.

The aid of the New York press was pledged at a meeting at the Hotel Astor last week at which Colonel Richard Patterson, chairman of the State War Savings Staff, and Max A. Cohen, chairman of the state War Activities Committee, explained the industry's plans for the month. The state quota is $160,000,000 of which $116,000,000 is to be sold in New York City.

National Screen Service is making 100-foot lengths of sound track carrying "Over There," by permission of Leo Feist, Inc., for exhibitors to use during the opening night salute while the colors are being carried from the theatre entrance to the stage. The tracks will be available for less than $2.

William McCarthy, business agent of the New York Bill Posters and Distributors Union, has volunteered the services of his members to post paper advertising the drive. Over 5,000 three-sheets and 2,500 one-sheets will be posted by the men employed by the circuits in the metropolitan area.

PAYS THEATRE BILLS WITH WAR BONDS

John Balaban, Illinois state chairman for the War Activities Committee and one of the Commandos for the September Drive, persuaded a debtor of the Balaban & Katz circuit to take full payment of his $12,000 bill in War Bonds. The circuit head now is persuading exhibitors to try paying all their September bills in War Bonds.

Another idea being tried in Illinois was originated by Jules Rubens, co-chairman for the state. He has sold two large companies blocks of Bonds which will be held until Christmas and used as holiday gifts and bonuses for employees.

LOCAL UNITS COORDINATING BOND CAMPAIGN EFFORTS

Record $1,007,000 Bonds Sold at Boston Auction; New York Rallies Held

Coordination of the national and local machinery set up for the September $1,000,000,000 War Bond drive was completed this week, and the state, county and committee chairmen reported all their forces ready for the campaign, in many cases with large backlogs of Bond pledges built up in advance for the opening.

Highlights of the week included a new record of $1,007,000 worth of Bonds sold through an auction at the Movie Stamp and Bond Booth on Boston Common; a pledge from Kansas farmers to invest 10 per cent of the receipts from their wheat crop of 7,500,000 bushels in War Bonds; plans for 15 rallies for 3,500,000 New Yorkers of foreign extraction; committee luncheons in many communities for which the guests paid from $100 to $500 for Bonds as the price of admission, and the subscription of $1,000,000 in Bonds by industry workers in Chicago.

In New York four big rallies, described as "sneak previews" of the industry campaign next month, were held Tuesday and Wednesday with Bud Abbott and Lou Costello, concluding their tour of the nation, as star salesmen. The comedians have sold more than $70,000,000 worth of Bonds. The rallies, arranged by Robert Weitman, managing director of the New York Paramount theatre, were held at the Brooklyn Navy Yard, the Community Center in White Plains, the Bush Terminal Docks and on the Central Park Mall.

Special Publicity Unit Joins Doob

The Century circuit's annual autumn drive, usually held in September, will be postponed until after the War Bond campaign, officials of the circuit announced this week. Managers of the circuit have been instructed to concentrate all their efforts on the campaign.

A special squad of publicity men joined the staff of Oscar Doob, publicity director, to help supply information to the New York newspapers and wire services. They are Perry Charles and Halsey Raines from MGM; James Dunne, from the Rivoli theatre; Jack Yarnoff, Screen Publicists Guild, and Edward Schreiber of Warner Brothers.

As a prelude to the coming September drive, more than $1,000,000 in War Bonds was subscribed in Chicago last week within the industry. With the exception of three unions, all were personal pledges of individuals and not company commitments.

At a luncheon at the Blackstone Hotel last Friday, presided over by John Balaban and Hal Halperin, $500,000 in bonds was pledged by 26 Chicago exhibitor leaders. Later in the day, at a meeting in the Council Chambers of the City Hall sponsored by the Amusement and Recreation Division of the Chicago Commission on National Defense, 250 exhibitors pledged approximately $300,000 more. Miscellaneous pledges brought the figure over the million dollar mark.

As part of the Chicago campaign it is planned to hold a $1,000,000 luncheon in the Bal Tabarin of the Sherman Hotel on September 1st, admission to which will be $2,500. On September 3rd, a $1,000,000 supper will be held at the Ambassador East Hotel. Reservations will cost $5,000.

Sam Gilman, of the Loew organization in Harrisburg, Pa., has announced the organization of a Bond Caravan which will tour the country. A reconstructed auto trailer will be converted into an office from which the Bonds will be sold. All local exhibtors and managers have pledged themselves to purchase bonds at 12:01 A.M. September 1st to start the drive. A bandstand is being placed in front of the courthouse and daily stunts will be staged there during the drive.

Community Groups Aid in St. Louis

In St. Louis the Parent-Teachers Association, Better Films Council and the Child Conservation Conference are cooperating in the campaign. A total of $223,929 in Bonds and Stamps has been sold so far with many houses in the area still unreported.

A Junior Commando campaign is being organized by Pennsylvania exhibitors to aid the drive. Young boys and girls throughout the state will be organized to gather pledges. They will be given lapel buttons and a special show.

Ted Emerson, state publicity chairman for Nebraska, working out of the Tri-States Theatres offices, has mailed special press books, including suggestions for stunts and rallies, to every exhibitor in the area. In Omaha, a special event is planned for nearly every day of the month, in cooperation with civic groups and organizations of all kinds. Exhibitors and distributors in the area have amassed a backlog of pledges to open the drive.

With daily meetings in progress, and the Mayor, radio stations, trolleys, construction companies, organization bands, artists and other key men promising 100 per cent cooperation, Connecticut's September Bond drive promises to go way over the top. Chairman I. J. Hoffman and Harry F. Shaw, Robert Russell, city chairman, and Morey Goldstein and Timothy O'Toole for the exchanges, are exerting every effort to plan effective reception of stars, rallies, actual solicitation, new booths, parades, luncheons, and other sales inducements.

Connecticut Drive Shows Promise

R. J. Bennett of the Connecticut Company has contributed trolley dashers, trolley transportation for bands, artists and others appearing in parades and rallies, and street ballyhoo trolleys.

Hartford theatre managers and circuit executives attended a meeting at the Warner Regal Tuesday night to set up committees for the drive. Henry L. Needles, Hartford division manager for the Warner Theatres, and chairman of the Hartford WAC, presided at the meeting.

At Tuesday's meeting, representatives of Hartford's radio stations and newspapers pledged their support for the drive. Lou Brown, director of publicity and advertising for Loew's-Poli New England Theatres, Inc., discussed various methods to be used during September. Henry L. Needles presided at this event also.

Among those present were representatives from Hartford's theatres, radio stations, newspapers, and War Bonds and Stamps Connecticut sales staff. William Mortenson, managing director of the Bushnell Memorial, Hartford, during the meeting, pledged a $1,000 Bond. Maurice Shulman, managing director for Shulmans' Hartford Theatres, then pledged a $5,000 Bond on behalf of his father.

Among theatre men at the Tuesday meeting were managers from out-of-town, including Frank Weinstein, Eastwood, East Hartford; Hugh Campbell, Central, West Hartford; Joe Borenstein, Embassy, and Randy Maller, Strand, New Britain; John Matthews, Circle, and Jack Sanson, State, Manchester.

Kansas City Area Gets Off to Good Start

The Kansas City exchange area, Kansas and western Missouri, got off to a good start August 21st, for its participation in the drive. About 100 exhibitors and managers of the territory, representing 17 zones into which the Kansas territory had been divided and 13 zones of Western Missouri met at luncheon at the Hotel Muehlebach, with 50 local film men, including district and branch managers, salesmen and supply men. Each of the latter had been assigned to assist the zone representatives in carrying out the campaign in their respective sections. Elmer C. Rhoden, head of Fox-Midwest, Commando for the territory, presided. Arthur Mayer, assistant coordinator of the War Activities Committee, emphasized the national crisis, the honor shown to the industry in giving it leadership in this campaign and the opportunity for service by all members of the industry.

Mr. Rhoden outlined the steps so far taken; the organization of a committee with numerous subcommittees that met August 18th, the preparaion of a manual for use by zone committees.

Claud Morris, Metro-Goldwyn-Mayer exploitation man for this territory, has been drafted as executive officer for the campaign organization. Mr. Morris also will be liaison between the general committee and the several Missouri zones.

Shortly after Bing Crosby and his party took over Victory Square in Seattle, before 15,000, the spectators responded by buying the greatest amount of War Bonds and Stamps in any day, $177,039, bringing the total since opening of the Square to $2,329,124.

The highest-priced luncheon in the history of Philadelphia, to be held September 1st at the Mid-day Club, will usher in the War Bond drive of the motion picture industry in Philadelphia. Admission to the luncheon, with Hedy Lamarr as the guest of honor, consists of a properly executed pledge to buy at least a $5,000 War Bond.

Abbott and Costello Sell $388,000

Paul E. Glase, manager of the Embassy theatre, Reading, Pa., and chairman of the drive at the 15 theatres in the city, reported that the total sales for the month of July were $41,299. During the 31-day period, $29,275 worth of bonds were sold and $12,049 in Stamps, bringing the total for the 15 cooperating theatres to $128,295.

Nearing the close of one of the most successful tours by stars on behalf of the sale of War Bonds, Abbott and Costello sold $388,000 worth of Bonds at a luncheon staged in Wilkes-Barre, Pa., August 22nd, under the sponsorship of the Joint Labor Victory Committee, composed of delegates of the CIO, AFL and Railroad Brotherhoods. More than 400 attended the luncheon while thousands lined the route which the comedians were to travel coming from Bloomsburg, Pa., where they appeared the night before.

20th-Fox Opens Regional Meets In New York

First of a series of four regional sales meetings for Twentieth Century-Fox branch managers, bookers and salesmen were to start Friday morning when the eastern sales convention opened in the Hotel Astor with 75 representatives from the 10 eastern exchanges and 20 executives and department heads of the home office distribution department in attendance.

A. W. Smith, Jr., eastern sales manager, was to conduct the New York regional meeting. Spyros P. Skouras, president, and Tom Connors, vice-president in charge of sales, were to discuss selling problems for the 1942-43 season and present a survey of the product possibilities previously announced by the production organization for delivery this winter and spring. William J. Kupper, executive assistant to Mr. Connors, was expected to return from Los Angeles and San Francisco, where he has been concluding circuit deals, in time for the opening sales session.

Following the New York meeting similar regionals will be held in Chicago August 31st, September 1st and 2nd for representatives from nine exchanges; Dallas, September 3rd, 4th and 5th for six Southern branches and in Los Angeles, September 6th and 7th for the six far-western sales offices. William C. Gehring, western sales manager, will preside at these meetings.

With top 20th Century-Fox officials attending, representatives of the company from St. John to Vancouver met in Toronto Friday for a regional sales meeting at the Royal York Hotel.

New York executives attending included Mr. Skouras, Mr. Connors, Mr. Gehring, Mr. Smith, Aubrey Schenck and Ted Shaw. J. P. O'Loghlin, company head in Canada, led the Dominion delegation.

All-day sessions were followed by a screening of "Tales of Manhattan" in the evening. Visitors at the meeting included J. J. Fitzgibbons, president, Famous Players Canadian; R. W. Bolstad, FPC vice-president, and H. M. Masters, general manager, Odeon theatres.

The first issue of the March of Time which Twentieth Century-Fox will distribute under the terms of the contract recently signed by presidents of both companies, will be titled "The FBI Front" and is scheduled for lease September 11th. This subject will be known as Vol. 9, No. 1 and will be followed by the second release, as yet unannounced, on October 9th and a new subject released every fourth week.

Eastman Donates More Raw Stock

The Eastman Kodak Company last week donated 7,500,000 feet of 35 mm film to the War Activities Committee for prints of Victory Films for free distribution to theatres. Added to an original gift of two and a half million feet, the Eastman contribution to the WAC totals ten million feet of film. The donations were arranged through Jules E. Brulatour, Inc.

Start New War Film

The Research Council of the Academy of Motion Picture Arts and Sciences last week ordered work begun on another War Department training film to be made at Republic studio. It is titled "The Cavalry Rifle Platoon."

Huston Promoted

Ralph Huston, formerly doing publicity on units at the Warner Studio, has been promoted to handle national feature and art service.

LATE REVIEW

Between Us Girls

(Universal)

Gangway for Another Barrymore

Diana Barrymore, daughter of the late John, herewith proves her right to be billed in lights as representative in her generation of all the tradition inherited with her name. Don't let her fledgling performance in "Eagle Squadron" temper your exploitation of this number, in which she tackles acting chores to test the mettle of the veteran and handles them in a manner to satisfy the most exacting of her forbears.

There are plenty more names to bill the picture with—Kay Francis, Robert Cummings and John Boles, plus Henry Koster as producer and director—but the burden of its success as entertainment is upon Miss Barrymore all the way, and she carries it with never a slip-up or stumble. A preview audience to which it was submitted without notice in the wake of "Pride of the Yankees" drowned out sections of dialogue with its laughter.

The screenplay by Miles Connolly and True Boardman opens with Miss Barrymore playing a stage scene as Queen Victoria, reveals her then as an actress aged 20 who, going home to visit her mother (Kay Francis) and finding that lady courted by a man who doesn't know her age, pretends to be a child of 12, to promote the match, creating complications of diversified and humorous kind before reverting to adulthood for purposes of romance.

The subject gives the star a 75-year range for her talents of portrayal, which she takes in stride, but is by no means a mere concoction of thespian hurdles set up for her to jump over. On the contrary, it's a solid and steadily dynamic comedy, with able performances from all members of the cast contributing to the whole. Don't let this one slip by without campaigning it to the limit.

Previewed at the Pantages theatre, Hollywood, without notice to the cash customers, who, having come in to see "Pride of the Yankees" and enjoyed a good cry, found itself repeatedly in tears again from laughter that rose and fell like waves upon a seashore. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, September 5, 1942. Running time, 89 min. PCA No. 8717. General audience classification.
Caroline ..... Diana Barrymore
Robert Cummings, Kay Francis, Andy Devine, John Boles, Ethel Griffies.

General Aniline Shows Loss

The General Aniline and Film Corporation, New York, Tuesday announced in its statement of operation covering the six months ended on June 30, 1942, net income of $1,292,247 after all charges, including $3,626,616 provision for Federal taxes on income.

The result is equivalent to $1.75 a share on the Class A stock outstanding and compares with $2,348,318, or $3.20 a share earned in the first half of last year when tax charges totaled $2,750,625. The company's profit from operations for the first six months of this year amounted to $5,084,787, compared with $4,998,-159 in the 1941 period. The net income before provision for taxes was $4,918,863 against $5,098,943.

Associated British Reports Profit

Associated British in London Tuesday reported operating profit of $6,320,000 for the fiscal year, an increase over last year of $1,091,-000. The net profit was $1,627,000, an increase of $858,000. A. G. Allen, chairman of the board, reported splendid recovery from air raids and said the public demand for entertainment was reasserting itself.

RKO New York Houses Are Realigned

Edward L. Alperson, general manager of RKO Theatres, on Monday announced a realignment of the circuit's houses in the Metropolitan New York area into three divisions for the purpose of closer supervision.

At the same time Mr. Alperson announced the appointment of Harold Mirisch in charge of film buying and booking for the entire RKO circuit.

Under the New York revision, Charles McDonald, division manager, and Michael Edelstein, district manager, will have the following theatres: Palace, 81st Street, 23d Street, 58th Street, 86th Street, Regent, 125th Street, Hamilton, Coliseum, Royal, Marble Hill, Jefferson, Alhambra, Colonial and Empire.

The Louis Goldberg division with John Hearne as district manager will consist of the Albee, Alden, Kenmore, Prospect, Greenpoint, Bushwick, Tilyou, Madison, Richmond Hill, Dyker, Orpheum, Flushing, Republic, Strand and Columbia, Far Rockaway, Park, Rockaway Park and Shore Road.

Russ Emde, division manager, and Edward Sniderman, district manager, will supervise the Fordham, Franklin, Chester, Pelham, Castle Hill, Yonkers, Mount Vernon, New Rochelle, White Plains, Park Hill and Strand, Yonkers; Newark and Union City.

Mr. McDonald, Mr. Goldberg and Mr. Emde will have headquarters at the home office, Mr. Edelstein at the Coliseum, Mr. Hearns at the Albee, and Mr. Sniderman at the Fordham.

Harry Mandel, director of advertising and publicity, has named Fred Herkowitz, Pat Grosso and Maurice Harris to the publicity department at the home office, and Ray Malone and Vincent Liguori to do publicity in the field. John A. Cassidy continues as general press representative in charge of RKO Theatres throughout the Metropolitan area.

J. Parker Read, Jr., Ince Associate, Dead

Funeral services for J. Parker Read, Jr., former producer and one time associate of the late Thomas H. Ince, were held Monday, August 24th, at the Forest Lawn Chapel in Los Angeles.

Mr. Read, who was 57, was stricken with a heart attack at his home in Los Angeles last week. He had not been active in the motion picture industry for several years. Recently he had been doing public relations work in California for the Coca-Cola Company.

His motion picture career started in Cuba in 1912 when he encountered Mr. Ince, who was on location for the Biograph company. Mr. Read gave up his job as a suspender salesman to join Mr. Ince as an interpreter, and later as his production assistant and promotion manager.

With Mr. Ince, Mr. Read moved to the Paramount-Lasky studios, where he became a producer in his own right. There he discovered and starred Louise Long. In the early 20's Mr. Read joined Mack Sennett, Mr. Ince, Marshall Neilan and other independent producers in the Associated Producers venture. He was also a producer for Paralta, and other early companies.

Following Mr. Ince's death Mr. Read spent several years in Europe and produced two French pictures at Paris.

Vote on Sunday Films

The City Council of Oxford, Ala., has set October 6th as the date for a referendum on Sunday motion pictures. The action was taken following a petition from exhibitors.

☆ 4 YEARS OF
SOLID PROGRESS

and Now THE

FIFTH YEAR

(1942 - 43)
OF

BETTER PICTURES

From

UNIVERSAL

THE MOST PROGRESSIVE COMPANY

and here's just the **BEGINNING**

for September . . . October . . . November . . . December!

UNIVERSAL'S HIT FOR LABOR DAY AND THE NEW SEASON!

SHE'S ALL THIS . . . and 21 TOO!

A Brand New Brilliant Barrymore!

She's Bewitching! . . . as a 12-year-old imp!



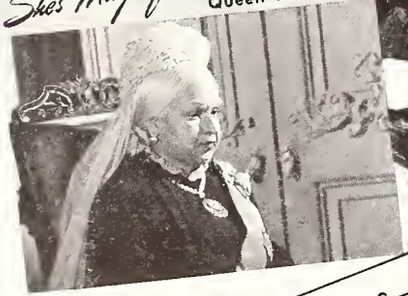
She's Radiant . . . as heroic Joan of Arc!



She's Glamorous! . . . as daring Sadie Thompson!



She's Magnificent! . . . as dynamic Queen Victoria!



Diana **BARRYMORE**

AND

Robert **CUMMINGS**

in THE HENRY KOSTER PRODUCTION

"Between Us Girls"

with *Kay* **FRANCIS**

JOHN BOLES, ANDY DEVINE, WALTER CATLETT, GUINN WILLIAMS, ETHEL GRIFFIES

Screen Play, Myles Connally · True Boardman
Based on "Le Fruit Vert" by Regis Gignoux and Jacques Thery
Adapted by Jahn Jacaby

Produced and Directed by **HENRY KOSTER**

Associate Producer, Phillip P. Karlstein

A UNIVERSAL PICTURE



BETWEEN US GUYS—*She's Terrific!*

and when Diana goes all-out for Bob . . . it's a gay and gleesome riot that'll keep you whirling for weeks!

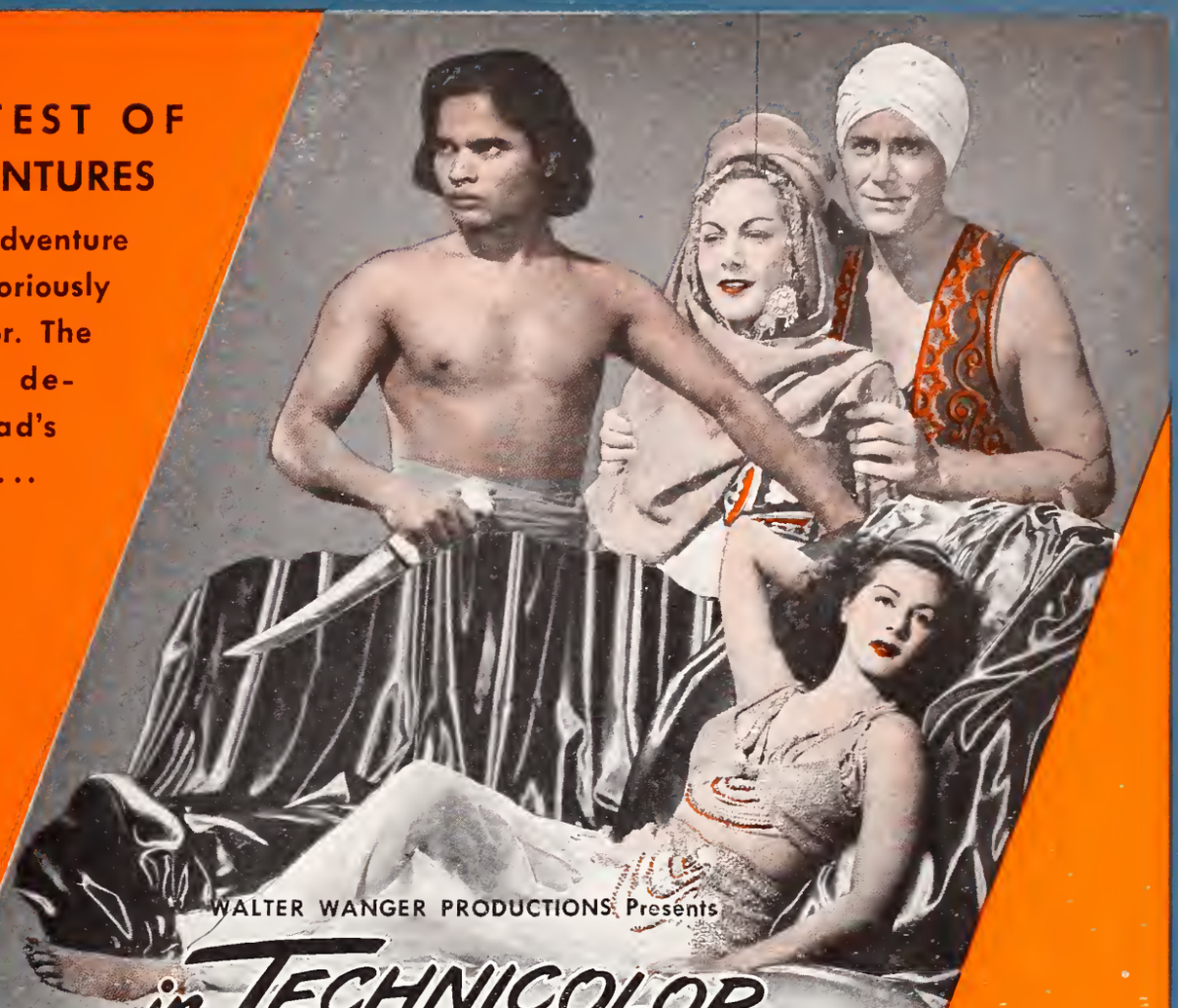
COMING SOON TO YOUR LOCAL THEATRE

Pre-sold by this full page ad in the biggest circulation magazines with a readership of 78,000,000.

THE GREATEST OF SCREEN ADVENTURES

Romance, action, adventure in the desert — gloriously alive in Technicolor. The Far East's famed delights! . . . Bagdad's daring excitement! . . .

Produced by
WALTER WANGER
who gave you "Eagle Squadron"



WALTER WANGER PRODUCTIONS Presents

in TECHNICOLOR

Arabian Nights

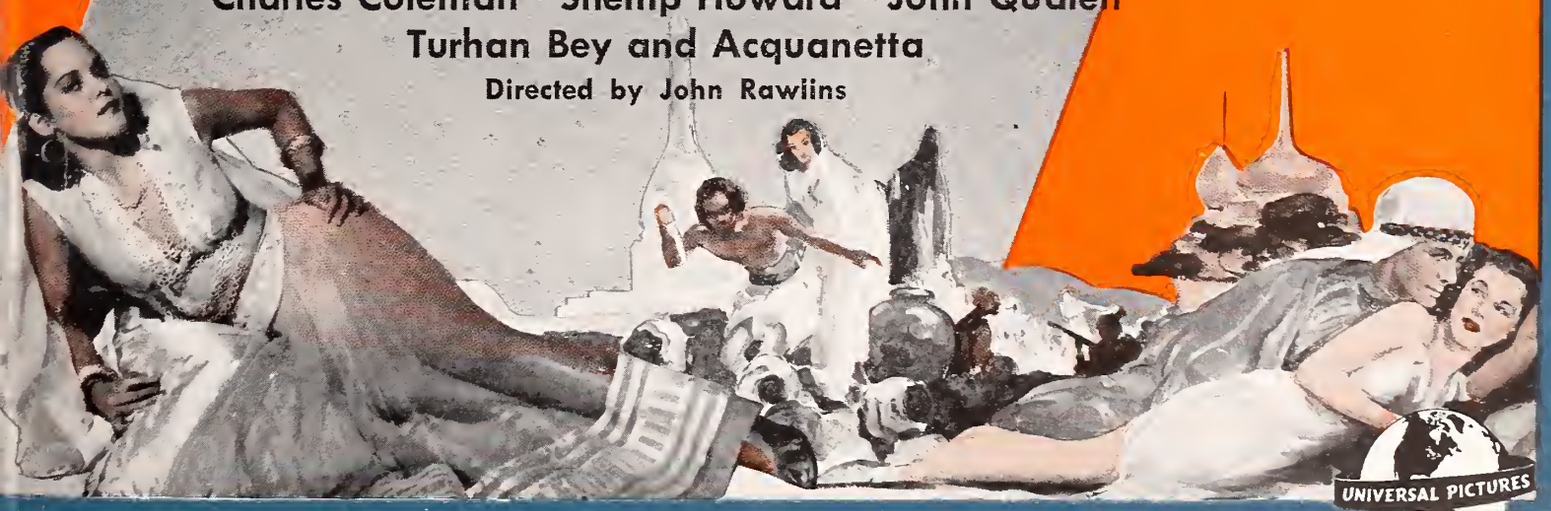
starring

JON HALL • MARIA MONTEZ • SABU

with

Leif Erickson • Edgar Barrier • Billy Gilbert
Charles Coleman • Shemp Howard • John Qualen
Turhan Bey and Acquanetta

Directed by John Rawlins



UNIVERSAL PICTURES

GLORY HOLE OF THE 1900'S BOOMING RUSH FOR WEALTH AND POWER!



Sin Town



starring

CONSTANCE BENNETT
BROD CRAWFORD
ANNE GWYNNE
ANDY DEVINE
LEO CARRILLO

Directed by Ray Enright
Associate Producer, George Waggner



The world's most famous detective...leaping from his historic reputation to front page excitement of today!

BASIL RATHBONE as **SHERLOCK HOLMES** · **NIGEL BRUCE** as **Dr. WATSON**

in

SHERLOCK HOLMES and the VOICE of TERROR

with Evelyn Ankers • Reginald Denny • Thomas Gomez • Montague Love • Henry Daniell

Screenplay by Lynn Riggs, based on the story "His Last Bow" by Sir Arthur Conan Doyle • Adapted by Robert D. Andrews
Directed by John Rawlins • Associate Producer, Howard Benedict



A SENSATION OF SUSPENSE

A NEW idea in thrilling mystery-romance!... a story of a Lady and a Mug tossed together in a seething maelstrom of murder!

DIANA BARRYMORE

and

BRIAN DONLEVY

in

NIGHTMARE



Screenplay by Dwight Taylor

Directed by Tim Whelan

Produced by Dwight Taylor

UNIVERSAL PICTURES



As the amazing Mrs. Holliday, she's the merriest widow of them all . . . in as daring a story as ever delighted your audiences!

They'll cheer Deanna's first in a year! . . .

Deanna DURBIN in Forever Yours

with

EDMUND O'BRIEN
ESTHER DALE
BARRY FITZGERALD
ARTHUR TREACHER
J. FRANK HAMILTON · KIM WONG





Screenplay by Boris Ingster and Leo Townsend
Original story by Sonya Levien

A **BRUCE MANNING PRODUCTION**

Associate Producer Frank Shaw



Here are Laugh Vitamins "A" and "C"

BUD ABBOTT and LOU COSTELLO

in



WHO DONE IT?

Stupor-sleuths in a riot of defective detecting!



with

Patric Knowles · William Gargan · Louise Allbritton
Jerome Cowan · William Bendix
Mary Wickes · Don Porter
Thomas Gomez · Ludwig Stossel

Screenplay by Stanley Roberts, Edmund Joseph and John Grant
Original Story by Stanley Roberts

Directed by Erle C. Kenton
Associate Producer, Alex Gottlieb



UNIVERSAL PICTURES



A HITCHCOCK!

...with all the box-office power of the master's spine-tingling tempo of ever-mounting suspense! ...with one of the screen's most brilliant casts!

SKIRBALL PRODUCTIONS
presents

Alfred HITCHCOCK'S

SHADOW of a DOUBT

STARRING

Teresa **WRIGHT**

...the lovely dramatic sensation of "Mrs. Miniver" and "Pride of the Yankees"!

with **JOSEPH COTTON**
MACDONALD CAREY

...dynamic hit of the stage's "Lady in the Dark" and the screen's "Wake Island"!



PATRICIA COLLINGE • HENRY TRAVERS
HUME CRONYN • WALLACE FORD

Directed by
ALFRED HITCHCOCK

Produced by
JACK SKIRBALL

ACTION THAT BLAZES LIKE MOLTEN STEEL!

BIG! BRAWNY! BOLD! A great picture from the winning combination of "THE SPOILERS"

PITTSBURGH

STARRING

MARLENE DIETRICH
RANDOLPH SCOTT
and JOHN WAYNE

Directed by LEW SEILER

Produced by ROBERT FELLOWS



A CHARLES K. FELDMAN GROUP PRODUCTION

UNIVERSAL PICTURES

THREE LOADS OF JAM WITH BOX-OFFICE WHAM!

GET HEP TO LOVE



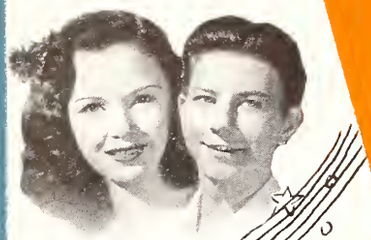
with

JANE FRAZEE • ROBERT PAIGE
PEGGY RYAN • CORA SUE COLLINS
The Jivin' Jacks and Jills

and starring

the screen's Hep-Happy New Love-Bugs

GLORIA JEAN • DONALD O'CONNOR



Screenplay by Jay Dratler
Original story by M. M. Musselman
Directed by Charles Lamont
Associate Producer, Bernard W. Burton

Give Out, Sisters



with

THE ANDREWS SISTERS

DAN DAILEY, Jr. • GRACE McDONALD
CHARLES BUTTERWORTH • WALTER CATLETT
WILLIAM FRAWLEY • DONALD O'CONNOR
PEGGY RYAN and the Jivin' Jacks and Jills



Screenplay by
Paul Gerard Smith and Warren Wilson
Original Story by Lee Sands and Fred Rath
Directed by Edward F. Cline
Associate Producer, Bernard W. Burton

MOONLIGHT IN HAVANA



starring

ALLAN JONES • JANE FRAZEE

MARJORIE LORD • WILLIAM FRAWLEY
DON TERRY • HELEN LIND • TOM DUGAN
JIVIN' JACKS AND JILLS
HORTON DANCE GROUP • GRACE AND NICCO



Original Screen Play by Oscar Brodney
Directed by Anthony Mann
Associate Producer, Bernard W. Burton

TO CAPTURE THE IMAGINATION
OF ALL AUDIENCES!

WHITE SAVAGE

Re-uniting the three great stars of
WALTER WANGER'S "ARABIAN NIGHTS"

JON HALL

. . . finding daring action, bewitching
love in a Pagan Paradise!

MARIA MONTEZ

. . . breathlessly revealing her fascinat-
ing charms on the screen!

SABU

. . . his name alone the mark of thrillingly
different entertainment!

Associate Producer
GEORGE WAGGNER



UNIVERSAL PICTURES


THE FIRST SPECTACULAR
PICTURE OF OUR ATLANTIC
LIFE-LINE PATROL!
CORVETTES
IN ACTION
Starring
ROBERT STACK • PATRIC KNOWLES
ANDY DEVINE • DICK FORAN
BARRY FITZGERALD • FUZZY KNIGHT
Screenplay by Lt. JOHN RHODES STURDY, R C N V R
Directed by RICHARD ROSSON
Produced by
HOWARD HAWKS
UNIVERSAL PICTURES

KEEPING HOUSES OPEN WILL BE DIFFICULT, WPB WARNS

See More Acute Shortage Problem but Promise to Prevent Closings

Keeping the theatres open and operating as the war progresses will become increasingly difficult, the War Production Board warned last Thursday.

Shortages will continue to develop and become more acute and "there just won't be any" critical materials or manufacturing facilities to make replacements parts for projectors, heaters, air conditioners and many other items of equipment, it said.

Every effort will be made, nevertheless, to keep theatres open by the allocation of substitutes and other temporary measures, the War Production Board promised at a meeting in Washington on August 20th with members of the Motion Picture and Speaking Stage Theatres Advisory Committee. It indicated that the Government was fully aware of the wartime morale value of the theatre industry and did not intend to permit any wholesale theatre shutdowns if they possibly could be avoided.

Committee Canvassed Material Situation

Meeting for the first time with Christopher J. Dunphy, chief of the Amusements Section; N. G. Burleigh, chief of the Services Branch, and other officials of the WPB and Office of Price Administration, the committee canvassed the materials situation, which they were told frankly is tough and scheduled to get tougher.

Neither Mr. Dunphy, Mr. Burleigh nor other officials pulled their punches in telling the exhibitors what was ahead. They indicated that their frankness in outlining conditions was a return for the ability the showmen have displayed to meet the emergency. Mr. Dunphy, through the committee, complimented the theatre industry highly for its salvage effort, its showing of Army, Navy and WPB films and its promotion of War Bond and Stamp sales.

The board, Mr. Dunphy said, wants to keep all theatres open for the duration of the war, but "as the war progresses we should realize that this will become increasingly difficult."

Under Mr. Dunphy's leadership, the committee surveyed problems confronting exhibitors, particularly in the fields of air conditioning, copper and fuel oil. Heating promises to be be the most immediately serious situation, it was indicated by an expert of the Office of Price Administration, who told the group that oil rationing was in sight for the eastern states. He said that theatres would be low on the list if it were imposed.

The OPA representatives urged that all oil-using theatres convert to coal if possible. He explained that grates have been made available for that purpose, although automatic stokers are harder to obtain.

Mr. Burleigh urged the committee members to use their influence to bring about the greatest conservation possible of raw materials, and to advise theatre owners generally that "we have just begun to fight and we have just begun to make inroads on civilian activities.

"You can be very valuable," he said, "in making it plain to everyone that the effect of curtailment orders and materials shortages on civilian activities is going to be much tougher from now on."

The committee was advised to tell exhibitors that available materials must be stretched as far as possible, and were warned that the Government would give no aid in obtaining non-essential items although it will make every effort to take care of basic needs. "The war situation requires that we get tough," Mr. Burleigh said.

Representatives of WPB's Air Conditioning, Copper, and Plumbing and Heating Branches discussed briefly their critical materials situation. All joined in the opinion that less and less materials will be available for the amusement industry. Substitution will be necessary.

Replacement Subject Of Discussion

The replacement situation was one of the major subjects of discussion, with members of the committee complaining of difficulties in getting needed parts. Mr. Dunphy explained the procedure for filing PD-1a applications for repair and maintenance materials for theatres and the PD-1x application which can be filed by supply houses to obtain small parts—but not capital equipment—for maintenance of a 60 to 90-day inventory, enabling theatre owners to be sure of getting parts for emergency repairs without delay.

Edward L. Kuykendall, president, Motion Picture Theatre Owners of America, in a statement following the WPB meeting, said that it had brought out that there is "much confusion as o the proper forms and methods of procedure for obtaining parts for the maintenance of theatres.

Kuykendall Asks Supply Firms' Aid

"Of course," he added, "we must accept the decision that we cannot hang out the 'business as usual' sign. Everyone of us must withhold selfish motives and apply ourselves to the job of keeping the industry as a whole, whether it be production or theatre operation, going as nearly normal as possible.

"In doing this the theatre supply people have a tremendous job to do." Mr. Kuykendall said. "During the past few months, it seems to me, they have not done all possible. I do not say this in a critical tone, it is merely to bring to the attention of both the theatre men and the equipment dealers, the fact that by whole hearted unselfish cooperation the task of each will be made easier.

"The theatre supply man owes it to himself and the industry as a whole to be informed and kept informed in order that he may individually advise with the exhibitor, some of whom are not conversant as to proper forms and procedures.

Sources close to the supply trade in New York expressed some annoyance at Mr. Kuykendall's remarks, pointing out that the mere filing of priority applications was a useless procedure in cases where needed materials or parts are not obtainable.

WAYS TO GET MOST FROM AVAILABLE FUEL

In order to make fuel this autumn and winter meet the heating requirements of theatres, exhibitors were urged, in the August 22nd issue of Better Theatres, to give their personal attention to the operation of their heating plants instead of depending upon the routine functions of staff members appointed to do such work. Writing in that issue, Carl F. Boester, prominent air-conditioning engineer, pointed out the following as things theatre management can do to supply adequate heat with minimum consumption of fuel:

1. Be sure that the entire heating and ventilating system is thoroughly clean, and kept clean, during the months of operation.
2. Fire the boiler intermittently instead of maintaining a fire and banking it during non-operating hours. According to this practice the fire would be started just soon enough before the first show to provide adequate heat by show time.
3. Make maximum use of the audience as a source of heat. When a large audience can be anticipated, principally due to the attractiveness of the current program, the exhibitor can expect to require less heat from his heating system than when business is likely to be relatively poor.
4. If the theatre is not well insulated, it should be before the heating season begins. Similarly, all heating system piping should be well covered with insulation that is in good condition. No priority rating is required for insulation materials.
5. Do not bring into the theatre any more outside air than is absolutely necessary to prevent disagreeable odors. Some states and cities have laws stipulating a minimum volume of air. Many of these laws are antiquated and require a larger volume than is really necessary for comfortable and healthful conditions.
6. It may be possible in some cases to install a water circulating pump which draws water out of one side of a boiler and introduces it into the other side to cause agitation of the water, thereby increasing the efficiency of the boiler.
7. With hot air systems there are instances in which the rate of heat exchange may be greatly increased by speeding up circulation of air through and around the furnace.

RAW STOCK ORDER BARS NEW FILM ENTERPRISES

WPB Preparing Quotas for Established Film Distributors Only

Limitation of raw stock consumption to the 1941 level will "freeze" not only the film for picture production but the structure of the industry as well, members of the producers' advisory committee to the War Production Board were told Tuesday by Harold D. Hopper, chief of the motion picture section.

Within the next two or three weeks, the committee was told, the WPB will issue a schedule of specific allocations of film to each company. It is expected to be ready before September 15th, and probably will closely follow the ratios agreed upon by the distributors in their voluntary conservation plans.

Applications for raw stock will be received only from the 11 established Hollywood distributors. This in effect makes it impossible for new companies to be established or for independent producers to secure film for pictures unless they are to be released through one of the 11 companies.

Independents may appeal the order, the committee was told, to secure films. But the WPB clearly indicated that it intended for administrative efficiency to limit the number of eligible film consumers primarily to the 11 that supply the bulk of film shown in U. S. theatres.

The companies which will be eligible for raw stock and through which all independent product will have to be released are M-G-M, Warner Brothers, Twentieth Century-Fox, Paramount, RKO, Universal, Republic, Columbia, United Artists, Monogram and Producers Releasing Corporation.

Five Categories of Film Use Set Up

It was announced that the film-freezing order would apply to feature-company pictures only and that newsreel producers would be given all film they may need, although they also will be required to make applications for raw stock supplies to the War Production Board.

At the same time, it was disclosed, the producers will not be required to bear the burden of raw stock consumed in making prints for the Army and Navy theatres. Their number has greatly increased with the expansion of the Army and Navy, and such film will not be counted against the amounts allocated for commercial business.

It was also indicated that film used in the making of pictures by or for the Government will not be charged against the companys' allocations. Five categories of film use other than by the entertainment industry have been set up.

Two of these categories apply to the armed forces, one being for pictures made by the Army or Navy and the other for non-Government films made at the request of either service. The raw stock is to be ordered by the two services.

The other three categories cover pictures bearing on the war. One, those made by civilian Government agencies, with film to be supplied on the recommendation of Lowell Mellett as chief of the Motion Picture Division of the Office of War Information; the second, non-Government pictures bearing on the war, made at the request of a civilian agency; and third, non-Government pictures bearing on the war, not made at the request of a civilian agency.

Under these interpretations of the freezing order, it was said, the burden on the companies will be materially less than if no relief was given for the film consumed on behalf of the Government. But the industry was strongly urged to intensify its voluntary conservation program with a view to cutting consumption below even the 1941 figure, if possible.

Among those attending the conference were: Barney Balaban, Paramount; O. Henry Briggs, Producers Releasing Corp.; Norton Ritchey, Monogram; John J. O'Connor, Universal; N. Peter Rathvon, RKO; Herman Robbins, National Screen Service; William F. Rodgers, MGM; Joseph Hazen, Warners; Gradwell Sears, United Artists; Earl I. Sponable, Movietonews; James L. Wolcott, March of Time; Edward Peskay, Hal Roach Productions, and Claude Collins, coordinator of newsreels for War Activities Committee.

Studios Compiling Film Inventories

Meanwhile all companies were busy compiling inventories of film raw stock supplies to comply with the WPB order that they file reports within 15 days.

All companies with undeveloped 35 mm film, either negative or print stock, must file a complete inventory on the linear feet, and the type of film on hand at midnight, August 20th, when the order became effective. These statements must be sent to Mr. Hopper, Motion Picture Chief, Consumers Durable Goods Branch, Section E, War Production Board, Washington, on or before September 4th.

It was also learned in New York that the 11 distributors at the request of the WPB were compiling reports on all features released in 1941. Print departments report that they are listing all 1941 titles, their length, number of prints, and the type of film used. This will probably form the basis for allocations of film during the war under the WPB schedule.

Inventories of raw film stock on hand are being compiled principally at the studios.

No acute shortages were reported last week as the freezing order went into effect. It was learned that newsreels, and most of the other departments issuing prints with a time value, had sufficient stocks on hand to tide them over pending the clearance of their first applications to the WPB for new stock.

Several of the newsreels at New York last week were reported to have gone to print Thursday night, several hours earlier than usual, to avoid possible stoppage of their films in laboratories or at shipping points under the freeze order. Most of the reels had on hand, or acquired on Thursday, enough film to carry them for several weeks.

Product Trailers Not Affected

Mr. Hopper's statements before the meeting of the advisory committee on Tuesday "gave the distinct impression that we have no cause to worry about film supplies," one newsreel executive said.

Also clarified in the course of the week was the status of trailers.

WPB officials indicated over the weekend that the ban on advertising and commercial films does not apply to regular trailers for entertainment product. However, the major distributors and makers of trailers have agreed to impose a voluntary limit on their length. National Screen Service, and several other manufacturers, have also curbed their production of so-called sound trailers using new material rather than clips from the picture advertised.

The maximum trailer length for special pictures is 200 feet; for "A" pictures 150 feet and for the run of releases 100 feet.

Impending restrictions on 16 mm supply and the restriction of 35 mm to the established distributors appeared likely to hit the roadshow and independent reissue business almost as seriously as the advertising and commercial film industry.

WARNER THEATRES CONVERT TO COAL

The Warner circuit is converting all oil burners in its theatres to the use of coal. The circuit has purchased a coal supply for the winter and it is being stored in theatre basements now. In cases where no storage space is available in the theatre, adjoining yards have been rented. More than 100 theatres were involved in the change.

Warner Bros. Promotes Frank Armstrong

Frank Armstrong, who joined Warner Bros. home office publicity department last January, was named to the post of promotion manager by Mort Blumenstock, eastern director of advertising and publicity, it was announced by the company in New York Tuesday. Mr. Armstrong succeeds Wilma Freeman, who left to join United Artists.

Before coming to Warner Bros., Mr. Armstrong was associated with Arthur Kudner, Inc., and Erwin Wasey & Co., advertising agencies.

DISTRIBUTORS RUSHING NEW PRODUCT ANNOUNCEMENTS

Universal Lists 14 Films Until December; RKO Offers Block of Five

Product announcements, long delayed by the confusion over selling plans for the new season, were being rushed out by distributors this week to meet the traditional opening of the motion picture season on September 1st.

Universal on Tuesday announced 14 productions for release through December; RKO Radio announced a block of five for sale starting August 25th; and Warners announced trade show dates for its second group of five releases.

William A. Scully, vice-president and general sales manager of Universal Pictures Company, announced Tuesday the company's releases of pictures for the new season beginning in September and running through December.

"Between Us Girls," the first of a new season product, is already set for Labor Day release. "Arabian Nights," the first of four Technicolor productions which Universal will make this year will follow.

Included in the program will be:

BETWEEN US GIRLS, produced and directed by Henry Koster and starring Diana Barrymore and Robert Cummings, with Kay Francis and John Boles in the featured supporting roles.

ARABIAN NIGHTS, Walter Wanger production in Technicolor, starring Jon Hall, Maria Montez and Sabu. The currently publicized Acquanetta has a featured role in this picture.

FOREVER YOURS, starring Deanna Durbin with Edmond O'Brien in a featured role. This will be produced by Bruce Manning.

SHADOW OF A DOUBT, starring Teresa Wright with Joseph Cotton and MacDonald Carey in featured roles. This is a Skirball Production directed by Alfred Hitchcock. Jack Skirball is the associate producer.

WHO DONE IT? an Abbott and Costello with Patric Knowles, William Gargan, Louise Allbritton and Jerome Cowan in the supporting cast. This will be directed by Erle C. Kenton. Alex Gottlieb is associate producer.

CORVETTES IN ACTION, the first spectacular production of the pocket destroyers used by the Canadian Government in the patrol of the Atlantic life-line. This picture is being filmed in cooperation with the Canadian Government. In the cast are Robert Stack and Patric Knowles. Howard Hawks will produce and Richard Rosson will direct.

NIGHTMARE, starring Diana Barrymore and Brian Donlevy, to be produced by Dwight Taylor and directed by Tim Whelan.

PITTSBURGH, a Charles K. Feldman Group Production, will reunite the box office team of "The Spoilers," Marlene Dietrich, Randolph Scott and John Wayne. The picture will be produced by Robert Fellows and directed by Lew Seiler.

WHITE SAVAGE which will bring to the screen the starring combination in Walter Wanger's "Arabian Nights," Jon Hall, Maria Montez and Sabu. George Waggner is the associate producer.

SIN TOWN, starring Constance Bennett, Patric Knowles, Brod Crawford, Andy Devine, Leo Carrillo, Ward Bond and Hobart Bosworth. Ray Enright will direct. George Waggner is the associate producer.

Basil Rathbone as Sherlock Holmes and Nigel Bruce as Dr. Watson in SHERLOCK HOLMES AND THE VOICE OF TERROR to be directed by John Rawlins. Howard Benedict is the associate producer.

Three musicals have also been set, the first of which is GET HEP TO LOVE with Jane Frazee, Robert Paige, Peggy Ryan, Cora Sue Collins, The Jivin' Jacks and Jills and starring Gloria Jean and Donald O'Connor. The picture is directed by Charles Lamont.

The second of these is GIVE OUT, SISTERS with the Andrew Sisters, Dan Dailey, Grace McDonald, Charles Butterworth, Walter Catlett, William Frawley, Donald O'Connor, Peggy Ryan and The Jivin' Jacks and Jills. Edward F. Cline is the director.

The third is MOONLIGHT IN HAVANA, starring Allan Jones and Jane Frazee with The Jivin' Jacks and Jills, Horton Dance Group, Grace and Nicco. Direction is by Anthony Mann. Bernard W. Burton is the associate producer of these three musicals.

It was also announced that during this period of time Universal will release in addition to the regular featurette program, two special 30-minute featurettes, "Eagle Versus Dragon" and "Roar, Navy, Roar," both in Technicolor.

RKO Radio Sets Group of Five

Five pictures of RKO Radio's new 1942-43 program will be offered for sale in a block began Tuesday, August 25th, following the trade showing that day of "Here We Go Again."

"Here We Go Again" co-stars Fibber McGee and Molly, Edgar Bergen and "Charlie McCarthy" and features "The Great Gildersleeve," "Mortimer Snerd," Ginny Simms, Ray Noble and Band, and other popular radio entertainers. It was produced and directed by Allan Dwan.

Others in the first group and which previously have been trade shown are "The Big Street," Damon Runyon's production co-starring Henry Fonda and Lucille Ball; "Wings and the Woman," the new Anna Neagle picture which highlights the dramatic story of women in the Army. Co-starred with Miss Neagle is Robert Newton. It is a Herbert Wilcox production.

Lupe Velez and Leon Errol in "Mexican Spitfire's Elephant" and "Highways by Night," from the Clarence Budington Kelland story with Richard Carlson, Jane Randolph and Jane Darwell, complete the group. Release dates start with "The Big Street" on September 3rd and all will be released during September and early October.

Trade Shows for Second Warner Group

The second group of five Warner Bros. releases for the 1942-43 season will be nationally trade shown on September 17th and 18th it was announced last week by Ben Kalmenson, general sales manager. The pictures to be shown are:

"George Washington Slept Here," starring Jack Benny and Ann Sheridan.

"The Hard Way," starring Ida Lupino, Dennis Morgan, Joan Leslie and Jack Carson.

"Flying Fortress," starring Richard Greene.

"You Can't Escape Forever," starring Brenda Marshall and George Brent.

"The Hidden Hand," with Craig Stevens, Roland Drew, Elisabeth Fraser and Julie Bishop.

Two midwest meetings of Warner Theatre managers were conducted this week by Harry M. Kalmine, assistant general manager of the circuit, and other home office executives. The first conference took place Wednesday in Milwaukee, for the managers in the Wisconsin territory, and the second in Chicago on Thursday for the Illinois zone.

In addition to seasonal business matters, the meeting will discuss the "Yankee Doodle Dandy" openings in Warner midwest houses.

The Warner Canadian sales meeting, originally scheduled for August 24th and 25th in Montreal, has been postponed until about the middle of September.

Producers Releasing Corporation business is up 115 per cent over last year, and playdates in the last two months have increased 60 per cent, Arthur Greenblatt, vice-president in charge of sales, told the press on his return Monday from Hollywood. The P. R. C. sales chief reported many important bookings as indicative of the widening scope of the company's operations.

SPG Employment Plan Devised

The Representative Council of the Screen Publicists Guild of New York has approved an employment plan which provides for an immediate survey of the membership to determine employment status; a card file of unemployment members so that they might be informed without delay when jobs become vacant, and close co-operation on employment matters between SPG and other unions. Unit chairmen are to be made responsible for reporting openings at their companies, according to the plan.

The new scale of monthly dues is as follows: Apprentices, or those earning from $25 to $39.99 weekly, $1.50; Associates, or those earning from $40 to $64.99 weekly, $2.50; Publicists or those earning from $65 weekly up, $3.00; Members earning under $25 weekly to continue paying $1.00.

School Film Survey Is Released

A "Survey of Motion Picture Equipment in Elementary Schools in the United States," compiled by Nathan D. Golden, industrial consultant for the Bureau of Foreign and Domestic Commerce of the U. S. Department of Commerce, has been released by the Department. The large book is bound in loose-leaf form and consists of 444 pages of tables listing the schools by states and counties, and indicating whether the school has its own equipment, the type of such equipment, and the type of equipment it can borrow.

Billings Opens 55th Street

Thomas Billings has reopened the 55th Street Playhouse, New York. The theatre, home of foreign films, has been closed for about two years.

McDowall in MGM Film

Roddy McDowall has been loaned by Twentieth Century-Fox to Metro-Goldwyn-Mayer for the lead in "Lassie Come Home."

British Grosses Up 40%: Seidelman

Reports Theatres Doing Capacity Business; Was on Special Mission

With grosses up by as much as 40 per cent, British theatres are operating consistently closer to capacity than those in any other section of the world, Joseph Seidelman, foreign manager of Universal, disclosed last week. He returned from London via Clipper last week.

The screen, he said, "is the only real entertainment left to the English people." To get into the theatres they are waiting in long lines for as much as two hours, even at neighborhood houses, he reported. Although the last show starts at 6:30 P. M. so patrons can be home by 10 P. M. theatre business is still 30 to 40 per cent above pre-war levels. Two-hour daylight saving makes it possible for theatres to stay open until 9:30 P.M.

Mr. Seidelman visited London on a special mission connected with the organization of motion picture service for United States troops in Great Britain. American films are being distributed through a London exchange of the Army Overseas Motion Picture Service.

Organized London Branch of WAC

A London branch of the War Activities Committee of the motion picture industry also was organized by Mr. Seidelman. It will consist of the British managing directors of the eight American distributors. Joseph Friedman of Universal is chairman.

The British WAC sub-committee will work with the U. S. foreign managers' division of the War Activities Committee. It will assist the War Department in providing the latest U. S. films for American soldiers stationed in the British Isles.

Escapist films are in heavy demand among British film audiences, Mr. Seidelman reported, praising Hollywood for its contribution of musicals and light comedies. After almost three years of war, with blitz on their doorsteps, Britons are "fed up" with heavy war and action dramas. "The funnier the comedy the better they like it," he said, pointing out that escapist pictures are far outgrossing war dramas.

Propaganda Pictures Government Task

Propaganda films are exclusively a Government function, Mr. Seidelman said. All programs must include at least one Ministry of Information subject. The best reels of this type are those using news material taken in action by military cameramen, he indicated.

The increase in theatre volume was attributed to the stringent rationing of most durable commodities, and a generally high wage level among British munitions workers. With coupons even more important than cash for the purchase of food, clothing and other essentials, Mr. Seidelman reported that working people in England are able and willing to pay the highest prices for seats in the theatre. This holds true in all areas.



By Staff Photographer

JOSEPH SEIDELMAN

Recent tax increases, with an advance in all ticket prices, hit attendance for about two weeks, but the theatre-going public quickly absorbed the difference, Mr. Seidelman told interviewers. Income to theatre operators has not increased under the new price scales, he said.

Discussions looking to a complete revision, and probable lifting of Britain's ban on revenue withdrawals are now underway, the Universal executive said.

He confirmed reports that R. C. G. Somervell, vice-president of the British Board of Trade, was en route to Washington with full authority to conclude an overall monetary agreement. If this is reached, Mr. Seidelman foresaw an end to the need of special film revenue pacts.

Universal has lost two exchanges in Britain, Mr. Seidelman said, but the practice of storing prints in suburban vaults held bomb losses to the damage to office space, furniture and files. The Government is making every effort to see that bombed theatres are restored to operation as quickly as possible if they are not damaged beyond repair. Government inspectors issue immediate priority ratings for essential replacement equipment.

Studio space is at a premium in Britain, with only the Denham lot in full operation, he said. Producers have booked its stages for many months in advance.

Although British film production is cut to almost 20 per cent of its pre-war volume the English still are sending pictures by air to neutral Sweden and Switzerland and to the dominions, he said. The United Newsreel, prepared by the five American companies, also is reaching neutral Europe via London, Mr. Seidelman added.

Marine Units See 'Wake'; 'Piper' Openings Set

A twin premiere at two Marine Corps bases was held Monday night for Paramount's film, "Wake Island," dedicated to American defenders of the Pacific Island. The openings were held at Camp Elliott, Marine base in San Diego, Cal., and at the Quantico, Va., base in the east. Leading newspaper and screen celebrities appeared at both showings.

A third and special preview was held simultaneously in Washington at the Marine barracks for officers of the Navy, Marine Corps and Navy Department officials.

Five simultaneous openings will be held on September 3rd in Los Angeles for "The Pied Piper," the Twentieth Century-Fox film which stars Monty Woolley. "Piper" will open at Grauman's Chinese, Loew's State, Wilshire, Four Star and United Artists theatres. Plans are being discussed for a special showing on September 2nd at Grauman's at advanced prices for the benefit of the Naval Aid Auxiliary Fund. After completing its first week at the five houses, the picture will be held over at the Four Star, United Artists and Wilshire.

Engagements of "Yankee Doodle Dandy" in 40 additional theatres, including eight RKO circuit houses, in September, were announced this week by Warner Bros. The film will play at an advanced scale of $1.10 evenings and 75 cents matinees. It will not be shown anywhere at less than the $1.10-75 cent scale until 1943, it was stated.

The next openings at Warner theatres have been set as follows: September 2nd: Warner theatre, Bridgeport; Warner, Torrington; Capitol, Springfield; Garde, New London. September 3rd: Capitol, Madison, Wis.; Troy, Troy; Warner, Wilmington; Bay, Green Bay, Wis. September 4th: Keeney's, Elmira; Empress, Danbury; Warner, Atlantic City (also at the Stanley, same city, starting September 9th); Warner, Reading; Strand, York; Capitol, Lancaster; Strand, Utica. September 5th: Delavan, Delavan, Wis.; Geneva, Lake Geneva, Wis. September 9th: State, Waterbury; Warner, Worcester. September 10th: Embassy, New Britain. September 11th: Earle and Ambassador, Washington. September 12th: Ohio, Lima; Ohio, Mansfield. September 13th: Ohio, Sandusky.

September 17th: Regent, Springfield, O.: Ohio, Canton. September 18th: Warner, Milwaukee. September 19th: Stanley, Baltimore.

The RKO circuit openings set to date include: Palace, Rochester; Orpheum, Des Moines and Strand, Marshalltown, Ia., September 17th; Orpheum, Sioux City, Ia., September 18th; Lincoln, Trenton and Iowa, Cedar Rapids, Ia., September 25th; Keith's Syracuse, October 1st; Grand, Dubuque, October 16th. Walter Reade's Mayfair, Asbury Park, opened the picture on Thursday of this week and Wilmer and Vincent's Colonial, Richmond, opened it on Friday.

Philco Net Drops

Net income of the Philco Corporation in the second quarter of 1942, after provision for estimated Federal and state income and excess profits taxes, amounted to $166,986 or 12 cents per share on the outstanding 1,372,143 shares of common stock, James T. Buckley, president, announced this week. This compares with net income of $402,835 or 29 cents per share in the second quarter of last year.

Completes Fingerprinting

RKO Radio's Hollywood studio this week completed the work of photographing and fingerprinting its employees, and has closed its citizenship identification offices.

Now that you've read

RKO RADIO'S BIG BOOK OF BIG SHOWS...

look at



THE FIRST FIVE FROM RKO RADIO FOR 1942-1943 . . .



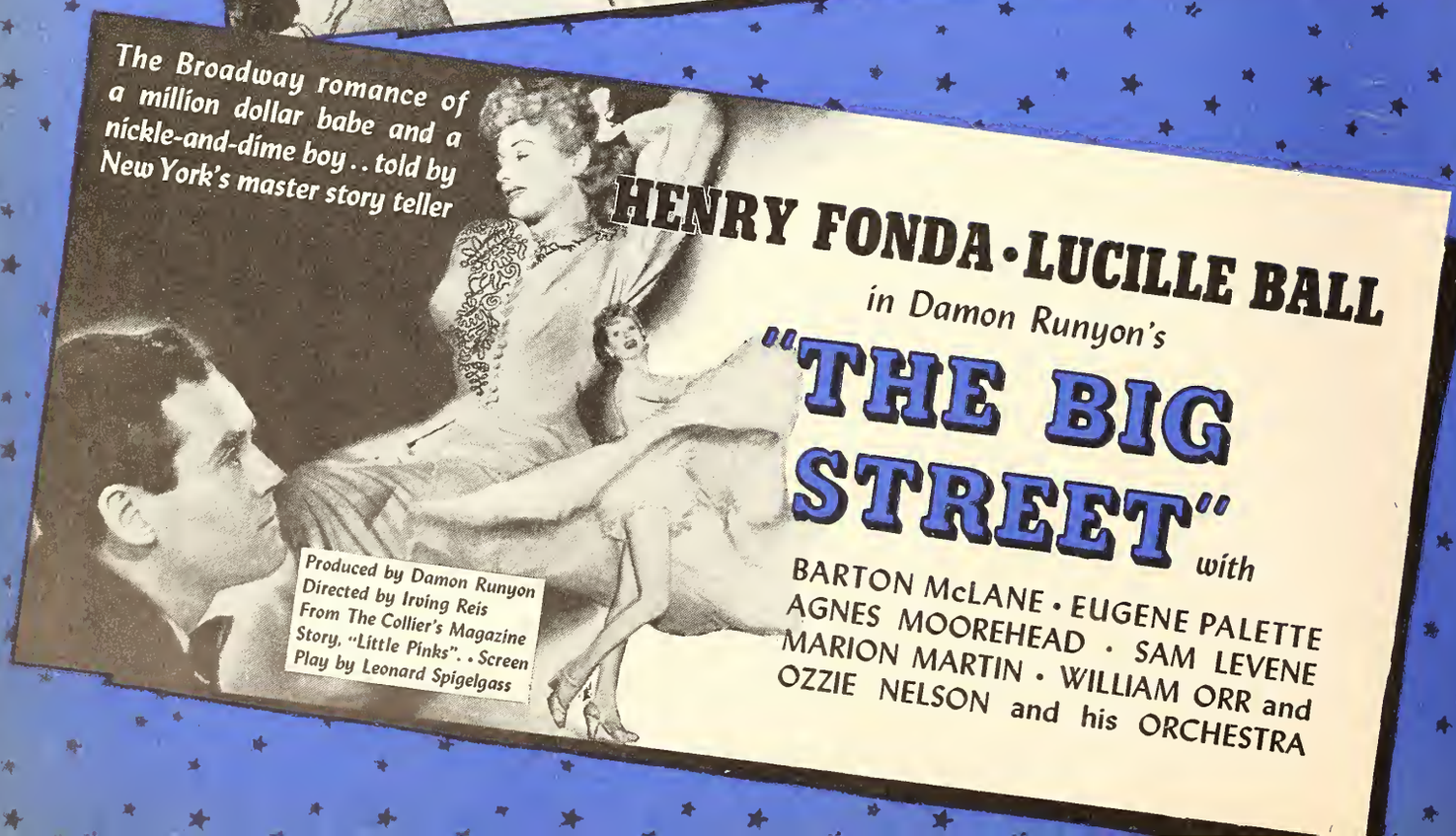
The same radio stars who made "Look Who's Laughing" a top grosser—plus more stars—in a bigger-than-ever screamshow!

FIBBER McGEE and MOLLY
EDGAR BERGEN and CHARLIE McCARTHY
in

HERE WE GO AGAIN

with

"THE GREAT GILDERSLEEVE" • GINNY SIMMS
(Harold Peary)
BILL THOMPSON • GALE GORDON • ISABEL RANDOLPH
"MORTIMER SNERD" and RAY NOBLE AND BAND
Produced and Directed by ALLAN DWAN
Screen Play by Paul Gerard Smith and Joe Bigelow
Story by Paul Gerard Smith



The Broadway romance of a million dollar babe and a nickle-and-dime boy . . told by New York's master story teller

HENRY FONDA • LUCILLE BALL
in Damon Runyon's

"THE BIG STREET"

with

BARTON McLANE • EUGENE PALETTE
AGNES MOOREHEAD • SAM LEVENE
MARION MARTIN • WILLIAM ORR and
OZZIE NELSON and his ORCHESTRA

Produced by Damon Runyon
Directed by Irving Reis
From The Collier's Magazine Story, "Little Pinks". • Screen Play by Leonard Spigelgass



The amazing drama of the girl who refused to be a white-collar noboby—and became one of the first women in army uniform.

Wings and the Woman

Starring

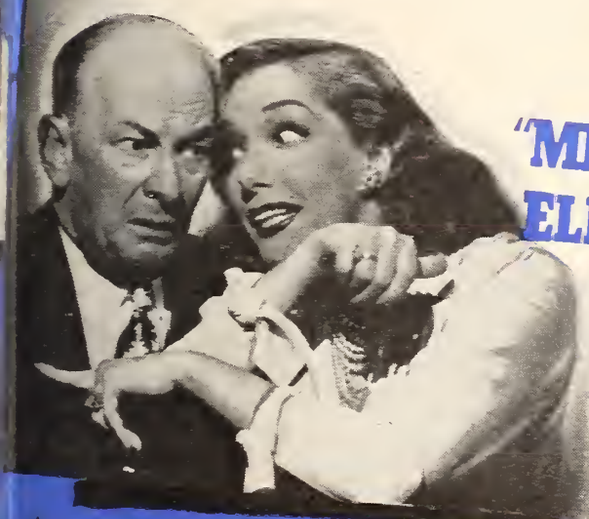
ANNA NEAGLE

ROBERT NEWTON

Produced and Directed by

HERBERT WILCOX

A New High in Hilarity For This Most Hilarious Series



LUPE VELEZ

and

LEON ERROL

in

"MEXICAN SPITFIRE'S ELEPHANT"

with

WALTER REED · ELISABETH RISDON

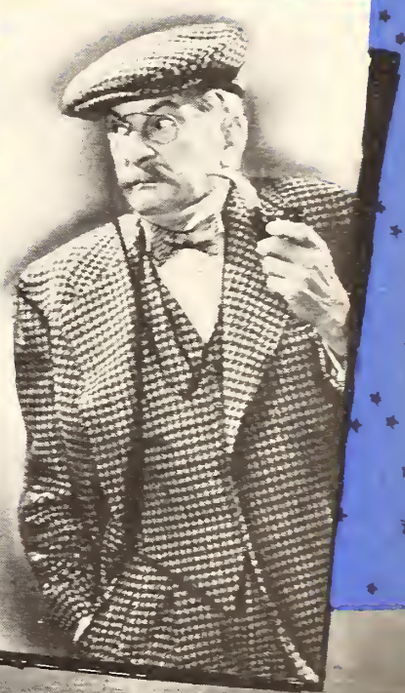
LYDIA BILBROOK · MARION MARTIN

LYLE TALBOT · LUIS ALBERNI

Produced by Bert Gilroy

Directed by Leslie Goodwins

Screen Play by Charles Roberts



Action Drama, With Romance Taking Rap For Murder in Story of Trucking Racket.



HIGHWAYS BY NIGHT

with RICHARD CARLSON

JANE RANDOLPH

JANE DARWELL

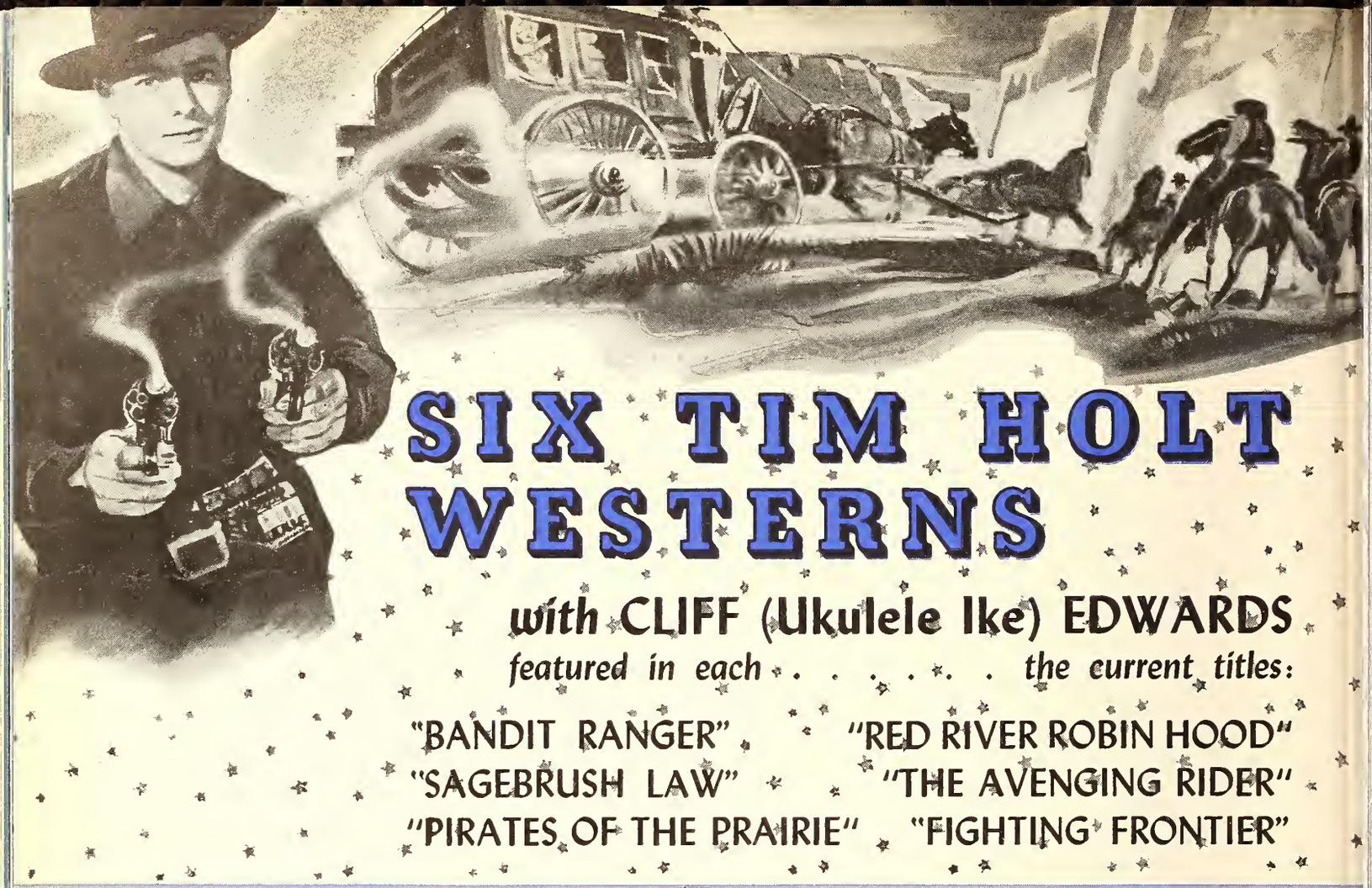
BARTON McLANE

From The Saturday Evening Post Serial and Novel by CLARENCE BUDINGTON KELLAND

Directed by Peter Godfrey

Screen Play by Lynn Root and Frank Fenton





SIX TIM HOLT WESTERNS

with CLIFF (Ukulele Ike) EDWARDS

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3 VICTORY SPECIALS–1 Reel
13 JAMBOREES–1 Reel
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RKO RADIO PICTURES

WAR BONDS
SALUTE TO OUR HEROES MONTH!
A BOND FOR EVERY MOTHER'S SON IN SERVICE!

EXHIBITOR UNITS WATCHING COMPANY SALES POLICIES

Trade Practice Committees Set Up by National and Regional Associations

With the United Motion Picture Industry's blocks-of-13 selling formula stopped dead in its tracks by the Department of Justice and distributors at liberty to sell in any manner they choose it appeared this week that exhibitor associations are planning a careful watch on all sales policies.

Even as salesmen for the five consenting distributors—MGM, Paramount, Warners, RKO and Twentieth Century-Fox—were on the road this week with contracts for the first 1942-43 blocks both national and regional trade groups were setting up special trade practice committees.

The two largest national theatre operators' organizations, Allied States Association and the Motion Picture Theatre Owners of America, both have served notice recently that they intend to keep a watchful eye on the prices, blocks, preferred circuit deals and playing conditions in the new season's contracts.

They have asked member theatres to report to the national headquarters any instances of what are felt to be unfair trade practices. These, it is indicated, will be dealt with on a national scale.

Asked End of "Nuisance" Trade Practices

M. A. Rosenberg, of Pittsburgh, president of Allied, keyed the organization's watchfulness policy as long ago as June, when he called on distributors to end "nuisance" trade practices, curb the number of special pictures at advanced terms, and to stop varying their individual policies. Subsequent resolutions in the Allied councils have called for specific studies of the special pictures situation, rentals and terms for the new season.

Edward L. Kuykendall, president of the MPTOA, last week in a statement expressing his disappointment over the rejection of the UMPI plan by Assistant Attorney General Thurman Arnold, warned the industry it was "sitting on a volcano."

"It does not require the Department of Justice or any agency for the producers to make a sincere and essential adjustment in their trade relationships with the exhibitors," Mr. Kuykendall said. "All they need is a desire of their own to make these changes: such as reasonable cancellations and selling in groups larger than five.

"Distributor interests know the answer now and exactly what to do. Will they use common sense or face another approach from the Department of Justice and continue to build exhibitor hatred?" he asked.

If changes are not forthcoming voluntarily in trade practices, the MPTOA head indicated, it inevitably will lead to organized exhibitor protests to the Government anti-trust agency.

The most forward of exhibitor movements to keep cooperative guard on exhibition interests during the new season meanwhile appeared to be the Allied Caravan, organized at Washington last week.

The Allied Caravan consists of a committee of exhibitor leaders which will tour all Allied regional associations during September to discuss ways and means of curbing increasing rentals, and remedying other trade problems. They will confer with directors of all local groups and meet with the members in each area at special mass meetings.

Following a meeting at Washington last Wednesday in the Allied offices, among Abram F. Myers, general counsel; Mr. Rosenberg and Sidney Samuelson, vice-president, it was announced that the caravan would visit the constituent Allied groups to "devise ways and means of resisting exhorbitant film rentals and unfair terms."

Schedule Arranged For Allied Visits

The touring committee will consist of Mr. Rosenberg, the national president; Mr. Samuelson, vice-president and head of Allied of Eastern Pennsylvania; Jack Kirsch, president of Illinois Allied, and Colonel H. A. Cole, past president of Allied and Texas independent leader.

A full itinerary has been mapped for the caravan. One and two-day meetings will be held in each of the principal Allied territories and local leaders are urging members to attend at all costs.

The schedule follows:

Detroit, September 9th and 10th; Philadelphia, September 14th and 15th; Trenton or Newark, September 16th; New Haven, September 17th or 18th, or both days; Ohio (two meetings to be arranged by P. J. Wood, secretary of the Ohio ITO), September 22nd to 24th; Baltimore, September 25th; Milwaukee, September 28th, 29th; Chicago, September 30th; Pittsburgh, October 1st; Indianapolis, October 5th, and Dallas, October 7th and 8th.

Local boards of directors will meet during the morning of one-day visits by the Caravan, or on the first day of two-day stops. Meetings of independent exhibitors only will be held following the directors' sessions.

NEW MICHIGAN GROUP FORMED

In Michigan a new independent group to be known as Michigan Independent Exhibitors' Association, was formed last week to "combat the demands of producers for percentages and raised admission prices with a common front". It is understood that the new group, acting as a cooperative, will undertake collective bargaining and booking for members.

Fifty-eight theatres were represented at the first meeting last week and pledges of membership were reported from another 35. W. A. Cassidy of Midland was elected temporary president and Joseph P. Uvick, Detroit attorney, secretary.

Exhibitors Fight Midwest Duals

Exhibitor groups are hammering against double features in the midwest. Drives to curb or eliminate double bills are under way at the instigation of Illinois Allied, the MPTO of St. Louis, Eastern Missouri and Southern Illinois and several other groups. They are reported finding a response in many quarters.

Seven more organizations pledged their cooperation last week in the Illinois Allied campaign. They brought the total to 13.

Postal cards asking the question: "What would be the difference in running time per week if your theatre ran a single instead of double features?" have been sent to exhibitors throughout the country with a message from Jack Kirsch, president of Illinois Allied, in which he states that his organization is undertaking a nationwide campaign toward the elimination of this "unnecessary, unproductive and currently unpatriotic evil."

Favorable Response Is Received

Favorable responses and pledges were received last week from William L. Ainsworth, president Independent Theatres Protective Association of Wisconsin and Upper Michigan; M. A. Rosenberg, president of national Allied, and Allied of Western Pennsylvania; F. E. Wetstein, president, North Dakota Theatre Owners Association; Harry Brandt, Independent Theatre Owners Association, New York; Roy Rowe, president, Theatre Owners of North and South Carolina; Allied of New Jersey, and Edward G. Zorn, United Theatre Owners of Illinois.

At St. Louis Fred Wehrenberg, president of the MPTO, has written owners and managers of all theatres in the territory soliciting their aid in eliminating duals.

Pointing out that a Federal ban on lengthy shows is inevitable unless exhibitors take the step themselves, Mr. Wehrenberg is reported to be drafting a voluntary plan to cut at least one hour from operations. Under it each theatre would agree to give two shows in the evening at 7 and 9:30, closing by 11 P.M. Theatres on an all-day basis, and houses with regular matinees, would also be asked to cut their daily time.

The New York Times.

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NEW YORK, WEDNESDAY, AUGUST 19, 1942.

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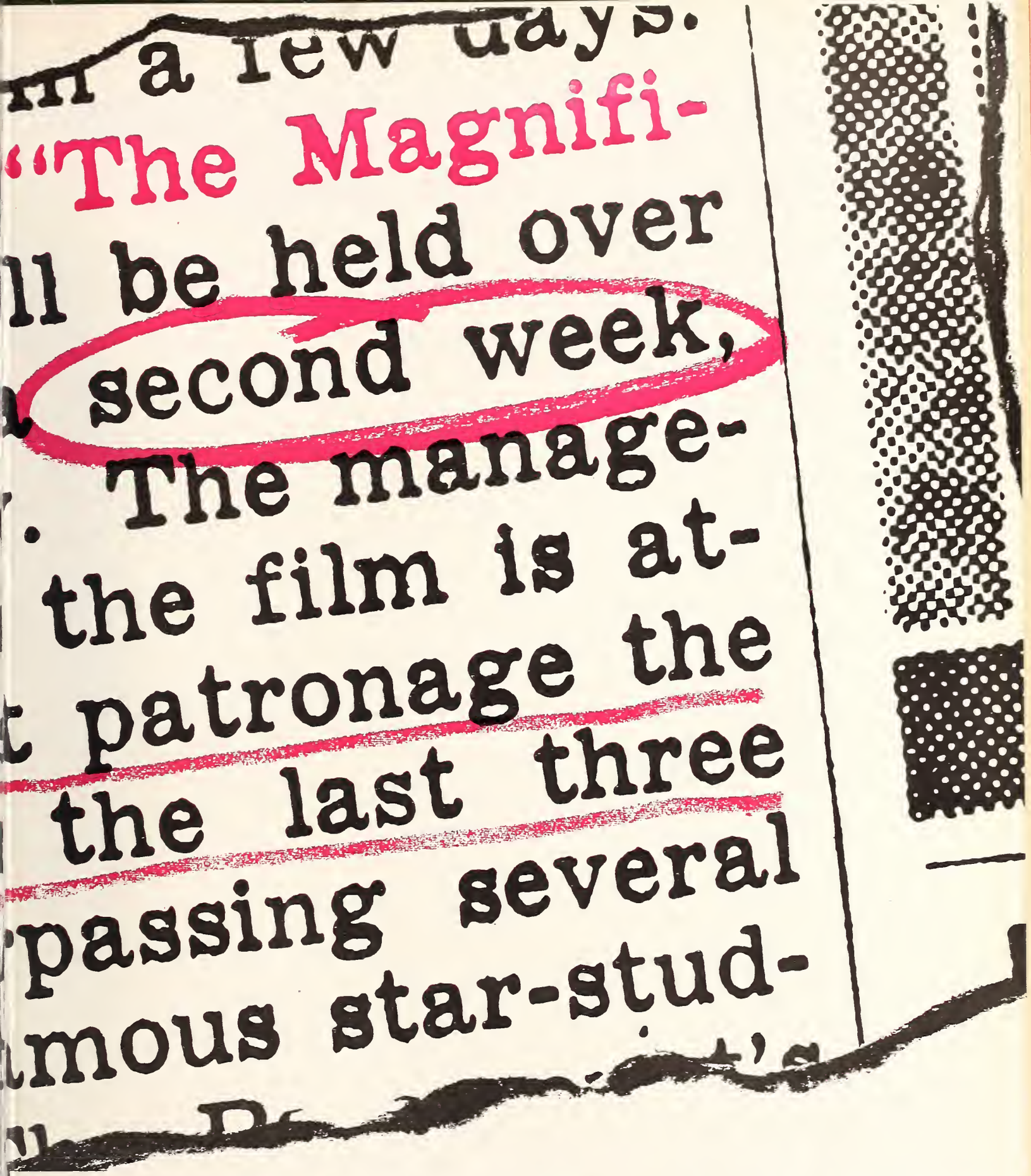
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RKO RADIO PICTURES



...and the story's the same all over the nation ... Big as they come for hold-overs in spots like Kansas City, Washington, Los Angeles, San Francisco ... Booming to tops in New Orleans, Omaha, Providence, Rochester, Philadelphia, Syracuse, Denver, Des Moines, Memphis, Columbus and cities large and small everywhere!... See the press book for the kind of newspaper advertising that's helping to get the crowds! *IT'S A WINNER!*

EXHIBITORS PUSH SALVAGE DRIVES FOR WAR EFFORT

Collecting Tons of Scrap; Blackout Tests Leave Grosses Unscathed

Exhibitor participation in the nation-wide collection of scrap metal, rubber and other materials needed for war production, continued this week, with both independent and circuit operators taking the lead in their communities to further the salvage campaign.

Nearly a ton of scrap metal and 350 pounds of waste rubber were collected by 29 theatres in the first week of the Fanchon & Marco-St. Louis Amusement Company's salvage drive which began last week, designed especially for children. Minimum requirement for admission was one pound of scrap rubber or five pounds of scrap metal. The campaign will be climaxed September 5th with a Victory Day salvage morning matinee at the Fox, Missouri and St. Louis theatres in that city, where prize winners will be announced.

Harry C. Arthur, Jr., general manager of Fanchon & Marco, reported this week that the number of prizes to be awarded to the youngsters had been increased to 1,000, about 500 of which were expected to be contributed by local merchants.

Three tons of scrap were collected during a special matinee at the Capitol theatre in Danville, Pa., this week when 762 children attended. Admission was four pounds of salvage material. At the Capitol in Bloomsburg, Pa., a capacity audience of 4,000 children brought in 4,000 pounds of scrap at a matinee. Proceeds from the sale of the material were contributed to the local USO.

30 Tons Collected in Philadelphia Area

Last Friday, the Des Plaines theatre at Des Plaines, Ill., operated by the H & E Balaban Corporation, sponsored a "Scrap the Jap" matinee in cooperation with the local Office of Civilian Defense. Admission for children was two pounds or more of scrap metals, rubber or rags.

More than 30 tons of metal were collected by 136 theatres in the Philadelphia area through special matinees staged during the month of August, it was reported by exhibitors there this week. The collection exceeded the quota of 300 pounds average per theatre, it was estimated.

"Rubber matinees" to aid the Government drive for salvage were being conducted in all 40 houses of the Randforce Amusement Corporation, Brooklyn, N. Y., the company announced this week. About 10,000 pounds were collected at matinees in five theatres last Wednesday, according to Erwin Gold, general manager.

In Wilkes-Barre, Pa., more than 3,000 children attending matinees brought six tons of salvage material to the Orpheum, Family and Penn theatres. The Salvation Army collected the scrap and the proceeds were donated to the USO. Similar shows also were held at the State and Rex in Nanticoke, the Capitol in Hazleton and the Palace in McAdoo, Pa.

Following the Army dimout regulations which went into effect last week on the entire Pacific Coast, and which also prohibit night exterior shooting by Hollywood studios for the duration, no adverse effects at the box office were reported from exhibitors in the affected area. For the duration, street lights at night are prohibited, no intense ground lighting, such as is used in baseball parks, will be allowed and other exterior illumination including theatre marquee lights must be shielded. The order affects the entire seaboard from Canada to Mexico and extends 200 miles inland from the coast.

Grosses Unaffected by New York Blackout

New York's 40-minute surprise blackout Tuesday night, the longest held thus far, had only slight effect on Broadway box offices, theatre managers reported. Ordered by the Army without advance notice, the city-wide test began at 9:25 P.M. and ended at 10:11 P.M. Ticket sales in Broadway houses, it was said, either dropped off slightly or were at a standstill during the blackout, reviving after the all-clear signal.

Last Tuesday night's surprise blackout in Washington, D. C., had no damaging effect on theatre business, according to exhibitor reports. Coming at 10 P. M., when box offices were closed or about to close, the raid test created no problem for theatres, it was said. A few houses with box offices still open, sold some tickets to persons ordered off the street. The blackout was the longest the capital has had to date.

Another surprise blackout, the same night, this one covering Pennsylvania and New Jersey, beginning at 9:30 and lasting 25 minutes, reportedly had little or no effect on theatre business. The test was the largest undertaken in the country, officials of Office of Civilian Defense reported.

Connecticut Blackout Test Planned

Connecticut's State Defense Council announced this week that a test blackout will be held during the first week in September which will affect 44 towns in the western part of the state. Approximately 100 theatres are located in the area. The time and date of the alert will not be announced, but incidents are being planned to test civilian defense services.

Included in the blackout area will be all of Fairfield County, except Greenwich, Stamford, Darien, Norwalk, Westport, Fairfield, Bridgeport and Stratford; Southbury and Middlebury in New Haven County; all of Litchfield County and Hartland in Hartford County. The Merritt Parkway and towns in the dimout area will not be included.

Two practice blackouts, spaced two weeks apart, are scheduled shortly for Knoxville, Tenn., and the surrounding area.

Western Pennsylvania had its first daytime air raid drill on Wednesday, preliminary regulations for which were announced earlier by the Allegheny County Council of Defense. Theatres were forced to stop selling tickets at the start of the test and also were asked to admit persons to lobbies for shelter and to prevent those in film houses from leaving the premises until after the "all clear" was sounded. All business except war plants suspended activities for 15 minutes when the nine-county area sought cover under simulated conditions of enemy bombing. The drill lasted from 1:45 to 2 P. M. Three night tests, one of them a surprise, previously had illustrated the strength and the errors of blackout preparations. Theatre trade and other after-dark amusement enterprises were not adversely affected during the night drills, it was said.

Form Speech for Theatre Managers Devised

To avoid any confusion which might arise in the event of an air raid alarm, the Cleveland Motion Picture Exhibitors Association has issued a form speech for theatre managers to deliver if an actual raid occurs. The form was prepared by George W. Erdmann, secretary of the association. Managers are instructed to place a copy near the stage so that it can be picked up without delay. The text follows:

"We have just received a U. S. Air Raid Signal. Upon orders from the Office of Civilian Defense, everyone is cautioned to remain calm and keep his seat until we receive the all-clear signal. You will not be permitted out on the sidewalks. Our program will proceed as usual. Do not worry about members of your family. They will be provided shelter by air raid wardens and police wherever they may be. Employees of this theatre are trained in air raid precautions. We will inform you as soon as we receive the all-clear signal."

BRANDT THEATRES SCRAP QUOTA 250,000 POUNDS

This week 108 Brandt theatres in New York participated in a scrap drive to reach a goal of 250,000 pounds of rubber and copper. Harry Brandt will turn over the entire collection to the City of New York.

Schoenstadt on Park Board

Henry Schoenstadt of the Schoenstadt & Sons Circuit, Chicago, has been appointed a member of the Chicago Park District Board, by Mayor Edward J. Kelley. He will fill the unexpired term of Louis E. Golan, who has resigned.

Book Republic Serial

"Perils of Nyoka," Republic serial in 15 chapters, starring Kay Aldridge and featuring Clayton Moore, William Benedict and Lorna Gray, has been booked over the entire Loew metro-

BRITISH EDUCATIONAL FILM EXPANDING DESPITE WAR

Film Institute Reports Increase in Schools, but Supply is Problem

by AUBREY FLANAGAN
in London

Beneath the smoke clouds of battle, in direct contrast to the grimmer operations of war, certain groups of the British community continue to pursue the purposes of peace. Not negligible among these visionaries, with both eyes on the world of tomorrow, are the guardians of the educational motion picture.

A report issued by the British Film Institute, state-supported body existing to stimulate the film in its more academic and artistic reaches, indicates that whilst the bombs have been bursting and the men going forth to war, whilst the motion picture industry has been striving to adjust itself to the abnormality of war conditions, educational work has been going on, and efforts successfully maintained to preserve and fertilize the results of that work.

Most significant conclusion of the report, which deals with a mission undertaken by a traveling officer covering the whole field of British education, is that despite the dislocation of the war and the havoc wrought by evacuation, by bombing and by the translation of civilians into service men and women, the use of the motion picture in British schools is once again on the up and up.

More Apparatus Is Now in Use

More educational authorities are availing themselves of the film as a teaching instrument, more apparatus is in use generally, and the teachers using it, taken all 'round, are more proficient in operation.

The preservation of the educational motion picture in the face of war, the increasing demand for apparatus and films, coupled with the present period of non-production, save for military ends, suggest a vast post-war stimulus and the extension of the market for educational motion pictures and apparatus. Production of educational films of course, currently is halted, and practically all the manufacture of cameras, projectors and attendant apparatus is diverted to such channels as the Army Film Unit and parallel organizations.

Despite the general improvement in the educational film situation, there remain certain obstacles which have yet to be cleared up before progress can be complete and unhampered. It is the judgment of the British Film Institute, examining the tour of their officer and assessing its results, that, although the Board of Education is doing its reasonable utmost to further the use of the motion picture in schools, there remain laggards among the local education authorities, that even the enthusiastic among these sometimes show the need for technical guidance, on such matters as architecture and technical equipment, that there is a divergence of practice as regards finance, some authorities owning apparatus and others merely hiring it, some covering all the cost of films shown, others leaving it to the schools.

Travelled 10,000 Miles on Mission

Last year they obtained the release from the R.A.F. of B. E. Gillett, their educational representative, financed him, and sent him forth to implement the findings of their 1940 report. Now Mr. Gillett, back from his labors, with 12 months' touring and campaigning behind him, has given judgment on the present state and conditions. Ten thousand miles may not be many, measured in terms of American traveling. They are considerable in English terms. Ten thousand miles Gillett traveled, visiting 80 different education authorities, 19 teachers' training colleges and 58 schools.

Now, having delivered himself of the considered judgment that things are better than they were in 1940 and improving still, he puts forth practical ideas which are considered imperative if the goodwill and the present enthusiasm are to be translated into material progress.

Training of Teachers Called Inadequate

Nor is the training of teachers in the use of films adequate, or for that matter, properly organized. There is a lack of centralization and indeed of consistency in the availability and provision of films for the schools which wish to use them. None the less, that there is an all-around increase in the use of the film in the classroom, and an improvement in the way it is used, is notable, particularly in the face of war conditions.

When war broke out in 1939 the use of the screen as an educational instrument was increasing. Between 1933 and 1939 the number of projectors in schools rose from a mere 100 to well over 2,000. The impact of war inevitably injured the movement, left wounds from which it will obviously take some time to recover. Evacuation, with its complete dislocation, the closing down of schools and the sudden swelling of numbers in the reception areas, the calling of teachers to military service, the halting of production; all these things had a drastic and immediate effect.

Schools Expand Use of Films

From that state of affairs recovery has begun, and is continuing, so that now the tendency is to greater use of the screen in schools. The organization of the British Film Institute blessed it both financially and otherwise in that body's endeavor to keep the flame burning and where possible to spread and multiply its light. In 1940, with the war at its nastiest, and in the face of extreme difficulties, four missionaries, trained educationists all, set forth across Britain to wage a campaign for the keener use of the screen in education.

They found that Senior and Secondary schools were the greater users of the film, that towns rather than rural districts were more alive to the medium, that film hire was too high, that the range of films available in certain subjects was limited; that there was a lack of collaboration between producers and teachers, that regional libraries were lacking, and that there was insufficient training of teachers.

The Institute's hot gospelling goes on.

Regional Libraries Urged for Supply

Not least of improvements sought is in the training of teachers in the use of the motion picture as an educational medium. Refresher courses in training colleges, as well as the inclusion of visual education in regular curricula are suggested.

Film supplies remain another problem to be solved, not so much the question of the supplies alone, as their arrangement and distribution. At present commercial concerns, the Central Film Library, etc., are the sources whence the schoolmaster draws his films. The Institute urges regional libraries.

A conference of manufacturers and users of educational films and apparatus is suggested, too, to help forward the post-war period of production with criticism and an assessment of current weaknesses and difficulties.

Swords into ploughshares may yet find a modern equivalent in Bren guns into motion picture projectors.

BRITISH CIRCUIT HAS RECORD PROFIT

A record net profit of £279,099 (approximately $1,125,000) after all deductions was reported by Provincial Cinematograph Theatres for the year ended January 31, 1942. The company, which is a member of the Gaumont British group, owns directly or through its subsidiaries 120 theatres, dance halls, restaurants and cafes. The profit compares with £179,762 (approximately $725,000) earned for the preceding year.

A dividend was maintained at 15 per cent of the £500,000 ordinary capital.

MGM Signs Wolfgang Reinhardt

MGM signed Wolfgang Reinhardt, son of theatrical producer and director Max Reinhardt, to produce "Next of Kin," a film about war wives which is to star Joan Crawford. For several years Mr. Reinhardt was an associate producer at Warner Bros.

TIME MAR
WITH 20



20th Century-Fox proudly welcomes The March of Time series to its 1942-43 program.

Month after month, The March of Time's forceful, inside presentation of vital world topics has thrilled millions of Americans. Its timely treatment of headline news has won the respect and admiration of showmen everywhere—who hail March of Time's pictorial journalism as a major attraction in a class by itself.

And now—The March of Time marches on to new achievements with 20th Century-Fox.

CHES ON
TH CENTURY-FOX!

Issue No. 1 Released Sept. 11th

"THE FBI FRONT"

Here is one of the most timely stories ever told by the Editors of The March of Time!

See how the fight against saboteurs is carried straight to the heart of Nazi Germany by Uncle Sam's "men who never sleep"—The F.B.I.



Special Academy Award



IATSE in Move to End Permit Plan

Chicago Union Asks Walsh Aid in Eliminating Old System of Maloy

by F. LANGDON MORGAN
Chicago Bureau

The "permit system," operated for more than 20 years by the Chicago Moving Picture Operators' Union, Local 110, will soon be at an end, it was promised by Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, during a visit to Chicago last week. Mr. Walsh announced on Monday that Felix D. Snow IATSE sixth vice-president, and Frank Stickling, IA representative from the Elgin, Ill., local, had been appointed to assist officials of the operators' union to determine the permit men who shall be elected to full membership in the local.

Meanwhile, meetings between exhibitor and circuit representatives and the union's wage scale committee were postponed to Thursday.

The permit system was an idea of the late Tom Moloy, czar of the local for many years, who was killed in 1935. Originally it was a device to protect the jobs of regular operators who were ill or on vacation but was abused. These men were given temporary permits to work and for the privilege paid 10 per cent of their earnings into the union treasury. Many of the men have worked for 20 years and more on permits without becoming regular members of the union, their monetary contributions amounting too much more per year than if they paid regular dues. Members have estimated that the annual take under the permit system was about $200,000.

Motion Carried To Open Books

Three months ago a membership committee was formed, under the chairmanship of Robert Burns, operator of the Chicago theatre, to work out details toward admitting some of the permit men to regular membership. A motion to open the books was carried two weeks ago at a membership meeting, and it was decided to allow 155 permit men to membership. But who of the 214 working under temporary permits would be selected was another problem.

Because difficulty was being encountered in determining which permit men would be entitled to become regular members, Peter M. Shayne, the local's president, and other officers requested Mr. Walsh to take a hand in the situation in order to avoid charges of favoritism.

After Maloy was shot in 1935, the union was operated for several months by the International, of which George E. Browne was then president, and Willie Bioff and Nick Circella were international representatives. Before a slate of new officers were elected this group issued many permits to men new to the union, Mr. Shayne said.

Under Walsh's plan all of the 214 permit men would be voted upon individually by the membership, of which there are 417 at present. It is possible, Mr. Shayne indicated, that all of the permit men would be admitted to membership as there are more than 730 regular jobs within the jurisdiction of the Chicago local.

Strike Threat Crisis on Coast Abates

The strike threat crisis over the Screen Office Employes Guild negotiations for wage scales for Los Angeles exchange workers abated at midweek with indications that an amicable settlement would be reached.

A compromise on minimum wage scales for various classifications of office employes was offered to Guild representatives by Pat Casey, producer-distributor labor contact, who asked for an additional 24 hours from the 6 P. M. dealine Tuesday as he was unable to contact various industry representatives because of the Election Day legal holiday, it was said.

If the issue was not settled by Wednesday night, both sides were to go to arbitration, but with the understanding that efforts would be made to work out satisfactory minimums before proceedings actually started.

Previous negotiations in New York had failed and earlier this week a studio strike had seemed inevitable.

Present at the New York conferences were Herbert Sorrell, head of the Conference of Studio Unions; Glenn Pratt, business agent of SOEG, and Benjamin Nostram of the union.

In New York, the Screen Office and Professional Employees Guild, CIO, filed petitions Monday with the National Labor Relations Board for designation as collective bargaining agent for clerical employees at the Republic and Consolidated Film Industries home offices. The NLRB last Friday granted the SOPEG petition for a collective bargaining election at the United Artists' home office. No date was set for the vote.

Union Adopts "No Strike" Policy

A "no strike" policy was adopted at a membership meeting this week of Laboratory Technicians Union, Local 702, IATSE, following what was described by union officials as a "wildcat" strike at the De Luxe Laboratories in New York last week. The union pledged itself not to strike for the duration of the war and to call upon the War Labor Board for decisions in the event of an impasse with any company. Negotiations for a contract will be resumed shortly with DeLuxe, a union official said.

A new union for film exchange office workers was organized in Philadelphia late last week by the IATSE following a meeting at the Broadwood Hotel. As reported in Motion Picture Herald of August 22nd, the union will be known as Local F-7, the "F" designation being a new one created by the IA for white collar exchange employees.

Officers elected were: Esther Rudo, president; Emma Culbertson, vice-president; Mildred Rudo, secretary, and Anne McBride, treasurer. Ferd Fortunato, president of Exchange Workers Union, Local B-7, organized the new local. Local F-7 claims a majority at all Philadelphia exchanges with the exception of Universal, where clerical employes have been organized under the CIO banner for many years.

The United Office and Professional Workers of America, CIO, is also conducting an organizational drive in Philadelphia among the same employees, and observers believe that a jurisdictional fight is brewing.

Fred Jackman, president of the American Society of Cinematographers, was in New York last week from the west coast for conferences on a projected amalgamation of the ASC with the International Brotherhood of Electrical Workers. Following a meeting with Ed Brown, IBEW president, Mr. Jackson said he would report back to the ASC membership on the coast. He also said the ASC already has an IBEW charter for its Local 1318 in Hollywood. The ASC currently is engaged in a jurisdictional dispute concerning first cameramen with Local 659, IATSE.

Fire Prevention Week Scheduled

Fire Prevention Week this year as every year will be held during the week in which October 9th, the anniversary of the Chicago Fire, occurs. This year the war has given Fire Prevention Week unusual significance, it is said. For the first time, the sponsors of Fire Prevention Week are being joined by the U. S. Office of Civilian Defense, which is charged with civil protection in wartime.

According to a survey, 45.3 per cent reduction in fire losses for the cities reporting is shown during Fire Prevention Week, the week preceding and the week following.

Denies Dismissal of WB Stockholder Suit

A motion by Warner Bros. to dismiss the stockholders' suit brought against the company and its officers and directors to compel repayment of funds paid to George E. Browne and Willie Bioff, convicted former officials of the International Alliance of Theatrical Stage Employees, has been denied by Charles B. McLaughlin, New York supreme court justice. He held that the complaint set forth a cause of action.

Form Theatre Company

Articles of incorporation have been filed in Milwaukee by Victory Theatres, Inc. Incorporators are Aaron Scheinfeld, Hedy Kaplan and Seymour Abrams.

F. G. Ross Dead

Fred G. Ross, 84, retired actor and former business manager for Lillian Russell, died August 18th in Amityville, Long Island. Mr. Ross had appeared on the stage with many famous actors. He left a widow, Mrs. Carrie Reynolds Ross, and a daughter, Mrs. Ruby Brammall.

Murdock MacQuarrie

Murdock MacQuarrie, 64, character actor, in motion pictures since the Biograph days, died August 21st in Los Angeles.





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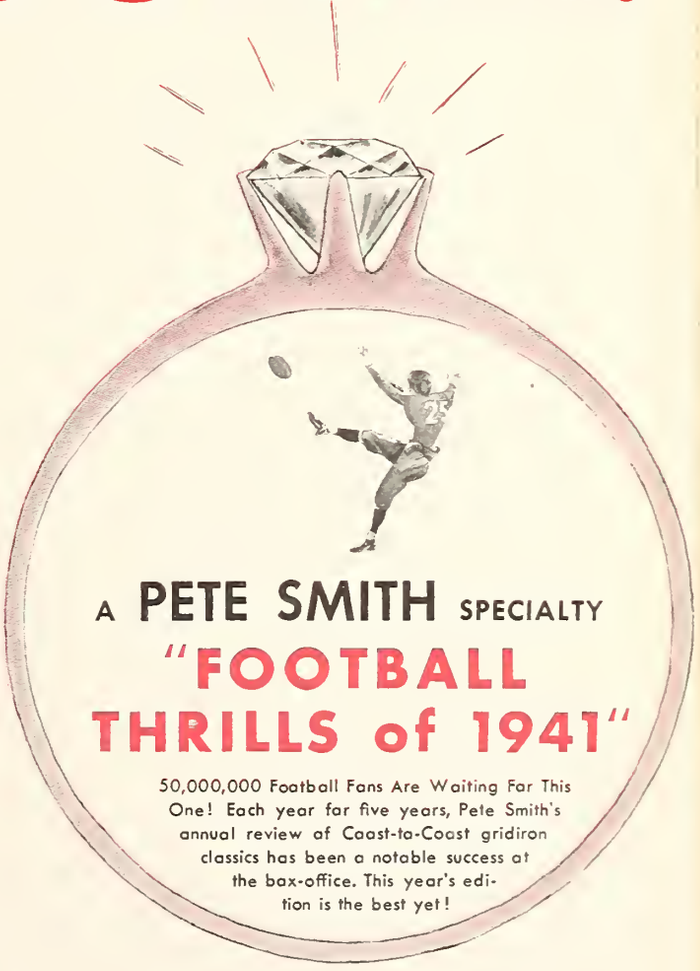


Audiences will hiss . . . and love it!

"THE BLITZ WOLF"

An M-G-M Cartoon · IN TECHNICOLOR

Fred "Tex" Avery, M-G-M's new cartoon director, has developed a timely treat featuring the vilest villain of them all, Adolph (guess who!) But the three little pigs are not afraid of the big bad *X*@X%!!



A **PETE SMITH** SPECIALTY

"FOOTBALL THRILLS of 1941"

50,000,000 Football Fans Are Waiting For This One! Each year for five years, Pete Smith's annual review of Coast-to-Coast gridiron classics has been a notable success at the box-office. This year's edition is the best yet!

CHIPS OFF THE OLD BLOCK!

(Naturally they're Great!)

Holdovers Indicate Box Office Strength

"Mrs. Miniver" Leads List; Successful Season in 1942-43 Forecast

With the 1941-42 season drawing to a close, the number of holdover runs reported in key situations on current product reflected the generally healthy status of the nation's box offices and from all indications forecast a successful 1942-43 season, observers believe. Holdovers reported on current releases also indicate box office acceptance of stellar attractions far above the end-of-summer fare of former years.

Leading the list of record runs and box office grosses is MGM's "Mrs. Miniver," which recently closed a 10-week holdover at Radio City Music Hall, New York, playing to 1,500,000 persons and grossing $1,031,500. MGM reported over the weekend that every population bracket from 25,000 to over 1,000,000 contributed new attendance and gross records for the film, which starred Greer Garson and Walter Pidgeon.

In 125 situations, "Mrs. Miniver" had a lead of 78 per cent better business than "Honky Tonk," MGM's money-maker in those spots last season. It was 40 per cent better than "Boom Town," which played the same situations at advanced admission prices. In a total of 14 scattered cities, in its fourth week, "Mrs. Miniver" doubled the business of "Honky Tonk" for a similar period, according to the company.

In Chicago, Pittsburgh and Milwaukee, which are in the 500,000 to 1,000,000 population brackets, the picture has long passed competitive grosses over five and six-week runs, some all-time high records, others dating back to 1935, it was reported. In smaller spots, the film achieved unprecedented results. For example, MGM pointed out that in Watertown, N. Y., with a population of 33,385, "Mrs. Miniver" was in its fourth week there, a long record for any town of this size. In Lynchburg, Va., the film hit 298 per cent of average business, and in Ogden, Utah, with a population of 43,600 an unprecedented 367 per cent of average was registered.

Achieved Records In Small Spots

In Scranton, Pa., the picture shattered a record at the Strand, according to Willard Matthews, manager, who announced that more people saw it than had seen any film at that theatre in more than five years. "Miniver" was booked for a two-week run there, but was switched to the Comerford Theatre for its third week.

At the Empire theatre in London, the film was held over for its sixth and final week, last week. In St. Louis, it played five weeks at Loew's, causing a rearrangement of booking of nine theatres which played behind Loew's and which were running the revival of Charles Chaplin's "The Gold Rush." The theatres now playing the Chaplin picture are the Ritz, Esquire, Varsity and Norside. The United Artists office in St. Louis reported that "the reception is astonishing." It will be shown later at the Uptown, Empress, Avalon, Ozark and Will Rogers.

"Yankee Doodle" Grosses Good

"Miniver" opened on Thursday at Loew's State, New York, and last Thursday at Loew's Metropolitan in Brooklyn. It will play five Schine houses in Rochester for a week starting September 10th, at increased prices. The theatres are the Liberty, State, Monroe, Riviera and Madison.

Other holdover and gross reports for the week include:

"Yankee Doodle Dandy," Warner Bros., began its 13th week last Friday at the Hollywood, New York. Warners reported that late August and September opening dates for the film in 40 additional houses, including eight RKO circuit theatres, will be at an advanced scale of $1.10 for evening performances and 75 cents for matinees.

"Holiday Inn," Parmount, ended its third week at the Paramount, New York on Monday night with an estimated gross of $77,000, and will be held for six weeks.

"Bambi," Disney-RKO, was held for a second week at the Radio City Music Hall and drew an estimated $57,000 for the first week.

"Pied Piper," Twentieth Century-Fox, was held a second week at the Roxy, New York. It grossed an estimated $30,000 last Saturday and Sunday and was expected to end its second week with $67,000.

"Pride of Yankees" Holds Up Well

"The Pride of the Yankees," Goldwyn-RKO, now in its seventh week at the Astor, New York, drew an estimated $15,000 for the first four days of its sixth week.

"The Gay Sisters," Warner Bros., now in its third week at the Strand, New York. The company reported that of the first 28 bookings of this film, which was released August 1st, more than two-thirds already have been held over for extended playing time.

"Moscow Strikes Back," Artkino, now in its second week at the Globe, New York, grossed an estimated $17,000 the first week and drew $6,500 over last weekend.

According to MGM, "Somewhere I'll Find You," co-starring Clark Gable and Lana Turner, equalled "Mrs. Miniver" business in six test engagements opening August 19th and was 25 per cent better than last season's Gable-Turner vehicle, "Honky Tonk." The new MGM release surpassed "Miniver," it was said, in the trio of engagements where a parallel scale of prices was maintained. The company also reported that "Gone With the Wind," the David O. Selznick production, which had third runs in the Chicago territory, brought in "record business." Twenty Class C theatres showed the film last week.

New York Stage Season Starts

A new Broadway stage season is at hand. On Monday, "I Killed the Count," an Alec Coppel mystery, will be presented at the Cort theatre. The Brock Pemberton production of the Bentham-Williams comedy, "Janie," is scheduled for Henry Miller's theatre soon after September 6th. September 14th is tentatively set for the date on which the Guthrie McClintic production of "The Morning Star," starring Gladys Cooper, will open at the Morosco theatre.

Meanwhile many old season hits are scheduled to close and go on tour. Among these are "Priorities of 1942" at the 46th Street theatre, which will give its last Broadway performance Sunday night, September 6th, and go on tour with Lou Holtz, Willie Howard, Argentinita, Gene Sheldon and Phil Baker in the cast. It is scheduled to open Labor Day at the Forrest theatre, Philadelphia.

"Porgy and Bess," the Cheryl Crawford revival at the Majestic, is in its last four weeks. It will open in Rochester September 28th, the first stop of a nationwide tour.

The new 1943 edition of "Ice Capades," which opens at Madison Square Garden September 4th with a cast of 110, has had its run extended to September 20th, with a one-day lapse, September 10th, to allow for the USO benefit fight program.

Irving Berlin's "This Is the Army" is due to end its run at the Broadway theatre September 26th, after which it will go on tour.

Alexander Named to Columbia Post

Sidney G. Alexander, former vice-president of Weiss and Geller, advertising agency, has joined the Columbia advertising department as an assistant to David Lipton, advertising and publicity director. Weiss and Geller handle the Columbia account.

Mr. Alexander at one time was associated with the Buchanan Agency.

Close Republic Deal

James R. Grainger, president of Republic Pictures, announced this week that he had contracted for Republic's 1942-43 product with the Interstate Circuit, operating 35 houses in Massachusetts, New Hampshire and Vermont. M. E. Morey, Republic's Boston branch manager, assisted Mr. Grainger in negotiating the deal with Edward Asin and Harold Stoneman, owners of the Interstate Circuit.

New Contract for Rossen

Robert Rossen has been given a new writer-director contract by Warner Bros. His latest writing assignments were "The Edge of Darkness" and "The Sea Devil."

Rivers for Castle

Walter A. Rivers, Hollywood, has been appointed California agent for Castle Productions, New York. He will be at the Russ Building, San Francisco.

Universal Shifts McConnell

Robert H. McConnell of the Kansas City Universal sales staff, has been transferred to Des Moines to replace Larry Hensler, resigned.

New Jersey Allied Outing

The Allied Theatre Owners of New Jersey held an outing and business meeting on Tuesday at the Hollywood Hotel, West End, N. J.


FIRST FOR 15 YEARS
"...THE PARAMOUNT NEWS CAMERAMAN WAS READY..."
You'll find that phrase in a caption under one of the sensational newspictures in the October "Click"—part of a four-page layout on newsreels in general and Paramount News in particular.
Paramount News cameramen, editors and laboratory technicians are ALWAYS ready—to get the news while it's hot, edit it into concise, straightforward narration—and rush it to your screen uncolored by personal opinion or special interest.
As Paramount News observes its fifteenth anniversary (you'll see plenty about us in publicity and whoop-de-do as part of the celebration), the most complete newsreel organization in the industry reaffirms the pledge it gave the public a decade and a half ago—"In fearlessness, in fairness, in honor, always to mirror the living world so that TRUTH may shine forth cleanly, clearly, upon America's screens!"
MAKING HISTORY TWICE A WEEK
Paramount News
THE EYES AND EARS OF THE WORLD
FIRST WITH THE NEWS...
FIRST AMONG NEWSREELS!

175 TRADE REPRESENTATIVES ON UMPI TAX COMMITTEES

Located in 54 Exchange Areas, Units to Keep Watch on Legislation

Approximately 175 industry representatives, chiefly exhibitors, in 54 trade areas of the country, have been appointed to the tax committees named by the United Motion Picture Industry, the UMPI organization announced this week.

The listing announced was complete with a few exceptions. The committees, set up by the UMPI committee of the whole during its deliberations in New York were designed to make a continuing study of legislative matters in each area, with a view to preventing the enactment of legislation inimical to the best interests of the industry as a whole.

State chairmen have been appointed for each group by selection of the committee members themselves. Several of the larger states have two or more sectional committees.

Following is a complete listing of all state tax committees:

ALABAMA
Col. Thos. E. Orr, Amusement Enterprises, Inc., Albertville, Ala., chairman; Mack Jackson, Alexander City, Ala.; Maurice Mitchell, 20th Century-Fox, 218 Overbrook Rd., Birmingham, Ala.

ARIZONA
Lou Christ, Fox West Coast, Fox Theatre, Phoenix, Ariz., Chairman; J. F. Samuels, RKO Radio, 1980 S. Vermont Ave., Los Angeles; Nick Diamos, Lyric Amusement Co., 84 W. Pennington, Tucson, Ariz.; Harry Nace, Publix Theatres, 208 Orpheum Bldg., Phoenix, Ariz.

ARKANSAS
B. F. Busby, Central Film Exchange, 108 Cross St., Little Rock, Ark., chairman; Louis Haven, Jr., Imperial Theatre, Forrest City, Ark.; N. S. McCord, Malco Theatre, Inc., No. Little Rock, Ark.; O. W. McCutcheson, Blytheville, Ark.

SOUTHERN CALIFORNIA
W. H. Lollier, Fox West Coast, Los Angeles, Calif., State Chairman.
Harry C. Cohen, RKO Radio, 1980 S. Vermont, Los Angeles, Cal., chairman; Jack Berman, ITO of S. C., Eastland Theatres, Inc., 2016 S. First St., Los Angeles; Lou Bard, 3902 W. 6th St., Los Angeles; W. H. Lollier, Fox West Coast Theatres, 1609 W. Washington Blvd., Los Angeles.

NORTHERN CALIFORNIA
Sid Weisbaum, Republic Pictures, 221 Golden Gate Ave., San Francisco, chairman Ben Levin, 25 Taylor St., San Francisco, Cal.; Mrs. Hulda McGinn, California Theatre Assn., 25 Taylor St., San Francisco, Cal.

COLORADO
A. P. Archer, Amusement Enterprises, Inc., 966 Santa Fe Drive, Denver, Colo., chairman; Rick Ricketson, Fox Intermountain Amusement Corp., 1631 Glenarm Pl., Denver, Colo.; R. J. Morrison, 20th Century-Fox, 2101 Champa St., Denver, Colo.

CONNECTICUT
B. E. Hoffman, Warner Bros. Theatres, 70 College St., New Haven, Conn., chairman; Dr. J. B. Fishman, Allied Theatres of Conn., 134 Meadow St., New Haven, Conn.; Herman Levy, MPTO of Conn., 152 Temple St., New Haven, Conn.; B. A. Simon, 20th Century-Fox, 40 Whiting St., New Haven, Conn.

DELAWARE
A. J. DeFiore, Park Theatre, Wilmington, Del., chairman; Harry Cohen, Loew's, Inc., 1009 New Jersey Ave., N.W., Washington, D. C.; Lewis Black, Warner Theatres, Wilmington, Del.

FLORIDA
Fred Kent, Florida State Theatres, Inc., Jacksonville, Fla., chairman; Earl Fain, Leesburg, Fla.; Paul Harrison, RKO Radio, 710 E. Concord Ave., Orlando, Fla.

GEORGIA
O. C. Lam, Lam Theatres, Rome, Ga., chairman; Paul S. Wilson, 20th Century-Fox, Atlanta, Ga.; Willis Davis, Lucas Jenkins, Fox Theatre Bldg., Atlanta, Ga.

IDAHO
I. H. Harris, Harris-Voeller Circuit, Burley Theatre, Burley, Idaho, chairman; Roger Mendenhall, Intermountain Theatres, Inc., Pinney Theatre, Boise, Idaho; Charles Walker, 20th Century-Fox, 216 E. 1st So. St., Salt Lake City, Utah.

INDIANA
Don R. Rossiter, Asso. T. O. of Ind., 444 N. Illinois St., Indianapolis, chairman; F. B. Gauker, Loew's, Inc., 421 N. Illinois St., Indianapolis, Ind.; Fred J. Dolle, 4th Ave. Amusemenut Co., Francis Bldg., Louisville, Ky.

ILLINOIS
Sam Gorelick, RKO Radio, 1300 S. Wabash Ave., Chicago, Ill., chairman; Edward G. Zorn, UTO of Ill., P. O. Box 376, Pontiac, Ill.; Morris G. Leonard, Balaban & Katz, Chicago Theatre Bldg., Chicago, Ill.; Jack Kirsch, Allied of Ill., 1325 S. Wabash Ave., Chicago, Ill.

IOWA
E. J. Tilton, Warner Bros., 1001 High St., Des Moines, Ia., chairman; Harold D. Field, Pioneer Theatres, Earle Theatre, Carroll, Iowa; W. H. Eddy, Iowa M. P. Club, Empress Theatre, Indianola, Iowa; Clifford L. Niles, Allied Theatre Owners, Anamosa, Iowa; M. N. Blank, Tri-States Theatres, Paramount Bldg., Des Moines, Iowa.

KANSAS
R. R. Biechele, Kan.-Mo. Theatre Assn., 128 W. 18th St., Kansas City, chairman; Frank C. Hensler, Loew's, Inc., 18th & Central St., Kansas City, Mo.; Howard Jameyson, Fox-Midwest Theatre, Orpheum Theatre Bldg., Wichita, Kan.

KENTUCKY
George H. Hunt, Jr., Loew Theatres, Louisville, Ky.; Sylvester Grove, Capitol Theatre, 2129 S. Preston Louisville, Ky.; J. H. Stevens, Paramount, 116 W. Michigan Ave., Indianapolis, Ind.

LOUISIANA
Page M. Baker, RKO Radio, 1418 Cleveland Ave., New Orleans, La., chairman; Gordon Ogden, Chimes Theatre, Baton Rouge, La.; Rodney Toups, Loew's State Theatre, New Orleans, La.

MAINE
Otis S. Page, Lincoln Theatre, Demariscotta, Me., chairman; Edward Bradley, Paramount, 58 Berkeley St., Boston; Louis M. Gordon, Lockwood and Gordon, 260 Tremont St., Boston, Mass.

MARYLAND
Meyer Leventhal, MPTO of Md., Lord Baltimore Theatre, 1110 W. Baltimore St., Baltimore, Md., chairman; William K. Saxton, Loew's Theatres, Baltimore, Md.; Joseph Young, Universal, 4307 Springdale Ave., Baltimore, Md.

MASSACHUSETTS
Stanley Sumner, University Theatre, Cambridge, Mass., chairman; A. M. Kane, Paramount, 58 Berkeley St., Boston, Mass.; Chas. E. Kurtzman, Loew's Theatres, 209 Massachusetts Ave., Boston, Mass.

MICHIGAN
Ray Branch, Allied Theatres of Michigan, Strand Theatre, Hastings, Mich., chairman; John Howard Paramount, 479 Ledyard Ave., Detroit, Mich.; David M. Idzal, Fox-Detroit Theatre, 2211 Woodward Ave., Detroit, Mich.

MINNESOTA
Fred H. Strom, Allied T. O. of Northwest, 100 N. 7th St., Minneapolis, chairman; Arthur Anderson, Warner Brothers, 1104 Currie Ave., Minneapolis, Minn.; John J. Friedl, Minnesota Amusement Co., 17 N. 6th St., Minneapolis, Minn.

MISSISSIPPI
L. C. Conner, Warner Bros., 160 S. Liberty St., New Orleans, La., chairman; H. J. Williams, Grenada Theatre, Grenada, Miss.; W. A. Prewitt, Jr., Associated Theatres, 1414 Cleveland Ave., New Orleans, La.

WESTERN MISSOURI
Fred Wehrenberg, 2735 Cherokee St., St. Louis, Mo., state chairman.
E. C. Rhoden, Fox-Midwest Theatres, Upton Theatre Bldg., Kansas City, Mo., chairman: Arthur H. Cole, Paramount, 1802 Wyandotte St., Kansas City, Mo.; R. M. Shelton, Kansas-Missouri Theatres, Star Theatre, Warrensburg, Mo.

EASTERN MISSOURI
Fred Wehrenberg, MPTO, 2735 Cherokee St., St. Louis, Mo., chairman: Harry C. Arthur, F. & M. St. Louis Theatres, 527 N. Grand Ave., St. Louis, Mo.; Maurice Schweitzer, Paramount, 2949 Olive St., St. Louis, Mo.

MONTANA
Joseph A. English, Washoe Theatre, Anaconda, Mont., Chairman; Sam Gardner, Loew's, Inc., 123 S. 2d E St., Salt Lake City, Utah; Jack Edwards, Marlow Theatre, Helena, Mont.

NEBRASKA
Robert Livingston, Capitol Theatre, Lincoln, Nebr., chairman; H. J. Shumow, Loew's, Inc., 1512 Davenport, Omaha, Nebr.; M. A. McLean, Empress Theatre, Fremont, Nebr.; Phil March, Gay Theatre, Wayne, Nebr.

NEVADA
N. Dow Thompson, T & D, Jr., Enterprises, Majestic Theatre, Reno, Nev., chairman; Arthur Brick, New Palace Theatre, Las Vegas, Nev.; Leland Hulling, Loew's, Inc., 259 Hyde St., San Francisco, Cal.; S. E. Bower, Desert Theatre, Hawthorne, Nev.

NEW HAMPSHIRE
E. J. Fahey, State Operating Co., State Theatre, Manchester, N. H., chairman; W. Lester Hughes, Paramount, 58 Berkeley St., Boston, Mass.; Lloyd Bridgham, Broadway Theatre, Dover, N. H.

NEW JERSEY
George Gold, Newark Amusement Co., Rivoli Theatre, Newark, N. J., chairman; Albert Gebhardt, Paramount, 331 W. 44th St., New York, N. Y.; Bob Paskob, Warner Theatres, 17 Academy St., Newark, N. J.; Si Myers, Garden Theatre, Trenton, N. J.

NEW MEXICO
George Tucker, Albuquerque Theatres, Kimo Theatre, Albuquerque, N. M., chairman; Milas Hurley, Hurley Theatres, Princess Theatre, Tucumcari, N. M.; R. J. Morrison, 20th Century-Fox, 2101 Champa St., Denver, Colo.

METROPOLITAN NEW YORK
H. Ripps, Loew's, 1060 Broadway, Albany, N. Y., state chairman.
Henry Randel, Paramount, 331 W. 44th St., New York, N. Y., chairman; Leo Brecher, ITOA, 42 E. 58th St., New York, N. Y.; Senator Henry Walters, RKO Radio, 1270 Sixth Ave., New York, N. Y.; Max A. Cohen, Cinema Circuit, 214 W. 42d St., New York, N. Y.

NEW YORK (Albany Area)
H. Ripps, Loew's, Inc., 1060 Broadway, Albany, N. Y., chairman; Leonard Rosenthal, N. Y. State Unit of National Allied, 200 Cannon Bldg., Troy, N. Y.; Lou Golding, Palace Theatre, Albany, N. Y.

NEW YORK (Buffalo Area)
R. M. Maw, Loew's, Inc., 294 Franklin St., Buffalo, N. Y., chairman; A. C. Hayman, MPTO of New York, 505 Pearl St., Buffalo, N. Y.; Vincent McFaul, Buffalo Theatres, Inc., 646 Main St., Buffalo, N. Y.

NORTH CAROLINA
Scott Lett, Paramount, 305 S. Church St., Charlotte, N. C. Representatives for circuits and for independent exhibitors to be elected.

NORTH DAKOTA
F. E. Wetzstein, North Dakota Theatre Owners, Mandan Theatre, Mandan, N. D., chairman; F. R. Anderson, Paramount, 225 4th St., N. W., Minot, N. D.; Edw. Kraus, Fargo Theatre, Fargo, N. D.

SOUTHERN OHIO
P. J. Wood, IOT of Ohio, 55 State St., Columbus, Ohio, state chairman.
Harry David, Northio Theatres, Dixie Terminal Bldg., Cincinnati, Ohio, chairman; Stanley Jacques, RKO Radio, 1634 Central Parkway, Cincinnati, Ohio; P. J. Wood, ITO of Ohio, 55 E. State St., Columbus, Ohio; I. Libson, RKO Theatres, RKO Palace Theatre Bldg., Cincinnati, Ohio; F. W. Huss, Cincinnati Ind. Exhibitors Assn., Keith Theatre Bldg., Cincinnati, Ohio.

NORTHERN OHIO
Meyer S. Fine, Associated Theatres, 300 Film Bldg., Cleveland, Ohio, chairman; Geo. Elmo, Paramount, 1735 E. 23d St., Cleveland, Ohio; Martin G. Smith, ITO of Ohio, 519 Main St., Toledo, Ohio; Charles Raymond, Loew's Theatre, Cleveland, Ohio.

OKLAHOMA
Charles W. Clark, 20th Century-Fox, 10 N. Lee Ave., Oklahoma City, Okla., chairman; I. M. Lowenstein, T. O. of Okla., Majestic Theatre, Oklahoma City, Okla.; Frank Roberts, Standard Theatre Corp., 118 W. Maine St., Oklahoma City, Okla.

OREGON
O. J. Miller, 1947 Northwest Kearney St., Portland, Ore., chairman; C. F. Powers, 20th Century-Fox, 1932 N. W. Lovejoy St., Portland, Ore.; M. M. Mesher, Evergreen Theatres, Orpheum Theatre Bldg., Portland, Ore.

EASTERN PENNSYLVANIA
Samuel D. Schwartz, W-B Circuit, 1028 Market St., Philadelphia, state chairman.
Samuel D. Schwartz, Warner Brothers Circuit, 1028

(Continued on opposite page)

UMPI Names Exhibitors to Tax Units

(Continued from opposite page)

Market St., Philadelphia, Pa., chairman; Sam Gross, 20th Century-Fox, 302 N. 13th St., Philadelphia, Pa.; Milton Rogasner, Allied, Iris Theatre, 5142 Kensington Ave., Philadelphia, Pa.; Abe Sablosky, United, 718 Jefferson Bldg., 1015 Chestnut St., Philadelphia, Pa.; M. O. O'Toole, Comerford Circuit, State Theatre Bldg., Scranton, Pa.

WESTERN PENNSYLVANIA
Fred J. Herrington, Allied M. P. Owners, 84 Van Braam St., Pittsburgh, Pa., chairman; Ira Cohen, 20th Century-Fox, 1715 Blvd. of the Allies, Pittsburgh, Pa.; Michael Manos, Manos Theatre Circuit, Greensburger Hotel, Greensburg, Pa.

RHODE ISLAND
Phillip H. Lavine, Ralph E. Snider Theatrical Enterprises, Boston, Mass.; John Gubbins, Paramount, 58 Berkeley St., Boston, Mass.; John B. Findlay, United Theatres. Westerly, R. I.

SOUTH CAROLINA
Warren Irvin, Wilby-Kincey Circuit, Palmetto Theatre Bldg., Columbia, S. C., chairman; J. C. Long, Riviera Theatre, Charleston, S. C.; Scott Lett, Paramount, 305 S. Church St., Charlotte, N. C.; H. R. Berry, Center Theatre, Hartsville, S. C.

SOUTH DAKOTA
Leo Peterson, S. D. Exhibitors Assn., State Theatre, Rapid City, S. D., chairman; Sherman W. Fitch, RKO Radio, 121 W. 12th St., Sioux Falls, S. D.; Fred Larkin, State Theatre, Sioux Falls, S. D.

TENNESSEE
Tom W. Young, 20th Century-Fox, 151 Vance Ave., Memphis, Tenn., chairman G. H. Goff, Parson Theatre, Parson, Tenn.; Kermit Stengel, Rockwood Amusements, Inc., 147 5th Ave. N., Nashville, Tenn.; M. A. Lightman, Malco Theatres, Inc., Strand Theatre Bldg., Memphis, Tenn.

TEXAS
John Adams, Interstate Theatre Circuit, Dallas, Texas, chairman; N. C. Tidball, ATO of Texas, Isis Theatre, Ft. Worth, Texas; L. Bichel, Loew's, Inc., 2013 Jackson St., Dallas, Texas; C. W. Sadler, Texas Theatre Owners. Palace Theatre, Weatherford, Texas.

UTAH
John Rugar, Intermountain Theatre Assn., Egyptian Theatre, Park City, Utah, chairman; F. H. Smith, Paramount, 270 E. 1st South St., Salt Lake City, Utah; Tracy Barham, Intermountain Theatres, Inc., Salt Lake City, Utah.

VERMONT
J. W. Robb., Jr., The Play House, Randolph, Vt., chairman; Eugene C. Keenan, Burns Theatre, Newport, Vt.; Kenneth Robinson, Paramount, Boston, Mass.

VIRGINIA
Frank O'Brien, Colonial Theatre, Richmond, Va., chairman; Fred Beiersdorf, Warner Bros., 901 New Jersey Ave., N. W., Washington, D. C.; Leonard Gordon, Palace Theatre, Newport News, Va.

WASHINGTON
Frank L. Newman, Sr., Evergreen Theatre Corp., Skinner Bldg., Seattle, Wash., chairman; E. A. Lamb, RKO Radio, 2316 2d Ave., Seattle, Wash.; J. M. Hone, ITO of Washington, 2323 2d Ave., Seattle, Wash.

WEST VIRGINIA
S. J. Hyman, W. Va. Mgrs. Assn., Huntington, W. Va., chairman; W. H. Holt, Star Theatre, Richwood, W. Va.; J. C. Shanklin, Grand Theatre, Ronceverte, W. Va.; John Eifert, Vitagraph, Inc., 1600 Central Parkway, Cincinnati, Ohio.

WYOMING
E. J. Schulte, Rialto Theatre, 102 E. 2d St., Casper, Wyo., chairman; R. J. Morrison, 20th Century-Fox, 2101 Champa St., Denver, Colo.; Ray Davis, Lincoln Theatre, Cheyenne, Wyo.

WISCONSIN
Charles W. Trampe, Monogram-Midwest, 1030 N. 8th St., Milwaukee, Wisc., chairman; Harry Perlowitz, ITPA of Wisc., 709 N. 11th St., Milwaukee, Wisc.; Al Kvool, 1224 Warner Theatre Bldg., Milwaukee, Wisc.; H. J. Fitzgerald, Fox Wisconsin Theatres, Milwaukee, Wisc.

Circuit Helps RAF Fund

Arthur Moss, general manager of Associated British Cinemas Circuit, announced in London Monday that the circuit had collected a total of $125,000 for the Royal Air Force Benevolent Fund.

Signal Corps Unit In Special Branch

Colonel Darryl F. Zanuck this week announced that the War Department has authorized the affiliation of the 834th Signal Photographic Detachment, and has assigned this Signal Corps unit to the Special Services Branch of the Army.

Lieutenant Colonel Frank Capra has been named commanding officer of this detachment, to be composed chiefly of ace motion picture industry directors, writers and technicians for the purpose of producing a series of educational and training films exclusively for the use of the armed forces.

The 834th Signal Photographic Detachment will be stationed at the Twentieth Century-Fox Western Avenue studio, which has been leased to the War Department for the duration at a rental of $1 per year. It will be an "affiliated unit" sponsored by the Research Council of the Academy of Motion Picture Arts and Sciences.

Extend Campaign to Eliminate Giveaways

Following a successful two-week test in the 125th Street area of Manhattan, east of Lenox Avenue, it has been decided by independent and circuit operators to extend the campaign to eliminate games and giveaways in the Washington Heights area of Manhattan.

All games and giveaways were dropped in the 125th Street neighborhoods by agreement and no loss of patronage was observed. As a result, it was determined to experiment in the Washington Heights section with an eye to eventual citywide elimination. The West side of 125th Street probably will be the third area to be tested, it was said.

The desire to permit exhibitors to concentrate on bond sales, scrap collections and the like was given as the reason for the move. Improved grosses generally have made the action possible at this time, it was said.

Bingo Out of Chicago; Back in Atlantic City

All Chicago theatres playing Bingo or similar games last week were ordered by the police to stop. Theatres using the game were estimated to number 75. Theatre games were prohibited by city law, but had been allowed because of issuance of War Bonds and Stamps as prizes.

Bingo "parlors" returned to Atlantic City last week, for the first time since August, 1941. The city approved application of George Ruty to operate one, upon payment of $3,000.

Ambassador Books Bands

The Ambassador, first run house operated by Fanchon & Marco in downton St. Louis, will inaugurate a name-band policy at the theatre September 15th, the first band to be Alvino Rey with the King Sisters. Harry C. Arthur, Jr., general manager of the circuit, said the stage shows are in response to the demand by service men attending the circuit's houses. A special midnight show will be held Fridays, designed especially for soldiers.

Extend Bonus Plan

Bonus payments by Warner Bros. to dependents of employees in military service have been extended to take in the personnel in the company's Canadian branch offices. Approximately 750 Warner employees from the home office, exchanges and theatre departments, but exclusive of the studio, were in active service as of August 15th.

Stewart Now Pilot

Lieutenant James Stewart, film star, is now a bombardier pilot at the Albuquerque Army Air Base. He will fly training planes, officers at the field said.

Schines Unable To Dispose of Theatres

The Schine Circuit is having difficulty disposing of theatres under the Federal court agreement by which the Government agreed not to prosecute its anti-trust suit for two years, it was indicated this week in a report filed by Willard McKay, Schine counsel, in Federal court in Buffalo.

The report, covering the period from July 19th, asserted that $3,500 deposited in connection with the proposed acquisition of the leasehold of the Viv theatre, Corbin, Ky., has been returned to M. K. Murphy by the Corbin Theatre Company.

Mr. McKay said the matter was discussed informally with Judge John Knight upon a renewal by Mr. Murphy of his request for return of the deposit. Mr. Murphy after making the deposit, said he was not interested in acquiring the property.

"Since that time," the report said, "neither Mr. Murphy nor anyone else has evidenced any interest in the reacquisition of the leasehold on the Viv." Mr. McKay said the Schine defendants are still negotiating with various persons with respect to the State and Appalachia theatres, Appalachia, Va., and expect shortly to meet with one of the interested exhibitors in an effort to dispose of them, but no offer has been made.

The report concluded: "The consenting defendants have continued the efforts of the theatres covered by the temporary order not previously disposed of and have corresponded with a number of persons, for the most part real estate brokers, with respect to said theatres. It appears, however, most of the inquiries have been motivated by curiosity rather than any real interest in acquisition of theatres. On August 12th the consenting defendants sent out a number of letters to persons with whom they had previously been corresponding in an effort to obtain some tangible proposal with respect to said theatres, but up to the date of this report the only replies received are entirely general.

Astor Sets Deal

Jack Auslet and J. Weigand have closed a deal with R. M. Savini, president of Astor Pictures, for the distribution of Astor Pictures Corporation product in the New Orleans territory. Mr. Auslet is a former Pathe manager in New Orleans and for several years was associated with the company in Kansas City. Mr. Weigand is head of Commerce Pictures Corporation, producers of industrial films.

Report Korda to Go to London

Reports persisted from London that Sir Alexander Korda, United Artists partner, and newly knighted British independent producer, was planning to branch out on his own. A recent visit to New York was said to have netted "substantial" financing for Mr. Korda from new sources. One was described as a bank. The other as two individuals close to the picture business. One source identified them as Louis B. Mayer and William Goetz.

Sir Alexander's British mission reportedly was to plan at least one British production, perhaps a modernized version of Tolstoi's "War and Peace," and to liquidate British obligations. Discussions of new financing were scheduled with the Prudential Assurance Company of London, it was said.

New York heard that Mr. Korda had in mind projects for the independent release of his pictures, and the distribution in the United States of other British product.

SEC Approves Atlas, Warner Stock Changes

Acquisition in June of 10,100 shares of Radio Keith Orpheum common stock by the American Company, Jersey City, N. J., and 500 shares of preferred stock by the Atlas Corporation, Jersey City, has been reported by the Securities and Exchange Commission in Philadelphia.

The SEC report on June transactions of film corporation officials, directors and stockholders in the securities of their corporations showed that at the end of the month the American Company held 300,230 shares of RKO common stock and the Atlas Corporation had 981,323 shares of common, 327,812 warrants for common and 52,071 shares of preferred.

Also in RKO, the commission reported the sale of 200 shares of common stock by L. Lawrence Green, director, who held 50 shares at the close of the month.

Second largest single transaction reported was the purchase by Albert Warner of 1,200 shares of Warner Brothers common stock, giving him a total of 103,848 shares in that class and 14,884 shares of preferred, while the third largest transactions were in Loew's, Inc., in which David Bernstein, vice-president, was reported to have disposed of 850 shares of common stock held through a corporation which at the close of the month still had 27,250 shares, and 850 shares were reported disposed of by J. Robert Rubin, vice-president, leaving him with 7,465 shares.

Sizable transactions also were reported in Paramount Pictures, where Stanton Griffis, director, executive committee chairman, purchased 600 shares of common stock through his N. Griffis Trust and a similar amount through the Trust UW W. Griffis. At the close of the month, Mr. Griffis held 4,800 shares direct, 3,000 through the F. K. Griffis Trust, 4,000 through the N. Griffis Trust, 6,000 through the Trust UW W. Griffis and 5,400 through the T. G. LaTouche Trust.

The last reported transaction was in Loew's Boston Theatres, where Loew's, Inc., purchased another 48 shares of common stock, giving it a total of 119,321 shares.

Reports of the holdings of persons becoming officers or directors of registered corporations included one showing that Thomas J. Connors, vice-president, held 100 shares of Twentieth Century-Fox common stock when he was elected an officer in that company June 18th.

Vaudeville Bookings Open; Shows Scarce

Vaudeville bookings in 17 theatres for a total of six weeks unbroken playdates are available in western Pennsylvania and West Virginia theatres, according to Sidney Marke, agent, with shows scarce.

Set solidly for the circuit is Joe Carson's 28-person production show, including a five-piece band that doubles on stage and in the pit. Harry Berry's 17-person unit, including a six-piece girl orchestra, is being lined up for the same route.

Bergen in Alaska

Edgar Bergen and Charlie McCarthy this week traveled to Alaska to entertain troops. They are starred in RKO's forthcoming "Here We Go Again."

"Manhattan" at Advanced Price

Twentieth Century-Fox's "Tales of Manhattan" will play in certain key territories at advanced admissions. This was decided after test runs in 11 theatres in six Coast cities.

PLAN CINEMATOGRAPHIC WEEK IN MEXICO

Preparations are being completed for the staging of Second National Cinematographic Week in Mexico at dates in October that have not yet been set, but which probably will include October 12th, called the "Day of the Race" in Latin America. There will be pageants, processions, fiestas and special programs in all theatres. The week will have a wartime tinge. Proceeds of performances at which picture stars will appear will be used to found a fund for the purchase of a plane for the Mexican Army Air Service.

NAM Sponsors Release Of Two-Reel Subject

The National Association of Manufacturers, through its Group Cooperation Committee, headed by Henry Abt, secretary, currently is releasing on a state rights basis a two-reel subject, "American Anniversary," produced for the manufacturers' group by Paramount Educational Division of Paramount Pictures.

The National Industrial Information Committee, headed by J. Howard Pew of the Sun Oil Company, sponsored production of the subject on behalf of the National Association of Manufacturers, with an avowed goal of 4,000 theatres. In the Washington territory alone, according to Ted Schull, of Peerless Distributing Company, more than 180 bookings already have been arranged for the film which is loaned without charge to the theatre. "American Anniversary" was directed by Leslie Roush.

Troop Entertainers Arrive in Britain

Al Jolson, Merle Oberon, Frank McHugh, Allen Jenkins and Pat Morison arrived in London Monday and were given a cocktail reception with press representatives under the auspices of the U. S. Army General Headquarters for the European Theatre of Operations.

They comprise the first of regular contingents which will go to Britain at intervals to entertain U. S. troops and British factory workers.

Guild Delegates Will Attend Labor Meeting

The Screen Actors Guild in Hollywood has appointed delegates to attend the 43d annual convention of the California State Federation of Labor. They are Noel Madison, Walter Abel, Charles Trowbridge, Pat Somerset, Louis Jean Heydt, Edward Arnold and Kenneth Thomson.

The convention will be held at Long Beach, beginning September 21st.

NAB To Intervene in Suit

The National Association of Broadcasters will ask to intervene in the Department of Justice suit against the American Federation of Musicians as a "friend of the court." The suit will be heard in Chicago Federal court on September 16th.

Joins Evergreen Circuit

Donald Condon, formerly assistant district manager for the Army Motion Picture Service, has been appointed booker for Evergreen State Theatres in Seattle, succeeding Jack Rosenberg, who has enlisted in the Coast Guard.

Mexico Seeks to Make Raw Film

by LOUIS BECERRA CELIS
in Mexico City

The possibility of Mexico overcoming the grave problem of the scarcity of raw film for pictures and becoming self-sustaining in that regard is seen in reported plans of General Juan Francisco Azcarate president of Mexico-Espana Films, S. A., a producing company with several successes to its credit, to develop, with a syndicate of financial and technical associates, a factory to produce raw film. General Azcarate, former commander of the Mexican Army Air Force, recently returned from Germany, where he had been interned for some time. He had been Mexican Minister to Berlin.

This proposition, according to report, will involve an investment of between $1,250,000 and $1,500,000. It is contended that this plan is practicable because Mexico is rich in three principal ingredients of raw film—silver, cotton and cellulose. General Azcarate is expected to start his factory before the end of this year.

Leading producers are informed that the United States Government has approved the shipment to Mexico of 7,800 rolls of raw film, considered enough for about 40 films. This shipment, it is expected, will allow this country to produce about 80 pictures in 1942, the most Mexico ever has made in one year.

Army Relief Show Advance $50,000

Advance ticket sales for the Army Emergency Relief show to be held at Madison Square Garden September 30th, this week passed $50,000, it was announced by the committee. The Army Relief Fund also is expected to net close to $5,000,000 from stage and motion picture versions of the Irving Berlin show, "This Is the Army." All profits from the screen version will be turned over to the Fund by Warner Brothers, the producer.

The amusement industry division of the American Field Service Ambulance Corps, headed by Neil Agnew, has announced postponement of its drive for ambulance funds to the second week of October. The delay was decided upon so as not to conflict with the industry's September War Bond Drive.

Pierce Appointed Aide to Poynter

Warren Pierce in charge of the San Francisco office of the Office of War Information, has been appointed assistant to Nelson Poynter, Hollywood liaison for Lowell Mellett, head of the Motion Picture Bureau of the OWI. Mr. Pierce previously was editor of the Chicago *Tribune*.

Goldman Promotes Garfield

Al Garfield, manager of the News theatre, Philadelphia, has been promoted to assistant to Lyle Trenchard, general manager of the William Goldman circuit in eastern Pennsylvania. Norman Cohen is now manager of the News.

Named MGM Booker

John Mayer, cashier, has been named chief booker at the Metro-Goldwyn-Mayer exchange in Pittsburgh, succeeding Max Shabason, who has entered the Army.

Heads Delft Theatres

Hugh S. Gallup, formerly general manager, has been named president of the Delft Theatres, Inc., Detroit, succeeding the late Morgan W. Jopling.

RKO RADIO STARTS SEASON WITH BACKLOG OF 14 FILMS

Eight of 14 Produced Since Koerner Assumed Post as Studio Chief

RKO Radio had 14 completed pictures in its backlog at the weekend. In studio parlance a picture is completed and in backlog between the time when the cameras stop turning and the date when the projector places the article on the screen at a trade show, press preview or both.

(Paramount has a backlog of 30 pictures, MOTION PICTURE HERALD reported in the issue of August 22nd, page 33.)

Eight of the 14 pictures in RKO-Radio's backlog are features produced during the four months since Charles W. Koerner took command of production to substitute for the vacationing Joseph I. Breen, whose subsequent resignation made the substitution permanent.

The other six are Tim Holt westerns, produced in some haste prior to the star's induction into the Army.

Asked for an expression of policy with respect to the eight features produced under his sponsorship, and the others that are to follow them, the studio executive who came to this post via a 27-year career criss-crossing the continent in the field of exhibition, independent and circuit, said, "I am just trying to give exhibitors the kind of pictures I always wanted the companies to give me."

Wants Product with Sales Factors

Invited to break that down a bit, he said, "An exhibitor wants product with sales points in it. A merely pleasant, entertaining picture, with merely competent actors in it, isn't what he or his public want. He needs product that has names in which the public is interested, or sometimes a subject with enough novelty or timeliness to make it stand up without them. I'm trying to make pictures that will make the exhibitor glad to see our salesman when he calls on him, instead of telling him to please go away and let him alone because he's already got more morely pleasant product than he can use."

At least two and at most three of the eight features produced under the Koerner regime stack up as A product, on points, by his definition or any other.

Top Talent Set For McCarey Film

"Once Upon a Honeymoon" tops the list. It provides showmen with the names of Ginger Rogers and Gary Cooper for their marquee lights, and with those of Albert Dekker, Albert Basserman and Walter Slezak to round out the copy. It's the work of Leo McCarey, producer-director, ("Awful Truth," "Love Affair") from a script by Sheridan Gibney (Academy Award for "Pasteur") based on a story by both of them. It's about a former Broadway strip tease artist and a broadcasting reporter who find themselves in Europe and caught up in the whirl of events prior to, during and after the bombing of Warsaw. Unless the experts fore and aft of the camera bungled in a manner to which they have been unaccustomed for years, this looms as a hit.

"Seven Days' Leave" Big-Scale Musical

"Seven Days Leave" is the big-scale musical that started filming and was given wide publicity as "Sweet or Hot," the title switch coming after George A. Gallup polled the populace and reported the slightly esoteric musical terminology less than a box office blessing. It supplies showmen the name of Victor Mature, which has proved a magnet for whatever reason under any title, and those of Lucille Ball, the Great Gildersleeve, Ginny Simms, the Les Brown and the Freddie Martin orchestras, plus the "Truth or Consequences" and "Port of Missing Heirs" radio programs, as munitions of merchandising. Produced and directed by Tim Whelan, the subject is linked to the war by the uniforming of the hero, and the scene is New York, the time now. Plenty of sales points there.

"The Navy Comes Through" is that Borden Chase story which the *Saturday Evening Post* broke one of its traditions to print a second time. Hollywood interprets that as proof of story value. Pat O'Brien, George Murphy, Jane Wyatt and Max Baer are the somewhat strangely assorted names to bill it with and the production is by Islin Auster, direction by A. Edward Sutherland. Hollywood trade talk predicts for it a future beyond the promise of the talent roster.

Backlog Thins Out, Budgets Lower

Below this level the backlog thins out, in ratio with the budgets of course.

"Ladies' Day" is a try in the direction of baseball interest and figures to benefit from the circulation of "The Pride of the Yankees." The picture, from a stage play by Bertrand Robinson and Bob Considine, takes Lupe Velez out of her "Mexican Spitfire" character and injects her personality into the relatively placid lives of some big league ball players. Other names are Eddie Albert, Max Baer and Patsy Kelly. A comedy all the way, its appeal and gross depend upon a variety of intangibles defying forecast.

"Seven Miles From Alcatraz" relies upon its title and the names of James Craig ("Kitty Foyle") and Bonita Granville ("Syncopation") to attract trade. It's a melodrama portraying the reformation of a criminal who escapes from Alcatraz to a lighthouse seven miles distant and stumbles upon Nazi plottings which he manages to frustrate. None of the back-of-camera names suggest top billing.

"Cat People" is a venture on modest budget into the realm of psychiatry and the supernatural, with sex at core of a legend brought up to date from Balkan folklore. It presents Simone Simon ("All That Money Can Buy") as a girl who marries Kent Smith (Broadway stage actor) but declines to consummate the marital relationship until she has rid herself of the obsession that if she does so she will turn into a panther and destroy her husband as her mother did before her.

A psychiatrist who tries to handle the case persists to the extent of attempting familiarities and is found slain in a manner suggesting a panther killed him, the girl being found dead finally in a panther's cage and her body thereafter taking on the form of a panther. The off-screen personnel has nothing to its credit, on any kind of budget, indicating ability to produce this type of material in a style to satisfy any but the audiences that shop for shudders and ask no questions.

Conway Introduced For "Falcon" Role

"The Falcon's Brother" is the number in the Falcon series of melodramas in which George Sanders, who departs the Falcon role after this, introduces Tom Conway, his brother in fact, as his brother in fiction, who will carry on the series hereafter. Extra pressure has been applied to make it the topper in the Falcon series, with a view toward starting the new star off in high gear, which argues for a result to please the regulars and possibly add new ones.

"Army Surgeon" has timeliness and a linking-together of the first and second world wars plus the names and talents of James Ellison, Jane Wyatt and Kent Taylor, competent performers. It's a Bert Gilroy production, directed by Edward A. Sutherland, therefore doubtless a workmanlike job under budgetary circumstances.

The six Tim Holt westerns continue the rousing adventures of Jack Holt's son astride a horse with Cliff Edwards alongside astride another and tossing in a tune every now and then while right is being done by honest ranchers, honest miners and so forth. All were produced by Bert Gilroy and the titles are, "The Avenging Rider," "Singing Guns," "Red River Robin Hood," "Pirates of the Prairies," "Son of the Saddle" and "Gun Law."

Honor Leo Jacobi

Leo Jacobi, for 25 years a member of the Warner Bros. New York sales organization and recently promoted to branch manager in New York, was honored by his co-workers at a surprise dinner in the College Room of the Hotel Astor Monday night. Ben Kalmenson, general sales manager, headed the list of those in attendance.

Eisenbergs Get Posts

Samuel Broidy, Monogram distribution chief, has appointed Frank Eisenberg manager of the Minneapolis exchange recently acquired by the company. Benjamin Eisenberg has been named branch manager in Chicago, the appointment having been made by Irving Mandel, president of the branch.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER, Hollywood Editor

Academy Screens Cream of Shorts

The Academy of Motion Picture Arts and Sciences offered its second monthly screening of outstanding short subjects at the Filmarte theatre last week before a goodly crowd. The attendance outnumbered that attracted to the first monthly screening and out-applauded it.

If doubt of the interest in the short subject as an institution of entertainment had been entertained by the sponsors of these screenings, it was dispelled.

Eleven short subjects were screened. Six of the subjects were, wholly or in part, of war coloration. Two of these were subjects for the use of the armed forces and not for public exhibition. One of these was the hit of the program. Five of the subjects were cartoons.

In the order of their presentation, the subjects were:

"Terror of the Midway." This is a Superman subject, having to do with the hero's rescue of his girl friend from animals which break loose when a circus burns, and established a suitable low point of entertainment to the subjects which followed.

"Community War Chest." This is a fund campaign trailer prepared for theatre use this autumn with Marlene Dietrich, Edward Arnold and George Raft discussing persuasively the virtues of the plan to group solicitations in a single drive for contributions.

"Victory Vittles" is a Pete Smith subject in Technicolor, MGM, in which Polly Patterson whips up out of low-cost materials a meal which had the audience drooling for a helping.

"The Duck-Tators" is a Leon Schlesinger cartoon, Warners, lambasting Hitler, Hirohito and Mussolini in terms that the youngest child in the audience will have no difficulty in comprehending.

Captain Wheless Tells Story of Exploit

"The Greatest Gift" is a somewhat underdone MGM Miniature featuring Edmund Gwenn as the juggler in the old tale of the beggar whose gift to the Virgin Mary wins recognition denied his presumed betters. The tale, nobly told in many forms, is hardly shorts material, and the handling is a demonstration in maltreatment.

"The Man Angle," Paramount, is an address and demonstration by Robert Benchley in the matter of what's-wrong-with-women. Not his best, it pleased the men present immensely, nevertheless.

"The Olympic Champ" is Walt Disney (RKO Radio) in one of his more inspired moods, depicting the history and character of the Olympic Games with The Goof demonstrating. It was roundly applauded.

"Preparation of a Sand Table" is an Army training film of absorbing interest, but you've got to join the Army to see it.

"Woodman Spare That Tree" is one of Columbia's Color Rhapsody series, featuring a fox and a crow, and a bit of sheer delight

"Beyond the Line of Duty" is a long short presenting Captain Sewett T. Wheless as himself in an account of his career from cow punching through Air Corps training to command of the Flying Fortress in which, as President Roosevelt told the world via radio, he bombed his objective while surrounded by Jap planes which followed him for 75 miles. Produced by Gordon Hollingshead and directed by Lewis Seiler, with narration by Ronald Reagan and President Roosevelt, the film is among the finest to come from the Warner staff.

"The Blitz Wolf," MGM is Fred Quimby, executive producer, at his best in the field of cartoon, and a subject which had the audience screaming.

Studio Index at 45

The production level stood at 45 pictures in shooting stage at close of a Hollywood week in which 12 feature pictures were finished and 13 were started. The product chart at the studios is as follows:

COMPLETED

Columbia
Ride, Mountie, Ride
Underground Agent

MGM
Skyway to Glory
Man on America's Conscience

Monogram
Texas to Bataan

PRC
Miss V. from Moscow

RKO Radio
Seven Miles from Alcatraz
Cat People
Once Upon a Honeymoon

Republic
Ice-Capades Revue
Outlaws of Pine Ridge

Universal
Moonlight in Havana

Universal
Cheyenne Roundup

Warners
Mysterious Doctor

STARTED

Columbia
City Without Men

MGM
Lassie, Come Home

Monogram
War Dogs
'Neath Brooklyn Bridge

PRC
Boss of Bigtown

Paramount
Night Plane to Chungking
You Can't Live Forever

RKO Radio
Tarzan Triumphs
Stand By to Die

Republic
Johnny Doughboy

Twentieth Century-Fox
Over My Dead Body

SHOOTING

Columbia
Frightened Stuff
Something to Shout About
Junior Generals
How Do You Do?
Commandos Come at Dawn
Desperados

Goldwyn
They Got Me Covered

MGM
Dr. Gillespie's New Assistant
Presenting Lily Mars
Reunion
Keeper of the Flame

Monogram
Bowery at Midnight

Paramount
Lucky Jordan
Crystal Ball
For Whom the Bell Tolls

Republic
X Marks the Spot

Twentieth Century-Fox
Crash Dive
Undying Monster
My Friend Flicka
Life Begins at 8:30
Meanest Man in the World

Universal
Shadow of a Doubt
Arabian Nights
Forever Yours
Flesh and Fantasy
Sin Town

Warners
Edge of Darkness
Adventures of Mark Twain
Princess O'Rourke
Watch on the Rhine
Air Force
Desert Song

Eclipse for Premieres

Typewriters wept out last week the news of the passing of the gala premiere as an institution of entertainment, exploitation and etcetera in this land of its nativity.

The "premiere-plus-fixin's" was born of and for "The Covered Wagon" in 1923. The picture throve and the premiere accordingly.

In the 18 years of its thriving the premiere luxuriated violently, variously and for the most part profitably. It came to be regarded by exploitation men and press agents as a dependable instrument for (1) starting a big picture off with a bang that would be heard as far as press services carry or (2) making a dud sound like a giant cracker long enough to fool first money into the till.

Last week's last-of-the-premieres was for "Pride of the Yankees." First of the last premieres was staged by United Artists' George Glass a year ago for the picture called "New Wine." The site was Cucamonga, where the new wine hereabouts comes from, and the same flowed freely, as did the sad news about the ending of these affairs, all this netting some millions of words of newsprint displacement but, somehow, neither ending the practice of premieres nor doing much for the picture in a sales way.

Next was staged three weeks ago for "Tales of Manhattan." The reason for calling the "Pride of the Yankees" premiere the last was the dimout regulation now governing this part of the country.

Nobody keeps books on these matters.

There'll be another along, with new fixin's any minute now.

(LATER: Columbia has announced a premiere of "Talk of the Town" on August 29th; Twentieth Century-Fox has announced the priemer of "The Pied Piper" on September 2nd.)

UPHOLD CLEARANCE ZONES; REMAND NEW ORLEANS CASE

Appeal Board Finds Boundary Fair; Arbitrator To Judge Run Offers

Two precedent-setting decisions on some run and clearance principles were handed down by the Appeal Board of the motion picture arbitration system this week on appeals from the Chicago and New Orleans tribunal.

The Chicago system of zoning and clearance was upheld by the Appeal Board in its 34th decision, overruling the finding of Thomas C. McConnell, arbitrator, that the clearance of the suburban Sun theatre in Wheaton, Ill., should be keyed from rural Aurora, Ill., rather than from the Loop first runs. All five distributors were defendants.

For the first time the board sent a case back to a local tribunal in the New Orleans ruling. It upheld the award of T. W. Bethea, arbitrator, directing RKO and Warners to offer some run to the suburban Lakeview theatre and reversed his dismissal of Paramount, holding that that company also should offer some run.

It then remanded the case to the arbitrator to determine if the runs and conditions offered by the distributors were in accord with the purposes of Section VI. The action was taken under Section XVII and XVIII of the rules of arbitration which permits the Appeal Board to remand a case for further action.

Mr. McConnell's award in the 13th Chicago case was completely overruled by the Appeal Board. In May he found unreasonable the five-week clearance of the Arcade theatre in St. Charles, Ill., over the Sun theatre, operated at Wheaton by George T. Vales, cutting it to 24 hours. The Sun is now keyed in the C pre-release week of the Chicago system. The St. Charles theatre is in a rural clearance zone keyed off Aurora.

Condemns Chicago Release System

His award vigorously condemned the Chicago release system and threatened to upset the entire suburban release structure.

The Appeal Board in overruling it found that the present arrangement had been in effect for more than 10 years, that the Wheaton house was not preceded by any other theatre in the same county and found no basis in the slight degree of competition with St. Charles to disturb the existing arrangement.

"Nor do we think the award of the arbitrator is of any real benefit to the Wheaton theatre," the appeal judges wrote. "Should the defendants grant to the theatre in St. Charles a contract clearance of 24 hours over Wheaton, it would make Wheaton wait until St. Charles played before it could play. But Wheaton can now play irrespective when St. Charles plays, and actually does play some pictures ahead of St. Charles."

The award may not affect the playing position of Wheaton in C pre-release week because the contracts of all of the defendants with the York theatre in Elmhurst, which is clearly more competitive with Wheaton than St. Charles, provide that Wheaton shall not play prior to C pre-release week.

"The defendants have the right under Section VIII to so contract. If Wheaton's playing position were advanced, therefore, as the arbitrator apparently intended it should, it would result in giving Wheaton a run ahead of Elmhurst, something which is beyond the power of an arbitrator in a Section VIII proceeding," they said.

"Furthermore, a clearance of 24 hours in favor of St. Charles over Wheaton would subject Wheaton at the same time to clearances in favor of theatres in two separate and distinct areas, a result which this board has held to be unreasonable (Matter of Alvin, No. 17, Jan. 22, 1942)."

The board granted that cases may arise where the clearance between two theatres in the outer edge of two different zones is unreasonable, but said it was not the case in the Wheaton action, commenting:

"Every clearance area must of necessity have a boundary and the runs and clearances in one area should not be dependent on the runs and clearances in any other area. In the Aurora and Chicago areas the defendants in their contracts have so provided, and in our opinion they have established the western boundary of the Chicago area at as fair and logical a line as any that could be adopted." Costs were charged to the complainant.

Theatre Denied Run, Appeal Board Finds

In the New Orleans case the board found that Paramount, RKO and Warners had clearly denied a run to the Lakeview, from its opening on January 28, 1942, until April 15, 1942, when the United Theatres circuit's Beacon theatre was opened two blocks away. Now, it said, the defendants have the right in each license to decide whether the Lakeview or Beacon is to have the prior run.

But it remanded the case to the arbitrator, directing that he "receive and consider the offer of a run to be made the complainant by the defendants and the terms and conditions thereof, to determine whether such are calculated to defeat the purposes of Section VI."

It recommended a careful record in subsequent proceedings of operating factors, costs, etc., for the two theatres and all facts necessary to the arbitrator to determine whether "in case a prior run and clearance are granted to the Beacon over the Lakeview, the terms and conditions, especially the clearance, are under the existing circumstances such as are calculated to defeat the purpose of Section VI."

These terms and conditions, the board said, must be consistent with fair dealing, having due consideration to the conditions to which they are to be applied.

"While an arbitrator is powerless under the decree to require the defendants to grant complainant a run prior to that of the chain theatre to which a run had been granted before it was even completed, nevertheless arbitrators are empowered to require that the terms and conditions under which a run is granted shall afford fair treatment to complainant. Otherwise the purpose of this section will be defeated," the board warned.

Costs were assessed against the three defendants.

Boston

The clearance complaint of the Princess Amusement Company, operating the Middleboro in Middleboro, Mass., against all five distributors, was dismissed by Garrett S. Hoag, arbitrator, on August 20th. He ruled that the theatre had not proved that the 14-day clearance of first runs in Brockton, Boston, Taunton, Onset, Buzzard's Bay, Wareham, Plymouth and Bridgewater were unreasonable, nor that the Middleboro was not in competition with them. Costs were divided between complainant and distributors. It was Boston's 10th case.

Indianapolis

The fourth and fifth Indianapolis cases, clearance actions of the Eaton and Marlene theatre companies for the Rivoli and Emerson theatres have been withdrawn. Paramount, Warners, RKO and Twentieth Century-Fox were defendants.

St. Louis

The 14th complaint in St. Louis was filed last week by the Webster Groves Theatre Corporation, for the Ozark in suburban Webster Groves, against Paramount, Twentieth Century-Fox, RKO and Warners.

Four St. Louis Amusement Company theatres were named as interested parties. They are the Hi-Pointe, Richmond, Maplewood and Shady Oak. The complainant seeks pictures no later than the Hi-Pointe, seven-day, second run house, and reasonable clearance over the others.

The Community Theatres Company won its clearance complaint for the Beverly theatre against RKO, Warners, Paramount and 20th-Fox and the St. Louis Amusement Company Monday when Claude O. Pearcy, arbitrator, found it competed with the Shady Oak, rather than Wellston or Victory theatres. He set a one-day margin after the Wellston. MGM was dismissed. Defendants must pay costs.

MGM has been dropped from the clearance complaint of the Marre theatre, St. Louis, after a settlement had been reached.

Chicago

Declarations of intervention have been filed in the Madlin theatre clearance case, Chicago No. 19, by the Bernice Theatre Corporation, operating the Four Star theatre, and F. D. Gazzolo, operating the Imperial theatre.

Dallas

C. F. O'Donnell, arbitrator of the sixth Dallas case on Monday amended his award to Eddie Joseph's Texas theatre, in Bastrop. He set a clearance of 15 days after first runs for second and 15 days after second for third runs. The original award on July 16th keyed third runs at 30 days after firsts.

New York

The Stilson Realty Company operating the Cameo, Astoria, L. I., won an award in New York's 36th case from Vincent J. Malone, eliminating clearance of seven days by the Interboro circuit's Hobart theatre, Woodside over the Cameo. Costs were charged to the five defendants and intervenor.

Oklahoma City

Ray H. Russ filed the fifth Oklahoma case, a specific run action on Monday for the Camera theatre, Stillwater, Okla. He charged Paramount and RKO refused him first run, held from 1935 to 1940, in favor of the Griffith Amusement Company. The Aggie, Campus and Mecca are named.

Set "Bambi" Release

Walt Disney's "Bambi," cartoon-feature based on Felix Salten's best seller, is being released nationally this week by RKO Radio.

Inter-American Unit Expands Film Staff

Mervyn Le Roy Joins Coast Office; He Will Supervise Work on Scripts

The motion picture staff of the Coordinator of Inter-American Affairs is being augmented with Hollywood's professional film making and executive talent, it was disclosed this week by Francis Alstock, director.

The additions are in line with a recent reorientation of the U. S. agency's film program from cultural and educational subjects to reels with a direct anti-Axis propaganda content. Plans now are under way for a greatly expanded program of original production under the Coordinator's auspices.

Short subjects will be produced in Hollywood from ideas suggested by Washington and South American sources through the office headed by Nelson Rockefeller. They will be made by the major studios on a cost plus basis and, if suitable, distributed throughout South America in both commercial 35 mm and 16 mm non-theatrical versions.

Mervyn Le Roy this week joined the staff of the Motion Picture Society for the Americas, Hollywood agency for the Coordinator of Inter-American Affairs. He will work with Jack Chertok, MGM short subjects producer, who is to supervise Hollywood production of Inter-American short subjects.

Major Studios to Produce Shorts

Mr. Le Roy, on part time loan from MGM, will supervise direction of the scripts prepared for the Government agency. They are to be assigned among the eight major studios and will be produced with top line direction, talent and technical skill, Mr. Alstock said.

In the east Carl MacDonald, executive in the Warner Brothers foreign department, has been granted a leave of absence to go to Washington as an assistant to Mr. Alstock. He will serve as an administrative aide in the films division of the office of Inter-American Affairs and will assist with distribution problems.

Other Hollywood members of the Inter-American staff include Kenneth Macgowan, Twentieth Century-Fox producer, who will continue as head of the non theatrical production division in New York, and Philip Dunne. Mr. Dunne, author of the screenplay for "How Green Was My Valley," and other pictures, is in charge of story preparation for the coordinator's theatrical short subjects program.

Mr. Alstock said that no successor had been named to the post of administrator of the Motion Picture Society for the Americas vacated recently when David Hopkins entered naval service. Walter Wanger is president of the Society.

Technical Experts To Visit Mexico

The Coordinator's office also is sponsoring a visit to Mexico by five industry technical experts who are to advise the Mexico City industry on U. S. production and laboratory procedure. They are to make a survey for the Rockefeller office also on the equipment needs of the Mexican industry. The Coordinator is understood to have more than $1,000,000 available to aid in the development of native Latin American production.

The group included Edmund Bertram, chief engineer of the De Luxe Laboratories in New York; Sidney Bowen, Twentieth Century-Fox production manager; Victor Christensen, supervisor of cost control at Twentieth Century-Fox; William Fender, studio manager for Charles R. Rogers Productions, Inc., and Frank Fouce, who operates a California circuit of Spanish language theatres.

William Murray, former European chief for Movietone News, is now in Rio de Janeiro for the Coordinator to develop Brazilian news camera crews under the supervision of the Department of Press and Propaganda. He will send back newsreels and short subjects.

Aircraft Identification Film Series Started

Colonel Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, this week announced the start of a series of 12 films on identification of Army aircraft, each one dealing with a different type of Army plane.

The films will be produced for the Research Council by the Walt Disney Studio, under the direction of Erwin Verity, assisted by Robert McCormick, with Carl Nater, unit manager; Andy Anderson, director of photography, assisted by Ernie Smith; John Hersch, layout man, and Henry Gottlieb, in charge of grips.

Loew's Transfers Connecticut Managers

Several changes have been announced for the Loew's circuit in the Connecticut area. Theodore Teschner, manager of the Bijou Theatre, in New Haven, goes to Toledo, Ohio, as manager of the Esquire, and will take over the New State there on its completion. Mr. Teschner was given a farewell party before his departure. Sidney Kleper succeeds him at the Bijou.

William Brownstein, former assistant at the Majestic, Bridgeport, succeeds Mr. Kleper at the Poli, Hartford, while Dorothy Peddle, cashier of the Poli, Bridgeport, moves up to assistant at the Majestic.

GPE Dividend Declared

Directors of General Precision Equipment Corporation in New York on Tuesday declared a dividend of 25 cents per share on the capital stock, payable September 15, 1942, to stockholders of record September 8th. The same amount was paid on June 16, 1942.

Writes Hollywood Articles

Louis Brown, director of advertising and publicity for Loew's-Poli New England circuit, Hartford, Conn., recently returned from a vacation in California, and has written a series of four articles on Hollywood for the Hartford *Courant*.

Operate on Schaefer

George J. Schaefer, chairman of the War Activities Committee and former president of RKO, on Monday entered the Columbia Presbyterian Medical Center, New York, for a minor operation. It is expected that he will remain at the hospital two weeks.

Canada Release Deal Closed

Oscar Hanson, president of Pioneer Films, Ltd., has entered into an agreement with Ray Lewis, who distributes American and British product under the name of Alliance Films, for the physical distribution of all product which has been released by Alliance in Canada, and for a new program of pictures. The agreement covers a number of years.

Mr. Hanson, in addition to Pioneer Films, operates Sterling Films, Ltd., a 16mm company releasing Paramount and other product. Pioneer's home office is in Toronto, with branches in St. John, N. B.: Montreal, Winnipeg, Vancouver and Calgary.

Mr. Hanson is currently releasing "Birth of a Baby" and "Charlie Chaplin's Festival." Other releases will include "Too Many Women," "Orders from Tokyo" (formerly "I Give My Life") and "Spellbound" from the English novel "The Necromancers" by Hugh Benson.

Montreal Trade Board Forms Film Unit

A film service committee, with F. I. Yearwood as chairman, has been formed by the Montreal Junior Board of Trade, to counteract subversive propaganda, and to encourage and educate Canadians to do their part in a strong, united war effort.

Formation of the committee was proposed by the program committee, which advocated that the Board create a library of motion picture films which could be shown widely to stimulate and crystalize Canada's contribution to the war effort. It was suggested that these films could be drawn chiefly from those of the National Film Society, covering many phases of the United Nations' war efforts and various educational fields.

Mexico City Houses Show Summer Gain

Theatre business in Mexico City is reported to be about 25 per cent better than it was last summer. Trade observers there say that the improvement has resulted from better economic conditions brought about by Mexico's definite stand in the war and intensified industrial and agricultural production.

To Discuss War at SMPE

Dr. Alfred N. Goldsmith, chairman of the Atlantic Coast Section of the Society of Motion Picture Engineers, announced in New York this week that Lester B. Isaac, director of sound and visual projection for Loew's Theatres, will deliver a paper on "Maintaining Projection Standards in War Time" at the SMPE meeting to be held September 17th at the Hotel Pennsylvania, New York.

Theatres Transferred

John Dickson, former manager for the Frisina Circuit, has purchased the Elmo theatre, St. Elmo, Ill. The 700-seat Ivanhoe theatre, South St. Louis, Mo., has been bought by David Komm. The Rivoli in downtown St. Louis has been taken over by the Marre Company, and the Lyric in St. Louis, has been acquired by Charles Goldman.

Fishman Gets Yale Post

Dr. J. B. Fishman, head of the Fishman circuit, New Haven, and president of the Associated Theatre Owners of Connecticut, has been appointed research assistant in the Department of Pharmacology at Yale University.

July Tax Total At $12,484,881

Federal admission tax collections hit a new peak in July, with a total of $12,484,881 reported by the Internal Revenue Department for the month.

Collections for the period were more than $900,000 above the $11,550,144 recorded in June and $5,700,000 above the $6,760,861 of July, 1941, it was announced.

Amusements throughout the country generally reaped the benefit of the improved business indicated, as receipts in the Third New York (Broadway) District showed a drop from $1,703,492 in June to $1,678,230 the following month.

Broadway collections on box office admissions dropped from $1,571,313 to $1,569,288, but most of the decline was registered in admissions to roof gardens and cabarets, which dropped from $119,598 to $101,642, and on permanent use or lease of boxes and seats, which dropped from $2,465 to nothing. Collections on tickets sold by brokers increased from $9,002 to $10,353, and on tickets sold by proprietors in excess of the established price, from $1,113 to $2,948.

The July collections brought total admission tax receipts for the first seven months of this year to $78,344,903, nearly $33,000,000 above the $45,408,414 received in the same period last year.

National Decency Legion Classifies 12 Pictures

Of 12 pictures classified by the National Legion of Decency in its listing for the current week, four were approved for general patronage and eight were listed as unobjectionable for adults. One of the latter, "Jungle Siren," is a re-classification from Class B, following revisions.

Class A-1, Unobjectionable for General Patronage: "Call of the Canyon," "Seven Sweethearts," "The Sombrero Kir," "Wake Island." Class A-2, Unobjectionable for Adults: "Berlin Correspondent," "The Big Street," "Journey Into Fear," "Jungle Siren" (revised version), "Mexican Spitfire's Elephant," "A Night for Crime," "Sherlock Holmes and the Secret Weapon," "Tomorrow We Live."

Judge Kinney, of Louisville, Dies

Judge W. Allen Kinney, 82, who at various times was interested in a circuit of theatres in Louisville, Ky., and others in the state and southern Indiana, died at his home in Louisville August 21st.

At the time of his death he still owned the Orpheum theatre in Louisville. He had been in the motion picture business for more than 30 years. Prior to that he was active in the practice of law.

Arrange Disposal of Selznick Assets

Arrangements were concluded at a meeting in New York Monday for disposal among stockholders, pro rata, of assets of Selznick International, in liquidation. The assets were reported to total $500,000, including pictures still in release, the potential value of which is not known, in addition to $300,000 in foreign currency.

Emanuel Acquires Hotels

Jay Emanuel, Philadelphia exhibitor, is expanding his operations by going into the hotel business. A long-term lease on the Daniel Boone Hotel in Reading, Pa., was acquired for the Jay Emanuel Theatres Co., also leasing the Hotel Claremont in that city for the Claremont Operating Company.

IN NEWSREELS

MOVIETONE NEWS—No. 100, Vol. 24.—U. S., Allied Commandos raid France....Army planes on carrier ....Sea rescue by Army Air Corps....Building sub chasers at Newport News.

MOVIETONE NEWS—No. 101, Vol. 24.—Brazil declares war on Axis....American forces in India.... U. S. and Japs exchange nationals at Portuguese fort in Africa....Giant British bombers ready.... Nelson reports on war production....Morgenthau thanks film sponsors for war bond campaigns.

NEWS OF THE DAY—No. 298, Vol. 13.—U. S. Rangers join Commando raid....Navy carrier speeds planes for Army....Yanks in Trinidad jungles.... Crash boat saves planes....Stage Door Canteen filmed—stars shine for soldiers.

NEWS OF THE DAY—No. 299, Vol. 13.—Brazil at war to avenge U-boat killings....Reinforcements arrive—Yanks in India....Nelson reports on war production....Navy harvests pear crop....British bombers slated for non-stop raids on Germany....80,000 see Babe Ruth at Army-Navy Relief game.

PARAMOUNT NEWS—No. 103.—U. S. Rangers land in France....Norway's King promises revenge.... Naval cadets harvest humper crop....Scrap metal collection rushed throughout nation.

PARAMOUNT NEWS—No. 104.—Great Lakes queen now a plane carrier....Nelson reports on war production....New fabric will sandal tires....Brazil declares war....Motion picture bond drive set....U. S. and British rush arms to India....Babe Ruth and Walter Johnson at Army-Navy Relief game.

RKO PATHE NEWS—No. 103, Vol. 13.—Army planes travel by carrier....Chilean president reviews troops ....Army alert in Caribbean area....Honor King Haakon's birthday....Disney gives iron deer to war.

RKO PATHE NEWS—No. 104, Vol. 13.—Brazil declares war....Bennett New York Democratic nominee ....U. S.-British forces in India....Naval air cadets harvest bumper crop....Big British Lancaster bombers ready....Morgenthau lauds film industry.... Babe Ruth performs for 80,000 at Army-Navy Relief game.

UNIVERSAL NEWSREEL—No. 112, Vol. 15.—The Commandos strike again....American troops watch on the Caribbean....Big gun rehearsal in Panama ....Women radio experts help Army....Navy speeds Army planes.

UNIVERSAL NEWSREEL—No. 113, Vol. 15.—Brazil joins United Nations....Nazi prisoners taken for a ride....Nelson reports on war production....U. S. troops reach India....Morgenthau lands film industry....Old guns in Washington to fight again.

Warners Will Reopen Mastbaum September 4th

Warners will reopen the Mastbaum theatre, Philadelphia, on September 4th. It will have a first run policy. Closed for many years, the 5,000-seat house was last operated by the circuit with a stage show policy, and was directed by the late S. L. "Roxy" Rothafel.

Maurice Gable, circuit district manager, will supervise operation of the theatre. Albert Reh, manager of the Stanley theatre, will be house manager of the Mastbaum. George Balkin, manager of the Aldine theatre, will move to the Stanley and Roy Robbins will move from the Karlton to the Aldine. Abe Goldsmith, manager of the Waverly theatre, neighborhood house, will manage the Karlton.

Named UA Branch Head

Carl Leserman, general sales manager for United Artists, announced in New York Tuesday the appointment of C. W. Allen as manager of the company's New Orleans branch. Mr. Allen for 17 years had been with RKO, recently as manager of that company's Omaha branch. He replaces C. E. Peppiatt, who resigned.

Gilbert Leaves RCA

Howard Gilbert of the RCA Manufacturing Company's public relations staff, has left that company to join the publicity department of the Pennsylvania Railroad, with headquarters in Philadelphia. Mr. Gilbert has been active in promotion work on behalf of the Society of Motion Picture Engineers. He assumes his new post September 1st.

Radio's Salary Level Gained During 1941

Both employment and salary levels in the broadcasting industry were higher last year than in 1940, it was reported this week by the Federal Communications Commission.

On the basis of figures filed by the three national and five regional networks and 817 standard stations for the week of October 12, 1941, the commission found a total of 23,666 persons employed full time, an increase of 2,020 over 1940, while the weekly payroll of $1,138,249 showed an increase of $121,883.

The average pay of executives of the national networks increased $7.15 in 1941 to an average of $258.83, but the average for non-executives dropped 14 cents to $57.41, it was shown. On the regional networks, executive pay increased $45.95 to an average of $137.57, while the pay of other employees increased $6.81 to $48.39. The eight networks accounted for 4,009 full-time employees.

The individual stations employed a total of 19,567 full-time workers, executives receiving an average of $89.46, an increase of $5.04 over 1940, and others receiving $38.88, an increase of $1.13. There were 2,426 executives and 17,141 other workers.

Another analysis of station wages showed that executives of clear channel stations averaged $140.48 and other employees $51.13 per week; on regional stations executives averaged $104.75 and other employees $39.38, and on local stations executives averaged $60.77 and other employees $27.75.

Station wages also varied between the densely populated and lower-population regions, it was found. Eighteen clear channel unlimited time stations in the northeastern region employed an average of 80 persons per station, who received an average of $62.40 per week, while eight similar stations in the southeastern region averaged only 58 persons per station and paid them $39.38.

In addition to full-time employees, the industry had 3,978 part-time workers during the week of October 12th, who were paid $122,775. Of these, 3,424 persons, who were paid $84,767, were employed by the stations and 554, who were paid $38,008, by the networks.

Loew's State Theatre Observes 21 Years

The Loew's State theatre, New York, celebrated its 21st anniversary last Saturday. The celebration began with a week of special attractions last Thursday.

The Thursday night celebration featured presentation of a birthday cake by regular customers to the actors. Actors who were present at the opening 21 years ago were invited to attend. They included Eddie Cantor, Irving Berlin, Lou Holtz, George Jessel, Georgie Price, Dorothy Gish, Gloria Swanson, Ina Claire, Paul Whiteman, Sophie Tucker and Bill Robinson.

Halt Outdoor Theatre

A temporary injunction has been granted in the Allen County Common Pleas Court, at Lima, Ohio, restraining Horace and Eunice Shook from further operation of a nearby outdoor theatre, on petition of six residents of the vicinity who charged that the theatre was a nuisance and interfered with their sleep.

Exhibitors Aid War Show

Chicago theatre operators are helping to publicize the Army War Show which will be held at Soldier Field, September 2nd to 12th, by running free trailers on their screens and distributing handbills.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

MEET THE STEWARTS: William Holden, Frances Dee—Ran this with "Paris Calling" with fairly good results. It hasn't much drawing power but it pleased very well. It is all humor and very nicely done. One person said he did not like it but I cannot see why. Personally I got a lot of chuckles out of it. Played Wednesday, Thursday, August 12-13—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town.

TWO YANKS IN TRINIDAD: Brian Donlevy, Pat O'Brien, Janet Blair—Believe it would have pleased more if it hadn't been quite so loud and raspy with a little more feminine appeal. Played Friday, Saturday, August 7-8—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

FINGERS AT THE WINDOW: Lew Ayres, Laraine Day—An excellent, entertaining picture which held our audience spellbound. Lew Ayres is going to be missed in pictures. Sold this for a church benefit, mid-week, and they cleaned up—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Maisie carries an awful load with this support they gave her, Red Skelton. For some reason our audiences can't see him, for when a new comedian comes up (and they are so rare) we hear plenty, if they like him, but we have not had a ripple on him, from anyone, except unfavorable. They like him on the radio, some say, not on the screen. He has no line at all. Maisie is popular here, and she carried the picture. Neither I, nor the audience could see that she got any help from Skelton. I know that he elicited no laughs. This is not a personal knock, it is the audience reaction to his efforts. It is very thin on scenario also.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

NAZI AGENT: Conrad Veidt, Ann Ayars—The lack of star draw was made up by an entertaining story, well acted roles and good production. Conrad Veidt is perfect in his role. Fair business on a Friday and Saturday, doubled with Twentieth Century-Fox's "Mad Martindales"—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RIO RITA: Abbott and Costello—Dust off the booking records, boys, and make room for this one; it's hot in entertainment and crowd-gathering qualities. Lavishly produced and without a dull moment, it will please the audience and get you money. Played on a Friday and Saturday to excellent business, doubled with "On the Sunny Side," from Twentieth Century-Fox—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weismuller, Maureen O'Sullivan. Here is a series that has been going a long time, one a year, and still popular. Each one is about the same, but it seems that we all like to go into the world of make-believe, so the monk, Chester, Johnny and Maureen come around once a year, and do nice business, with the monk almost stealing the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr—Depending on your type of patronage, this can be either a great picture or a flop. We hit the middle stride on this and probably this was due to the stars, rather than the appeal of the story, title or production. Well made and filmed in sepia, it ought to be played if for no other reason than the wonderful performances and direction. Played on Sunday and Monday to fair business—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

VANISHING VIRGINIAN: Frank Morgan, Kathryn Grayson—This is small town stuff, and it should get a big play there. We were surprised at the turnout, as the playdate on this picture was very late due to its being late in getting started in this territory. An excellent audience picture for small towns. Played to very good business on a Thursday, Friday, Saturday playdate. Doubled with Gene Autry in "Heart of the Rio Grande." Played July 23-25—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Paramount

THE FLEET'S IN: Dorothy Lamour, William Holden—Just what the doctor ordered. It is pictures of this type that bring out the extra patrons and satisfy after you get them. Holds interest throughout. Played Sunday,, Monday, July 26-27—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—We agree with Hope, she's our favorite blonde. But the picture surely disappointed from the box office angle. Good story and held interest throughout. Played Sunday, Monday, August 9-10—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

REAP THE WILD WIND: Paulette Goddard, John Wayne, Ray Milland—For 15 years I have been snatching tickets and watching the screen and this is the first picture I have ever looked at through matinee and three nights, seven performances, and liked it better every time I saw it. You can shoot the works on this at advanced prices and look the patrons in the face coming out. Not as long as GWTW but nearly as good, regardless of what some critics have said. Played Sunday-Tuesday, August 2-4—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town-country patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—At advanced admissions this broke three records, biggest gross at these admissions, biggest Saturday in history, and biggest two-day business. Well worth considering even in small towns. We had decided to pass it by; but when others told us how they did, we could no longer ignore the signal that here is one of the big money shows of this season. Excellent business, and glad to say our people liked it and didn't grumble at the scale. Personally, I don't like to advance admissions, as people will be led to believe that only when we raise admissions do we have a sock picture. Played Saturday, Sunday, August 15, 16—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

REMARKABLE ANDREW, THE: Brian Donlevy, William Holden, Ellen Drew—Very odd, but entertaining. Of course it was all impossible but it had an element of suspense because no one could figure out how it would all end. Played Wednesday, Thursday, August 12-13—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SWEATER GIRL: Eddie Bracken, June Preisser—Collegiate murder mystery—good music in it. Played on general payday here and it drew nicely. People satisfied with picture. Played Wednesday, Thursday, August 12, 13—Joe Humphries, Palace Theatre, Lansford, Pa. General patronage.

TWILIGHT ON THE TRAIL: Bill Boyd, Brad King, Andy Clyde—Just another Cassidy Western, but that isn't saying that it did not please. Our Western fans seem to like them all. Played Friday, Saturday, July 24, 25—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

HOME IN WYOMING: Gene Autry, Smiley Burnette—For two pictures previously I noted a drop off in gross and I feared Autry was slipping. He came back strong and is again "home" in any rural town he plays. Played Sunday, Monday, August 9, 10—N. J. Keenan, Park Theatre, Dexter, Me. Rural patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Good picture and good business. A swell show for small towns. Played Wednesday, Thursday, August 12, 13—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER PEARL HARBOR: Donald M. Barry, Alan Curtis, Fay McKenzie—Played mid-week with "Russian Front." Gave it the works in exploitation and did a surprisingly good business. Played Wednesday, Thursday, July 29, 30—Joe Humphries, Palace Theatre, Lansford, Pa. General patronage.

REMEMBER PEARL HARBOR: Fay McKenzie, Don Barry—This ought to be played in every village and city of the country. Well-made picture with plenty of suspense. What is lacking in star draw is made up in story which abounds in action and suspense. Be sure to play up the title big as that is what you have to sell. We did very good business on a Thursday-Friday-Saturday playdate on this. Played July 16-18—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

LOOK WHO'S LAUGHING: Charlie McCarthy, Edgar Bergen—I played this late but the kids enjoyed it on Friday and Saturday. Played August 14, 15—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

MAD MARTINDALES, THE: Jane Withers, Marjorie Weaver—No dice, Jane is washed up, and that is too bad. She has been a good little trooper. Twentieth Century-Fox just made too many pictures of both her and Shirley and that satiated the public and militates against her as a star seemingly.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAGNIFICENT DOPE, THE: Don Ameche, Henry Fonda, Lynn Bari—Good picture and good business. Picture starts off slow but has plenty of comedy in the latter part. Played Sunday, Monday, August 9, 10—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG OF THE ISLANDS: Betty Grable, Jack Oakie, Victor Mature—Coloring excellent, dances good, acting adequate. Despite late play date, grossed well. Give preferred play date. No plot to speak of, no especially catchy songs, but just one of those things that click. Played Wednesday-Friday, July 29-31—N. J. Keenan, Park Theatre, Dexter, Me. Rural patronage.

THROUGH DIFFERENT EYES: Mary Howard, Don Wood—Little mystery drama which got by on Family Night. Played Tuesday, August 11—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

CORSICAN BROTHERS, THE: Douglas Fairbanks, Jr., Ruth Warrick—Costume movie—outdated theme —'nuff said. Played Sunday, Monday, August 2, 3,— N. J. Keenan, Park Theatre, Dexter, Me. Rural patronage.

Universal

DRUMS OF THE CONGO: Stuart Erwin, Ona Munson—This is worth a playdate if you double feature. We played it with a very tardy showing of "Roxie Hart." It won't prove the best picture you'll play this season, but it will entertain them and get their minds off other things. Played Wednesday, Thursday, July 29, 30, to good business—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PARIS CALLING: Randolph Scott, Elizabeth Bergner—Ran this with "Meet the Stewarts" with fairly good results. Here is a very good anti-Nazi drama that does not have much drawing power but pleased those that came. It is surprisingly well done and won praise from many of my "hardest-to-please"

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patrons. Personally I was very pleasantly surprised with it. Plenty of action and suspense. Played Wednesday, Thursday, August 12, 13—W. Varick Nevins, III, Alfred Co-Op Theatre,, Alfred, N. Y. Small college town.

SPOILERS, THE: Marlene Dietrich, John Wayne—Good action picture, even for small towns. Good cast, well produced and with Rex Beach's name, you couldn't ask for more to hill your show. This did fair business for a Sunday-Monday-Tuesday playdate in hot July weather. Played July 26-28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Bros.

ALL THROUGH THE NIGHT: Humphrey Bogart, Kaaren Verne—Very good thriller except that it was too long and toward the close it dragged. Played Wednesday, Thursday, July 29, 30—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GAY SISTERS, THE: Barhara Stanwyck,, George Brent—Swell show. Drew well. Thought it would be a feminine draw hut it was liked hy all. Played Sunday-Tuesday, August 9-11—Joe Humphries, Palace Theatre, Lansford, Pa. General patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—The two stars are hot, hoys, so don't waste any time getting this set for showing. This did a smash business on a Sunday-Monday playdate, with a little summer rain to help. It will maintain your audience's interest the entire way. There's not a dull moment in it, and it probahly will prove more entertaining than many another so called "big" picture. Played Sunday, Monday, August 2, 3—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Paramount

LET 'EM GO ALIVE: Sportlights—Worth while sport reel dealing with strange fish in Florida.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

YOU'RE A SAP, MR. JAP: Popeye the Sailor—A really good Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Victory Films

KEEP 'EM ROLLING: Victory Films—The song, "Keep 'Em Rolling" is sung while scenes of industry are shown. Audience is invited to sing with words on the screen. Mine must have sung mentally as I heard not a peep out of them. It is well done. It lasts three minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

UNITED CHINA RELIEF: Victory Films—This two-minute trailer says what it has to say and stops. It is mostly titles and stills.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Vitaphone

CALLING ALL GIRLS: Broadway Brevities—Just a conglomeration of scenes picked from old musical features for the past 10 years. A good way to capitalize on old stuff.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neh. Small town patronage.

FONEY FABLES: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GLEN GRAY AND BAND: Melody Masters Bands Good Musical reel.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAYBE DARWIN WAS RIGHT: Broadway Brevities—Well, to say the least it was different! And quite entertaining but we never should have played it on Sunday. It's a short for Saturday.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neh. Small town patronage.

MEN OF THE SKY: Technicolor Specials—A swell two-reel suhject in color showing aviators in the service. Many favorahle comments on it. Some said it was better than the feature.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

SQUAWKIN' HAWK, THE: Merrie Melodies Cartoons—Average cartoon in color.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

WHO'S WHO IN THE ZOO: Looney Tunes Cartoons—If another cartoon is produced trying to create funny expressions by various animals, we certainly will not use it. This had only one laugh and that seemed strained.—Horn & Morgan, Inc., Star Theatre,, Hay Springs, Neb. Small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of August 24th

CAPITOL
It's a Dog's Life.....MGM
Mr. Blitz Wolf.....MGM
Feature: The Magnificent Ambersons.....RKO

CRITERION
Lake Carrier.....PRC
Pigeon Patrol.....Universal
Call of the Sea.....Universal
Feature: Invisible Agent.....Universal

MUSIC HALL
Men of the Fleet.....RKO
Divide and Conquer.....Vitaphone
Cajuns of the Teche.....Columbia
Feature: Bambi.....RKO

PARAMOUNT
Quiz Kids, No. 4.....Paramount
Feature: Holiday Inn.....Paramount

RIALTO
Lure of the Surf.....Paramount
Fleets of Strength.....Paramount
Feature: I Live on Danger...Paramount

ROXY
All Out for V.....20th Cent.-Fox
Guardians of the Sea.....20th Cent.-Fox
Phony Cronies.....Columbia
Feature: The Pied Piper.....20th Cent.-Fox

STRAND
Divide and Conquer.....Vitaphone
Bugs Bunny.....Vitaphone
Argentine Horses.....Vitaphone
Feature: The Gay Sisters....Warner Bros.

Making Canadian Films

Charles Mogull, director of Mogull's Film Rental Library in New York, is in Nova Scotia making a series of 16mm travel films for the provincial government.

Radio Listening Seen Gaining

Radio listening for the first two weeks of August was greater than during the same period last year, according to the C. E. Hooper Survey, New York.

The "Continuous Use of Radio Index" was at 20.3 per cent, up .3 per cent from the July report and up 3.1 per cent from August, 1941. The "Network Program Index" is 6.5 per cent, down .2 per cent from a fortnight ago but up 1.3 per cent over the same period last year. During the first fortnight of August, 55 programs showed losses from the July 30 report, 39 showed gains and seven were unchanged.

Walter Winchell led the network shows with 17.5 per cent. Others, in order, were Kay Kyser, 13.2; "Mr. District Attorney," 12.3; Frank Morgan, 11.7; "Information, Please," 11; Rudy Vallee, 10.9; "Star Spangled Vaudeville," 9.8; "Take It or Leave It," 9.8; "Kraft Music Hall," 9.7; "Your Hit Parade," 9.6; "How'm I Doin'?" 9.4; "Saturday Night Serenade," 9; "Adventures of the Thin Man," 8.9; Major Bowes, 8.7, and "One Man's Family," 8.5.

Report Third of Radio Sets in Evening Use

One-third of all radio sets in the country were in use, on the average, during each half-hour between 7 P. M. and 11 P. M. in the evening on every weekday evening during the winter, according to the annual report of the Co-operative Analysis of Broadcasting for the year ended April 30th, last.

On Sunday evenings, 38.6 per cent of the sets were tuned in each half-hour. The low point of radio listening was Saturday evenings, according to the report.

Named RKO Manager

Roy F. Branon has been promoted from salesman to branch manager at the RKO Radio exchange in Charlotte, succeeding J. B. Breecham, who recently was named branch manager in Washington.



OBITUARIES

Alice D. Miller, Author, Dies

Alice Duer Miller, author, died August 22nd in her apartment in New York following an illness of eight months. She was 68.

Author of several successful novels, plays and motion picture scenarios, Mrs. Miller probably achieved wide fame through her poem, "The White Cliffs." Since its appearance in 1940 more than 200,000 copies have been sold in this country and more than 100,000 in England.

Her reaction to Hollywood, where she passed a good deal of time in recent years, differed considerably from that of many authors.

Mrs. Miller said of Hollywood: "All these people are highly trained, intelligent, expert and, like every one I have ever seen connected with the 'movies,' vital to an incredible degree. They are interested—just as you are—in getting the best possible story, and will do anything to help you."

Many of Mrs. Miller's novels were made into successful motion pictures or plays or both. "Gowns by Roberta" was a Broadway hit musical as "Roberta," with the aid of Jerome Kern and Otto Harbach. "Manslaughter," probably the most exciting of her serialized novels, became an equally exciting motion picture. "The Charm School" started as a novel, then, in succession, a play and a film.

Marion Lucas, Brother Of Arthur, Dies

Marion Lucas, 62, postmaster at Savannah, Ga., and brother of Arthur M. Lucas of the Lucas and Jenkins Circuit, died in Savannah August 16th following a protracted illness. He had been associated with his brother in the management of theatres a number of years ago but later was concerned with the theatre operations only in an advisory capacity.

Mr. Lucas had been postmaster at Savannah since 1913, serving under five Presidents. Prior to becoming postmaster he had been city editor of the Savannah *Morning News*. His newspaper career had extended over approximately 15 years prior to that.

J. W. Denman, Aide to A. H. Blank, Dead

Jesse W. Denman, 50, former secretary-treasurer of Central States Theatre Corporation, died at his home in Des Moines August 16th of a heart attack. He resigned his theatre post a year ago to become financial advisor to A. H. Blank.

Mr. Denman also owned theatres at Clarion and Eagle Grove, Ia., and operated a real estate business at Des Moines.

Max Hirschfeld

Max Hirschfeld, 80, who for a decade conducted Broadway musical productions for Florenz Ziegfeld, Victor Herbert, the Shuberts, the Frohmans and Charles Dillingham, died August 17th in Knickerbocker Hospital, New York.

George Pankey

George C. Pankey, 56, who began his screen career with Tom Mix in 1913 with the Selig Polyscope Company, died in Grangeville, Idaho, August 18th. In addition to acting he was an assistant director.

John Ritchie Muir

John Ritchie Muir, former district manager of Famous Players Canadian, and former owner of the Dominion theatre in Victoria, B. C., died in Vancouver August 17th.

Norton Mears of RCA Dead

Norton A. Mears, vice-president and general purchasing agent of the RCA Manufacturing Company, died in a Philadelphia hospital August 19th after an illness of several weeks.

In charge of RCA purchases since he became associated with the company in 1934, Mr. Mears held one of the most important positions in the company. He was in charge of the raw material supplies for the RCA factories now totally converted to war production.

Mr. Mears was a native of Elkhart, Ind., and made his home in Marlton, N. J. Prior to joining RCA he had held executive positions in stores and purchasing departments with several railroads, and was vice-president and general manager of the Chicago Forging and Manufacturing Company.

He was a member of the Philadelphia Purchasing Agents Association. He is survived by his wife, the former Ann Agnes O'Hara, and a brother, Robert, of Yonkers, N. Y. Funeral services were held in Mount Sterling, Ill.

Lefebvre, Montreal Exhibitor, Dies

Eugene Lefebvre, 62, manager of the Theatre Francais in Montreal, died Monday morning of a heart attack at Ileperreault, near Montreal. He had spent more than 30 years in the theatre business, 20 with United Amusements Corp., Ltd., operators of the Francais.

Mr. Lefebvre had been manager of several Montreal theatres, including the Rivoli and Plaza, and the Granada in Sherbrooke. For many years he had served the Canadian industry as consultant in cinema matters.

Roy Weagant, Radio Inventor, Dead

Roy Alexander Weagant, 61, electrical engineer and inventor, died August 22nd in Sherbrooke Hospital, Sherbrooke, Quebec. Mr. Weagant was a consulting engineer and patent expert for the Radio Corporation of America. He formerly was chief engineer of the Marconi Wireless Telegraph Company and vice-president and chief engineer of the De Forest Radio Company.

Fred Schaefer Dies

Fred W. Schaefer, 64, Chicago theatre owner and exhibitor, died at the Alexian Brothers' Hospital there August 22nd of a heart ailment. He was president of Schaefer Brothers Theatre Company and formerly was associated with the Jones, Linick and Schaefer company.

Fred Fritz

Fred Fritz, 40, owner of the Oxford theatre, Oxford Junction, Ia., and the What Cheer theatre, What Cheer, Ia., was injured fatally recently when the truck he was driving was struck by the Milwaukee Railroad's Hiawatha streamliner at a grade crossing near Oxford Junction.

John Hobble

John L. Hobble, 56, author of several screenplays and the Broadway play, "Daddies," died August 15th in Hollywood.

George Whitney

George A. Whitney, former exhibitor in Springfield, Mass., died in Los Angeles August 14th.

William O'Brien

William H. O'Brien, 66, former film salesman, died in Old Orchard Beach, Me., August 17th.

Allan Sears

Allan D. Sears, 55, screen actor, died in Hollywood August 18th.

IN THE COURTS

Sues Union for Voting Rights

Philip Trainer, projectionist and a member of Local 516 of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators and Stage Hands Union of Chester, Pa., has filed suit against the IATSE in Federal court, Philadelphia, to compel the union to restore his full rights in Local 516.

The complainant claimed he had been without voice and vote since January 7, 1938, when he signed an agreement with the local to that effect on condition he be reinstated. The agreement was to continue in effect until the members of Local 516 by unanimous vote agreed that the complainant should have voice and vote.

The agreement was the answer to a petition for reinstatement which followed expulsion from the union in October, 1937, the complaint said. Mr. Trainer charged that he received no notice of the expulsion trial and that he was deprived of his right to produce witnesses and answer the charges.

He charged that following the expulsion, he was deprived of employment and was compelled to apply for home relief.

Dewey Wrigley, IATSE cameraman, expelled by the American Society of Cinematographers, this week filed suit in Los Angeles superior court for reinstatement in the ASC.

He charges the ASC was arbitrary in ousting him for accepting an assignment on a Twentieth Century-Fox film at a Utah location. Mr. Wrigley charged he was given no hearing after the ASC board expelled him on the grounds that he accepted work without its approval.

Du Pont Ordered to Show Records

Du Pont Film Manufacturing Corporation last week was ordered by Federal Judge Simon H. Rifkind to submit all its records and books on the cost of manufacturing film raw stock from 1925 to 1936 to Pathe Laboratories, Inc., for inspection.

The order was granted in the suit for $610,000 damages brought by Pathe against Du Pont in which the defendant is charged with breaching a contract made in 1925 which allegedly provided that Du Pont would supply Pathe with its entire raw stock requirements at cost plus 30 per cent. The claim is made that the defendant overcharged on film and in 1936 refused to continue selling unless it obtained an increase of one cent per foot.

Sues Over Ejection

Following the recent binding over to the grand jury under $250 bond of Elmer Fritz and Grant Wooley, operating the Lyric theatre, in Urbana, Ohio, by a Negro patron who charged racial discrimination, a suit for $10,500 has been filed against Chakeres Theatres, Inc., with headquarters in Springfield, Ohio, by Christine Stanhope in behalf of her 12-year-old daughter. She charged that the girl was forcibly ejected from the theatre by an usher when she refused to change her seat to another section of the house.

Booking Agency Sued

Marcus Loew Booking Agency, operator of Station WHN, New York, Samuel Faust, WHN employe, and Central Advertising Service, Inc., were named defendants last week in a $10,000 damage suit brought by Edward R. Block. Plaintiff contends that he lost Barricini, Inc., candy manufacturer, as an advertising account through the influence of the defendants.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

CONCERNING SHOWMEN

The authenticity of this story is beyond question. So is the remedy, in the opinion of many; but sometimes the majority doesn't rule.

The manager of the theatre which ran a matinee and then closed down until 7:00 o'clock was in the habit of eating his dinner during the hours when the theatre was closed. His boss called one night when he wasn't there and thereupon issued an edict that someone must be in the theatre at those hours when it is closed.

So the manager arranged to wait until 6:45 when his staff was all on duty and there were plenty of people around to answer the 'phone. Then he had his dinner. But the boss didn't like that, either. "You should be on the floor when people are coming in."

The manager, respectful of authority, still felt he had to eat; so he had his dinner served to him in his office. The boss sat with him one evening but was annoyed when a lady who had lost a glove came in to the manager's office and apologized for disturbing him during dinner. "It looks bad; you can't eat in your office" was the ukase of the czar.

Unfortunately, there is no satisfactory end to this story. The manager kept on eating but he lost plenty of weight worrying about what the boss would think of next.

* * *

An outstanding piece of exploitation comes from C. T. Spencer, manager of the Capitol theatre, Hamilton, Ont. It's a full page ad, reproduced elsewhere in this section, on behalf of "Mrs. Miniver", sponsored by the Hamilton Chamber of Commerce, with the names of the members in small type their only credit. The copy is commended to the attention of showmen, especially with a view to making the same tieup on War Bonds as Spencer did.

* * *

Some of the top-ranking showmen of the country were brought to New York last week by Paramount's advertising and publicity director, Bob Gillham, to discuss plans for merchandising "Wake Island". The results so far surpassed the expectations of Mr. Gillham as well as the theatremen and other Paramount advertising and publicity men that further meetings will be held on other pictures.

Practically every section of the country was represented and each theatre delegate gave his or her views on how the picture should be sold. What will be successful in New England, in Harry Browning's opinion, would be of no value for Chicago, said Bill Hollander. What Jimmy Nairn of Famous Players thought would be useful in Canada might be of no interest to Helen Garrity in Salt Lake City. What Alice Gorham found useful in Detroit failed to intrigue M. M. Rubens of Great States. And so it went.

It was your editor's privilege to greet some of his old friends in the group and to meet some new ones.

The results of this meeting can be of value to all theatres playing "Wake Island". Other showmen can cash in on the campaigns used in their territories.

* * *

The Quigley War Showmanship Award is but another reason for the showman to follow the calendar of September events suggested in this section last week. Although we cannot ourselves dispose of the Award, it seems safe to say that any showman who follows this calendar 100%, and besides adds a few fillips of his own, should be among the leading candidates for the honor.

But even if there isn't in your opinion a chance of winning that Award (and you really have no basis for the opinion) it is the patriotic duty of every showman not only to his country but to the industry and to himself to exert his utmost efforts to sell Bonds in September. Aside from the obvious duty of any American to his country, the showman should remember that the very existence of the industry and therefore his job might depend on the extent to which the Treasury Department's aims are realized in September.

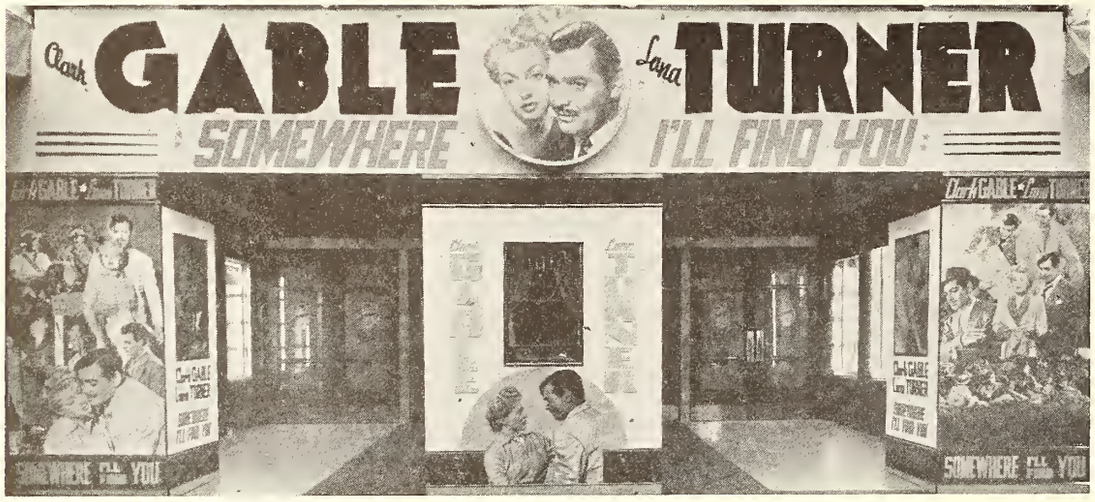
* * *

We commend to your attention Herbert Graefe's idea for selling War Stamps and Bonds at the Wisconsin Rapids theatres in Wisconsin. Next to the booth from which Bonds and Stamps are sold by wives, daughters, mothers, sisters or sweethearts of servicemen is a large plaque. On this is placed a picture of the husband, son, sweetheart, father or brother of the particular girl who is manning the booth at that moment. A sign reads, "This is my son who is in our fighting forces. Buy Bonds and Stamps and help win the war so he can return to me soon". That's the kind of fillip that may sell just those few more Bonds and Stamps that will put your territory over its quota. Herb invites you to adopt his idea; that's why he sent it to the Round Table.

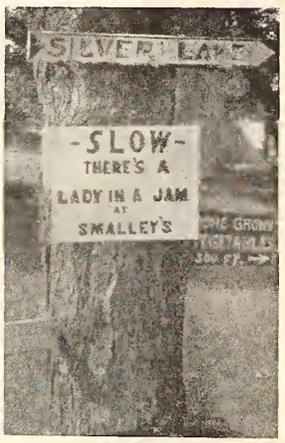
—BOB WILE

SMART SELLING

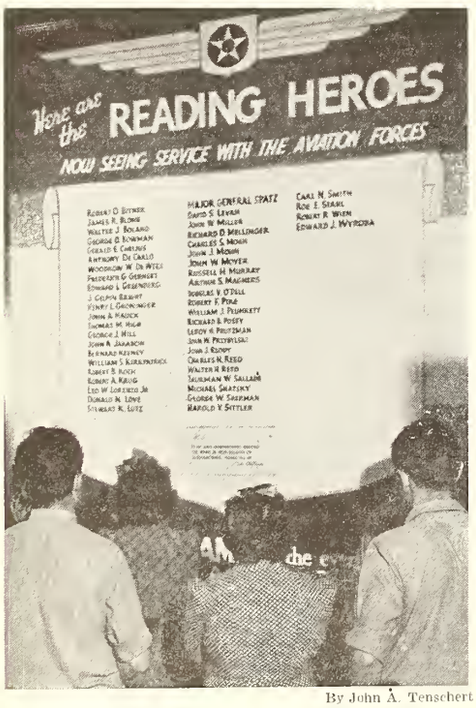
Here's the latest in Exploitation ideas used by Leading Showmen



This striking front was used by Sam Gilman at Loew's Regent, Harrisburg, Pa., for his engagement on "Somewhere I'll Find You."



This hand-painted sign strikes a novel note. Lloyd Rollins of Smalley's Theatre, Hensonville, N. Y., conceived and executed the idea.



By John A. Tenschert

The little card at the bottom of this sign in the Astor Theatre, Reading, Pa., says, "If we have inadvertently overlooked the name of your relative or acquaintance, please tell us. Lester Stallman, manager."



No, this is not cheese cake. But it was to attract your eye to the contest to find the most beautiful sarong girl run by Ted Kirkmeyer at the Egyptian Theatre, Ogden, Utah. All contestants are employees of the theatre.



Dale Danielson used this alligator and placarded cage for the engagement of "Jungle Book" at the Dream Theatre, Russell, Kansas.



Steve McManus put a novel sign on his marquee when he ran an all-laugh show at the Bayview, Toronto.



Here's a view of the three girls Marlowe Conner put on the street, to ballyhoo the engagement of "The Gay Sisters" at the Capitol, Madison ,Wis. Note the cards suspended around their necks urging purchase of War Bonds.

Pollock Lands Contest On "Talk of the Town"

To usher in his date on "The Talk of the Town" at Loew's, in Rochester, Les Pollock landed a contest with the *Sun* on "What prominent persons in Rochester are "The Talk of the Town?" A full-page layout with the contest angle incorporated throughout the page was also promoted. For his street stunt, a girl with a sandwich sign, reading, "The Talk of the Town" covered the downtown area.



One of the leading milliners featured a window display of the latest hats surrounded by stills with "Talk of the Town" copy. For a teaser gag, cards were planted on light posts in the city and suburbs reading: "Hush! Don't let America's War Secrets become the Talk of the Town." In addition, 5,000 teaser stickers with gummed labels were placed in empty store windows, on automobiles, etc., with copy: "Have you heard (small swing type) "THE TALK OF THE TOWN?" (both Gothic).

For a lobby stunt, Pollock used a four-foot dummy telephone with a hanging placard reading "When this phone rings next Thursday, it will be 'The Talk of the Town.'" (See photo.)

Krolick Ties Radio To "Moontide" Date

The mystery melody program on Station WHEC featured a contest in which guest tickets to "Moontide" were offered in connection with a tune guessing stunt arranged by Art Krolick at the Century theatre, in Rochester. Spot announcements over WSAY plugged the companion feature, "It Happened in Flatbush." The first thousand women patrons attending opening day were given photos of Jean Gabin, this was announced in ads, lobby display and special stories.

A special screening was held in advance for workers who sold defense stamps in the theatre lobbies and resulted in news story breaks and story and art in the society section. Twelve ladies were chosen and interviewed for their reaction to the new star. As a street gag, a 10-foot telescope was constructed and placed at various busy points in downtown areas asking people to take a free look at Rochester's newest and brightest star. Appropriate copy written in the telescope, sold the star and the picture.

Serialization Sells "Angel" for Longo

Joe Longo at Loew's State, in Boston, planted a three-day serialization of "I Married An Angel" in the Boston *Globe* with picture, theatre and playdates credits included. Longo also invited 25 Eddys and MacDonalds to be the guests of the theatre on the opening day, the stunt landing several stories in the papers. A teaser ad campaign also aided in putting over the engagement.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ORCHESTRA WIVES (Twentieth Century-Fox): This picture makes a strong point of its music and therefore it would be well for the exhibitor likewise to make it a cardinal factor in selling. There are a number of recordings of the popular songs from the picture; Glenn Miller, who appears in the film with his orchestra, has made a recording of each of four songs. Distributors of Victor records are set to break cooperative campaigns day and date with the theatres' openings. The press book has a list of distributors who can be called upon for assistance. Among the plans is the distribution of 1,500,000 post cards by record stores to their customers. If these can be synchronized with playdates and the playdates added, the theatre will have an excellent means for advertising. This is a picture for the jive fans; it might be well to emulate the example of Don Kuhn at the Palms State, Detroit, who had a couple dancing in the lobby as a part of his campaign on "Syncopation". Another way to interest the jive fans would be a contest in which they are asked for their nicknames for each of an orchestra's instruments. For newspaper readers, a jive glossary would be an interesting sort of contest with prizes for those who correctly define the greatest number of terms. The title of the picture suggests a connection between orchestra wives, golf widows and so on. Another radio angle is to get spot broadcasts on the nights when Glenn Miller's program goes over CBS. Since this broadcast is sponsored by Chesterfield, a tieup can be arranged with tobacco shops in which Carole Landis, who has posed for a Chesterfield ad and who appears in the picture, can be featured.

PANAMA HATTIE (Metro-Goldwyn-Mayer): Being a musical, the picture immediately suggests the use of the songs as one of the leading methods for exploitation. They can be plugged through music stores, using the covers in the windows and on counters, over the radio and in hotels and night clubs by persuading the orchestra leaders of the merit of the songs as well as the picture. Ann Sothern as Panama Hattie makes an appealing figure, so it might be a good bet to have a life-size standee of her in the lobby and offer to take a picture of any man who wants to pose with his arm around Panama Hattie. Dress a girl up like Panama Hattie and announce her itinerary in advance. Those who walk up to her and say, "You're Panama Hattie and you are appearing at the State Theatre beginning Tuesday", are awarded a prize if they repeat the phrase exactly. It might be feasible to run a contest for the best imitation of Panama Hattie with the finals on the stage the night of the opening. If there is unlimited telephone service in your community, have a girl telephone subscriber announcing that she is Panama Hattie and will be at the State, etc. Bellboys paging Panama Hattie in hotel lobbies and restaurants would excite curiosity. Some of Panama Hattie's wise cracks have been put on stills which will make an intriguing lobby display. Fans, ventilated hats, hat checks and imitation palm leaves, all properly imprinted, are available as giveaways.



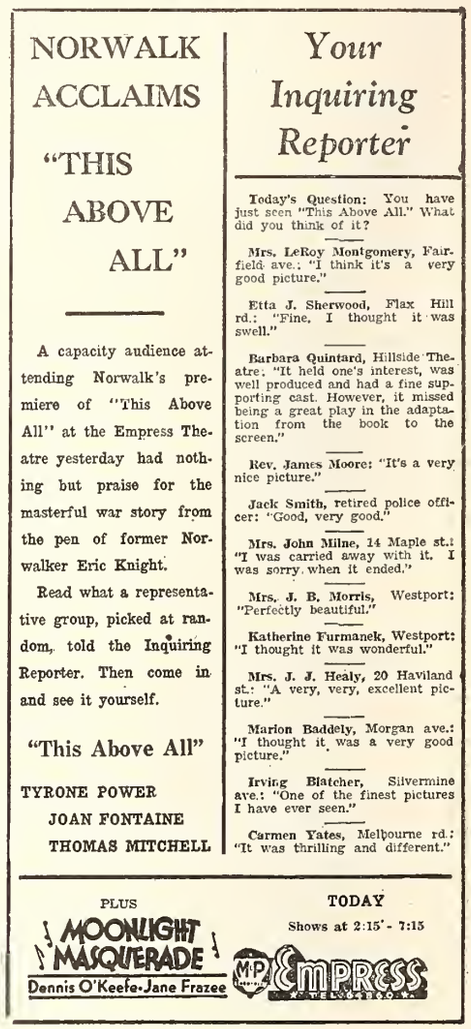
Paramount brought the advertising directors of the various theatre circuits in which it owns an interest to New York last week for a discussion on how to sell "Wake Island". The photo above shows some of the conferees at luncheon: clockwise around the table—Harold Martin of Lucas & Jenkins; George Hoover of Paramount Theatre Enterprises, Miami; Robert M. Weitman, managing director of the Paramount Theatre, New York; Leon Netter of the home office; Emmet Rogers of Wilby-Kincey and Leonard H. Goldenson of the home office.

NOVELTY ADS

Some Unusual but none the less Useful Newspaper Ideas



These slugs can be spotted in newspaper advertising during the coming month. They were prepared by Ernest Emerling's department of Loew's theatres but are available to anyone for the asking.



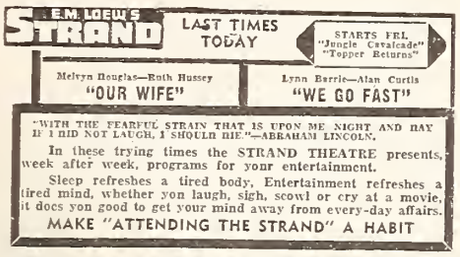
The local paper's Inquiring Reporter was tied up in this two col. ad used by Al Hamilton for the second day of "This Above All" at the Empress theatre, South Norwalk. Eric Knight, author of the story, formerly lived in Norwalk and Al got that into the ad, too.



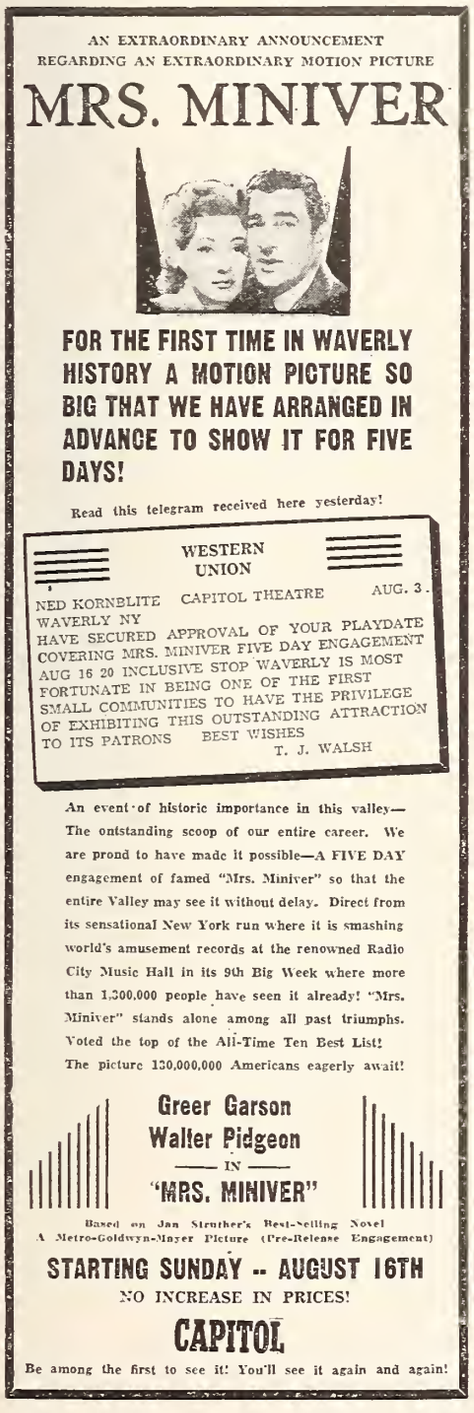
This gratis ad, one of two, eight columns wide, appeared in the Cincinnati Times-Star *opposite the regular weekly Disney "Bambi" cartoon strip. E. V. Dinerman of RKO theatres in Cincinnati made the tieup.*



This is the culmination of a big campaign put on by Art Krolick, in Rochester. Note the "hurry, hurry" angle.



Eddie Selette, now at the Strand, New Bedford, Mass., has to use a minimum of space to get into the paper. So, once a week he uses an institutional ad like this.



Bud Kornblite at the Capitol theatre, Waverly, N. Y., used the telegram of confirmation on his print as part of his ad on "Mrs. Miniver". Note that the fact that the picture was in its ninth week in Radio City proved of importance 300 miles away.



W. P. Stone, manager of the Sunset theatre, Asheboro, N. C., gave a big play to a Disney short in this two col. ad. The names of two residents of Asheboro are in the ad. They receive passes; the idea is to make everybody read the ads looking for their names.



Loew's ad on "Panama Hattie" is adaptable for either single or double feature theatres. Note that single feature theatres mortise out the word "plus", while the double billers delete everything else in the box and set the name of the second feature in type. The appeal to buy Bonds is from the group on the opposite page.



This ad (actual size) was used in the Chicago papers by Balaban & Katz on the night of the first scheduled blackout. Bill Hollander's department prepared it.

OUTSTANDING SHOWMEN

Below are listed the last Fortnight's outstanding showmen. Any theatreman who executes an exploitation which he considers especially worthy sends it to the Round Table for consideration by the Quigley Award judges. The worthy ones are listed here.

JOSEPH BOYLE
Poli Broadway, Norwich, Conn.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
Loew's State, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

E. V. DINERMAN
RKO Theatres, Cincinnati, O.

BILL ELDER
Loew's, Indianapolis, Ind.

JAMES "DOC" ESTES
Palace, Childress, Tex.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FITZPATRICK
Poli, Waterbury, Conn.

HERBERT GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

STEWART GILLESPIE
Marks, Oshawa, Ontario

JOE GOLDSTEIN
Cameo, Rochester, N. Y.

AL HAMILTON
Empress, South Norwalk, Conn.

BOB KESSLER
Benn, Philadelphia, Pa.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

ART KROLICK
Century, Rochester, N. Y.

BUD KORNBLITE
Capitol, Waverly, N. Y.

CHARLES MOYER
State, Hanover, Pa.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY O. PRYTZ
Granada, Duluth, Minn.

KEN ROCKWELL
Steuben, Hornell, N. Y.

LLOYD ROLLINS
Smalley's, Hensonville, N. Y.

EDDIE SELETTE
Strand, New Bedford, Mass.

BUD SILVERMAN
Riviera, Rochester, N. Y.

W. CLYDE SMITH
Paramount, Hot Springs, Ark.

C. T. SPENCER
Capitol, Hamilton, Ontario

"Miss Annie Rooney" Sold On Local Boy Angle

Taking advantage of the appearance of a local boy in Shirley Temple's new picture, "Miss Annie Rooney," Manager William S. Canning of the Interstate Empire Theatre and Manager Fred Weldon of the Center theatre, who took Canning's place while the latter was on vacation, both in Fall River, Mass., built their entire campaign around the fact that the Fall River lad, Roland Furtado, known in the movies as Roland Dupree, was one of Shirley's two boy friends in the picture. Canning and Weldon grabbed some valuable publicity in feature stories and pictures in *The Herald News*.

Longo Plants Serialization On "They All Kissed the Bride"

Joe Longo for his advance on "They All Kissed the Bride" at Loew's State, in Boston, planted a four-day contest in the Boston *American* with art and a story each day. In addition, the special feature "Four Ways to Kiss a Bride" was landed in the Sunday *Advertiser* before the regular showing of the picture.

A series of florists windows were promoted using scene stills from the picture with credit card included as part of the display. Spot announcements were also had over two local radio stations each day for five days preceding the opening.



Earle Holden, manager of the Capitol Theatre, Atlanta, obtained some Spanish moss, well known in the deep South, to enhance the effect. The photo shows how it was used.

Miss Bridgeport Chosen on Stage of Loew Theatre

The bathing beauty season is nearly over up in the north, but there are plenty of showmen in the south who might profit by Morris Rosenthal's experience at Loew's Majestic, Bridgeport, Conn.; and those in the north might take a leaf out of Morris' book and this leaf out of this book for next year's bathing beauty contests.

It's an annual affair with Morris, so he dug up the pictures of last year's Miss America and her court and ran them in the newspaper along with the announcement that there would be a contestant from Bridgeport to be chosen at the Majestic.

An added twist this year was that each week for four weeks, in addition to selecting Miss Bridgeport and two alternates, another contest was sponsored to select a Miss Junior Bridgeport from talented girls from five to nine years of age.

The girls were selected by volunteer judges chosen from the audiences; they were guided in their selections by the applause of the crowded houses.

Each week the newspaper announced the winner of the contest and carried a picture of her as well. After the finals when the winners for each week were judged for the selection of Miss Bridgeport, Morris obtained practically a whole page of publicity on Miss Bridgeport with pictures of her at home as well as at the beach.

Of course, the entire affair was sponsored by a store which sold bathing suits, so a mannikin stood in the lobby for four weeks dressed in a bathing suit and with appropriate placards alongside.

Goldstein's Summons Gag Aids on "Tortilla Flat"

As a teaser to help exploit "Tortilla Flat" at the Cameo theatre, in Rochester, Joe Goldstein distributed heralds in the form of a summons. The front page read: "Summons. Court of Amusement and Entertainment. State of Pleasure. 1942 Docket. Fine for failure to appear $1,000 worth of fun and thrills."

The inside spread continued: "You are hereby commanded, all excuses and delays set aside, that you appear at the above mentioned court and thereby enjoy a full evening of entertainment that will warm the cockles of your heart when you see," etc. The back page featured a small cut of a minute man with copy: "At your service day and night. Buy Stamps and Bonds at the Cameo."

Stearn Injects Contest Angle In "Gone With the Wind" Ad

Effective was the double truck promoted ahead of "Gone With the Wind" at the Manring, in Middlesboro, Ky., by Harry D. Stearn and Ken Carter. Each merchant's ad featured a part of a scene still and a contest angle was brought in through the offer of guest tickets to those cutting out the pieces and correctly assembling the parts. Catchline across the two pages read: "The Merchants of Middlesboro Celebrate with Outstanding Events the Arrival of 'Gone With the Wind'".

Baseball Coach Receives Trophy In Providence

Excellent newspaper breaks were accorded the premiere of "Pride of the Yankees" at the RKO Albee, in Providence through the efforts of Bill Morton and George French, who effected a tieup with the Providence Amateur Baseball League, whereby one of their former players, Andy Coakley, coach at Columbia and the discoverer of Gehrig, would be presented on stage with a cup by the League in memory of the great player. At the same time, the League also presented trophies to their outstanding baseball players.

The stunt landed a three-column cut of Coakley and the head of the Amateur League in the *Sunday Journal,* plus half a column story on the presentation made from the stage of the theatre. Events of the presentation were aired on Station WEAN as a 15-minute program from the Albee stage. The cups and trophies presented were displayed in a downtown store window with appropriate credits. During the presentation ceremonies, a localite was introduced from the audience, who has the bat that Babe Ruth used when he hit his 59th consecutive home run. This too was good for a break in the papers.

Builds Up Teresa Wright

Another original plant was a story and stills in the *Sunday Journal* illustrating Teresa Wright as she looked when she appeared in "Our Town" on the stage of the Albee some three years ago and as she appears now in 'Pride of the Yankees." The stunt was good for two large cuts and a half a column of copy. Cashing in on the reviews given Teresa Wright in "Mrs. Miniver," in the theatre's original ads, her billing was enlarged and she was given the title of "Sweetheart of Mrs. Miniver."

Sports commentators on local stations were furnished with different stories daily, a full page of photos was landed in the roto section of the *Sunday Journal* and an intensive newspaper ad campaign with reserved seat mail order blank was used in some 15 suburban papers. There was also a scene mat and story used with each insertion.

Fitzpatrick Lands Co-ops On the Andrews Sisters

For the personal appearance of the Andrews Sisters at Loew's Poli, in Waterbury, Conn., Ed Fitzpatrick promoted a full-page of cooperative ads from a local record shop, each of which carried a cut of the girls. The lower half of the page was devoted to copy to the effect that the girls would appear at the store to autograph record purchases.

Ball Club Cooperates on "It Happened in Flatbush"

For "It Happened in Flatbush" at the Riviera, in Rochester, Jack Hamilton and Bud Silverman got in touch with the local International League Baseball Club, the Rochester Red Wings and they promised a personal appearance on the Saturday showing of the film. The men will also be used in connection with the War Bond Sales.



The Chamber of Commerce of Hamilton, Ont., took this full page ad to not only express its opinion of "Mrs. Miniver" but to sell War Savings Certificates. C. T. Spencer, manager of the Capitol Theatre, reports this as the outstanding business-getter of the many exploitation ideas he used. Eames & Co., one of the firms mentioned in the ad, dedicated one of their half hour radio shows to the picture, doing away with all commercials, Spencer reported. He also had 50 window displays.

Druker Ties "This Above All" To Local Bond Drive Contest

To launch his date on "This Above All" at Loew's State, in Memphis, Maurice Drucker tied in with the local competition sponsored by the Junior Chamber of Commerce and the local daily to choose "The Girl We Fight For." Drucker purchased one hundred dollars worth of bonds in the name of Joan Fontaine and Tyrone Power to count as votes for the first two entries in the contest.

The paper came through with art work and reprinted the wire received from the stars which read: "Have just been informed through our Memphis representative that the Junior Chamber of Commerce and the *Press-Scimitar* are undertaking a splendid new bond sale promotion. We want to help. Buy the first bonds in our names and give the votes to the first two nominees."

Fendley Issues Checks On "The Bank of Entertainment"

Dubbed a "happiness check" was the unique herald in check form distributed by J. N. Fendley ahead of his latest Abbott & Costello picture at the Martin Theatre, in Roanoke, Ala. The check, drawn on the "Bank of Entertainment, Hollywood, Cal.," was made payable to everyone in Roanoke in the amount of one million laughs and was signed by Abbott and Costello. These teaser checks are reported to have attracted the anticipated attention.

HAPPY BIRTHDAY

August 22nd
James Lucas
S. A. Deual
George E. Kann
John E. Manuel
E. M. Tannenbaum
Edward Shiddell
Frank Linesberger
John R. Shultz
Malcolm Marshall
Earle S. Dorrelle
Manolin Quiones
John C. Reno

23rd
Roy Sterrett
Ben W. Fischer
Don Kelsey
Ted Shank

24th
Earle N. Willy
Arnold N. Gates
William Harding
C. W. Kelly
Ray Laurie
Frank K. Cost
Harry W. Flinchum
Thomas W. Turner

25th
Martin Messinger
Pierce Rawlinger
Stan Krueger

August 25th
Edwin Russell
Alfons Galwas
Stewart North
Donald L. Smith
Orba Myatt
Randall Jones

26th
Edward Shuker
George M. Dana
Rossiter J. Hodkirk
Nat Allentuck
Lewis J. Hartman
Seymour L. Morris
Morty Lightstone

27th
Urban R. Anderson
S. F. Sutaria
Ben Broskie
Carl L. Krueger
J. B. Seager
Morton M. Bratter
L. O. Robertson
Walter D. Morgan
Joseph D. Frisco

28th
Vincent Daniels
Homer B. Fuller, Jr.
Eugene Mock
Randolph L. Hall
Alf Klokkevold

Round Table Guests

The Round Table had the pleasure last week of entertaining a number of its members. Some of those on the distaff side were among the visitors. At the right are Alice Gorham, in charge of publicity for United Detroit Theatres, and Helen Garrity, who occupies the same post for Intermountain Theatres in Salt Lake City. Directly below is Bud Kornblite, manager of the Capitol Theatre, Waverly, N. Y., a regular Round Table contributor. Below, center, is James R. Nairn, director of advertising and publicity for Famous Players Canadian, with headquarters in Toronto. At the far right, below, is Jane Meisel, assistant to Knox Strachan, who directs advertising and publicity for Warner Bros. in Cleveland.

All photos Staff Photographer







In New Jobs

EVANS KALL has become manager of the Strand, in Holyoke, Mass., succeeding Gerry Germaine, now manager of the Phillips, Springfield, Mass.

WALTER KRISBELL, former assistant manager of the Warner Orpheum, in Philadelphia has been promoted to manager of the circuit's Fern Rock theatre there.

GERALD McMILLAN is the new manager of Fox' Strand theatre, in Manitowoc, Wis., succeeding Carroll Hannah, who has been named manager of the circuit's Riviera, in Milwaukee. John Collins, former manager of the circuit's houses in Fond du lac and Beaver Dam, has been named manager of the Fox in Marinette.

FRANK WEINSTEIN, formerly at the Lockwood and Gordon Braintree theatre, at Braintree, Mass., has assumed his new duties as manager of the L&G Eastwood theatre, at East Hartford, Conn., succeeding Harold Silverwatch.

JUNIOR SHOWMEN

BERNICE RUTH, to Mr. and Mrs. James Estes. The father manages the Palace Theatre in Childress, Texas.

ARTHUR H. GOLDSTEIN, former manager of the L&G Avon theatre, in Providence, is now a major in the U. S. Army stationed at the Infantry School at Fort Benning, Ga.

JACK LYKES, manager of Loew's Valentine and Esquire theatres, in Toledo, has resigned to become affiliated with Associated Theatres, succeeding George Aylesworth as manager of the Colony theatre there.

DICK SCAGLIONE, former manager of the Plaza theatre, in Tampa, Fla., is now a private in the 77th Medical Battalion at Camp Polk, La.

AL WEISS of the Olympia theatre, Miami, Fla., dropped in for his annual visit.



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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Major and the Minor

(Paramount)

Top Notch Comedy

Billy Wilder has collaborated with Charles Brackett on a screenplay of engaging novelty and directed herein a comedy which should delight audiences of this or any other season. "The Major and the Minor" gives the varied talents of Ginger Rogers wide play, surrounding her with an excellent cast of supporting players, and the result is diverting entertainment.

The "Major" of the title is an officer returning to his post at a military academy after a futile try for active service. The "Minor" is Ginger Rogers. Finding herself a few dollars short of fare to Iowa from New York, where the wolves have been constantly at the door, she adopts the expedient of being "12, next week" for a half-fare ticket. Accident and a pursuing conductor bring her to the compartment of Ray Milland, the Major, where his fiancee finds her in the morning. "Little Susu" is obliged to present herself at the academy to demonstrate the obvious innocence of the situation. There she stays to spend the weekend with the worldly-wise cadets of 15 or so, to fall in love with the Major and to discover the unpleasant character of his fiancee.

The disguise, which is penetrated only by the conductor and a 12-year-old scientist, must be maintained to avoid a scandal, and Susan proceeds to Iowa, where her attempt to present herself as her own mother does not fool the pursuing Major.

Arthur Hornblow, producer, has not relied solely on the impersonation for humor. There is Robert Benchley, too, as the last straw in New York, and a great troop of cadets, including Frankie Thomas, Jr., Charlie Smith, Raymond Roe and Larry Nunn, whose education of Susu affords some of the picture's bright spots. Ray Milland is an ingratiating Major and Rita Johnson is admirable as his fiancee. The young biologist, Diana Lynn, gives another effective performance.

This is not unsophisticated comedy, but the situations which it develops should have wide appeal, and the careful presentation keeps well within the bounds of good taste.

Previewed at the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 100 min. PCA No. 8270. General audience classification.

Susan Applegate ..... Ginger Rogers
Phillip Kirby ..... Ray Milland
Pamela Hill ..... Rita Johnson
Mr. Osborne ..... Robert Benchley

Diana Lynn, Edward Fielding, Gretl Sherk, Raymond Roe, Frankie Thomas, Jr., Charlie Smith, Larry Nunn, Billy Dawson, Stanley Desmond, Billy Ray, Norma Varden, Marie Blake, Mary Field, Lela Rogers.

IN THIS ISSUE:

Final listing of all 1941-42 Feature Product, in Sequence of Release, pages 878 and 879.

Short Subject Release Chart and Synopsis Index, pages 874, 875 and 876.

Complete Cumulative Index for the 1941-42 season feature product, covering all PRODUCT DIGEST SECTIONS published since the issue of August 30, 1941.

The first issue of the new Product Digest Section covering the 1942-43 season product will appear in MOTION PICTURE HERALD, issue of September 5, 1942.

Here We Go Again

(RKO Radio)

Radio Talent Parade

Designed to attract and entertain radio listeners, this amassing of microphone personalities presents them in material which is practically an extension of their several and varied air wave programs.

It opens with Fibber McGee and Molly at home in Wistful Vista doing and saying the things they do on their network show. Later they join their intimates, Gildersleeve, Wimple and Mr. Uppington, elsewhere, in somewhat less typical adventures but in character.

Edgar Bergen, Charlie McCarthy and Mortimer Snerd, later also Ray Noble and band, pursue separate courses to the same destination and converge with the McGees upon a story which is no more strain upon the imagination than most radio comedy material. Ginny Sims is an additional entry, singing some and figuring in a romance with Bergen.

Exploitation possibilities declare and define themselves. Song numbers by Mort Greene and Harry Revel satisfy requirements. Produced and directed by Allan Dwan, the picture is purposefully and necessarily episodic, many of the sequences being virtual skits and many of them clicking for laughs. Paul Gerard Smith, who wrote the story and collaborated with Joe Bigelow on the script, displayed judgment in restricting the material to the kinds of stuff the radio stars are in the habit of handling.

Previewed at the Hill Street theatre in Los Angeles, where a metropolitan audience laughed heartily in spots, indicated approval generally. Reviewer's Rating: Good. — WILLIAM R. WEAVER.

Release date, not set. Running time, 76 min. PCA No. 8507. General audience classification.

Fibber McGee and Molly, Edgar Bergen, Charlie McCarthy, Mortimer Smerd, Ginny Simms, Ray Noble and his orchestra.

The Glass Key

(Paramount)

Politics and Gangsters

A good cast has done its best with this material which starts out as a gangster picture, turns into a murder mystery and again becomes a gangster film before its conclusion. The leading players, whose recent performances should enhance their standing at the box office, seem to be in some doubt at times just what their attitude should be.

The story is principally concerned with Brian Donlevy, an uncouth politician; his sister, Bonita Granville; the daughter of his political ally, Veronica Lake, and her brother, Richard Denning. Donlevy falls in love with Miss Lake while Bonita long has been enamored of Denning. But the latter becomes involved with gamblers and after Donlevy remonstrates with him, the former is suspected when Denning is found dead. From that point the picture involves the desperate attempts of Alan Ladd, friend of Donlevy, to extricate him from what appears to be "a bum rap" although Donlevy admits to the crime with a lack of sincerity indicating that he is shielding someone. There are sundry goings-on involving opposing fac-

tions in political rows, a corrupt newspaper proprietor who commits suicide and the apparent subjugation of the district attorney to the whim of the gangsters. All ends well quite remarkably and romance blossoms between Ladd and Miss Lake.

The picture's direction by Stuart Heisler might have been smoother. Some of the scenes have an insincere ring. Fred Kohlmar, associate producer, has assembled a cast whose recent work has been outstanding—Alan Ladd and Veronica Lake in "This Gun for Hire," and Brian Donlevy and William Bendix in "Wake Island." Jonathan Latimer wrote the screenplay from a novel by Dashiell Hammett, best known for the "Thin Man" stories.

Previewed at the Paramount home office projection room before an audience of professional reviewers. The comedy scenes were well received but the rest was taken without noticeable reaction. Reviewer's Rating: Fair.—BOB WILE

Release date, not set. Running time, 85 min. PCA No. 8207. Adult audience classification.

Paul Madvig ..... Brian Donlevy
Janet Henry ..... Veronica Lake
Ed Baumont ..... Alan Ladd
Opal Madvig ..... Bonita Granville
Shadow O'Rory ..... Joseph Calleia

Richard Denning, Moroni Olson, William Bendix, Margaret Hayes, Arthur Loft, George Meader, Eddie Marr, Frances Gifford, Joe McGuinn, Frank Hagney, Joseph King, Donald MacBride.

The Old Homestead

(Republic)

Comedy with Music

This should be just down the alley of the fans of homespun humor. Featuring the Weaver Brothers and Elviry, and a capable supporting cast of Dick Purcell, Jed Prouty, Anne Jeffreys, Maris Wrixon, Robert Conway and Linda Brent, "The Old Homestead" presents "Elviry" as the mayor of a small town and her husband as the chief of police. A crime wave starts and the mayor makes a deal with a city gangster to clean out the local criminals, thinking that when that is accomplished she can rid the town of a new crop of crooks. However, she becomes implicated in the mess herself, but her husband manages to straighten out matters.

Three songs are used in the film; "Dig, Dig, Dig for Victory," "In the Town Where I Was Born," "The Ferris Wheel."

Frank MacDonald directed from an original screenplay by Dorrell and Stuart McGowan, and did a creditable job. Armand Schaefer was the associate producer.

Seen at the Republic studio projection room. Reviewer's Rating: Good.—V. K.

Release date, August 17, 1942. Running time, 67 min. PCA No. 8583. General audience classification.

Abner ..... Leon Weaver
Cicero ..... Frank Weaver
Elviry ..... June Weaver

Dick Purcell, Jed Prouty, Anne Jeffreys, Maris Wrixon, Robert Conway,, Linda Brent.

Wildcat

(Paramount)

Oil Melodrama

This is a mild melodrama that never quite reaches the goal obviously set for it. That goal was suspense, the kind to keep the audience on its toes as the "wildcatters" have one misfortune after another in bringing in their oil well.

The cast is adequate. It includes Richard Arlen, Arline Judge, William Frawley, Buster Crabbe, Arthur Hunnicutt and Elisha Cook, Jr. William H. Pine and William C. Thomas were the producers and Frank McDonald directed.

Arlen plays a penniless oil man who puts on a big front with an expensive car and big talk. With a hitch-hiker, Elisha Cook, Jr., that he picked up, Arlen sets out to drill for oil, obtaining the necessary money and equipment through his impressive talk. The trouble commences at once. Cook dies in an accident at the derrick, which brings Arline Judge to the oil camp posing as the dead man's sister in order to claim his 50 per cent in the well.

The trouble continues and just when it seems likely that Arlen will have to abandon the well, the oil comes in. To climax matters a raging oil fire serves to bring Arlen and Miss Judge together at the end.

Previewed in a projection room in New York. Reviewer's Rating: Fair.—PAUL MOONEY.

Release date, not set. Running time, 73 min. PCA No. 8265. General audience classification.

Johnny Maverick ..... Richard Arlen
Nan Dearing ..... Arline Judge
Oliver Westbrook ..... William Frawley
Mike Rawlins ..... Buster Crabbe

Arthur Hunnicutt, Elisha Cook, Jr., Ralph Sanford, Alec Craig, John Dilson, Ed Keane, Will Wright, Jessie Newcombe, Billy Benedict, Billy Nelson, Tom Kennedy, Fred Sherman, John Fisher, William Hall.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Enemy Agents Meet Ellery Queen

(Columbia)

Spies Tracked

Ellery Queen, who as a fictional detective enjoys a considerable following in book form, here in the person of William Gargan becomes involved in what appears to be a case of smuggling, and which develops into the tracking and trapping of a gang of Nazi spies.

The picture opens with action and a good measure of suspense, develops murder mystery elements and a portion of excitement, but degenerates into a sailor and Marine fracas with the spies, which wrecks the interior of a club which is the spy front, and tends to weaken the conclusion of the film.

In support of Gargan are Margaret Lindsay as Queen's secretary and fiancee; Charley Grapewin as Queen's father, New York police inspector, and Gilbert Roland and Sig Ruman among others.

Eric Taylor prepared the screenplay from a story by Ellery Queen, and James Hogan directed. Ralph Cohn was producer and Rudolph Flothow associate.

An audience at the Central theatre on Broadway, New York, on a weekday afternoon gave the film reasonably close attention and appeared moderately entertained by proceedings. Review's Rating: Fair.—CHARLES S. AARONSON.

Release date, July 30, 1942. Running time, 64 min. PCA No. 8555. General audience classification.

Ellery Queen ..... William Gargan
Nikki Porter ..... Margaret Lindsay
Inspector ..... Charley Grapewin
Mrs. Van Dorn ..... Gale Sondergaard

Gilbert Roland, Sig Ruman, James Burke, Ernest Dorian, Felix Basch, Minor Watson, John Hamilton, James Seay, Louis Donath.

King of the Stallions

(Monogram)

Wild Horse Spectacle

All the appeal four-footed and winged creatures have on the screen is put into Edward Finney's "King of the Stallions," a story of wild horses and animals shot almost entirely in Crater Canyon, California, and Monument Valley, Arizona. Impressive scenery, backed by the appearance of what seems to be thousands of wild horses, makes the picture unusual.

However, in its acting, writing and direction, the picture falls short. The dialogue at times is pointless and the acting is found wanting. The human cast consists of Chief Thundercloud, Ric Vallin, Princess Bluebird, Dave O'Brien, Chief Yowlachie, Ted Adams, Sally Cairns, Gordon Demain, Forrest Taylor and Joe Cody. The animal cast is headed by Nakoma and Paint, two trained horses.

The plot has rustlers stealing horses from ranchers and Indians alike by using a trained stallion to run off the mares. The whites and Indians blame each other, but the trouble is solved when an Indian youth captures a wild stallion, trains it and uses it to kill the rustlers' stallion.

Finney directed as well as produced. Arthur St. Claire and Sherman Lowe adapted the original by Roger Merton.

Previewed at the Monogram projection room in Hollywood. Reviewer's Rating: Fair.—V. K.

Release date, September 11, 1942. Running time, 63 min. PCA No. 8253. General audience classification.

Hawhai ..... Chief Thundercloud
Little Coyote ..... Ric Vallin
Tetenika ..... Princess Bluebird

Dave O'Brien, Chief Yowlachie, Nakoma, Paint, Ted Adams, Sally Cairns, Gordon Demain, Forrest Taylor, Joe Cody.

The Goose Steps Out

(Ealing-United Artists)

Espionage Extravaganza

Herein comedian Will Hay—one of Britain's Ten Best—makes his bow as a joint director of his own comedies. He remains a comedian. Nothing in the piece offers evidence of directorial deftness or novelty, or indeed of anything beyond that there seems to be a shortage of directors.

Hay is a popular personality on screen, stage, and occasionally on radio, and this, despite its war-like flavour and subject matter, offers the laughter-hungry audience a full measure and brimming over of the star's particular line in humour. It is exclusively native comedy, and at that, of the elementary brand, which appeals to the indulgent rather than the discriminating. Hay is one of the few British names which sell motion pictures here, and this will be sold by the exhibitor on the star. It hardly measures up to the standards of the American market, nor does its style of humour seem other than local.

Hay—known here as the schoolmaster comedian—is a schoolmaster who is sent to Germany to conduct espionage on a secret bomb laboratory. The fun revolves around his adventures with the Gestapo and Nazi big shots. He educates the German boys in British customs, steals a bomb from the lab and finds it empty, and finally escapes with some anti-Nazi boys via an official, pilot-less Luftwaffe plane. The last sequence is the lengthiest in the film, and is handled on traditional lines of slapstick.

Through all this Hay gabbles and gesticulates in his familiar schoolmaster character. He is not off the screen for more than a few of the 7,000 feet, registers passages of his established tongue-twisting dialogue, and builds one eyebrow lifting sequence around instructing the Nazis in what is popularly considered an obscene gesture.

None of the supporting cast is a top liner but Raymond Lovell and Frank Pettingell are stout enough troupers to make something of their Nazi roles. The camerawork is the most notable technical quality.

Slipped into a West End theatre in London for trade show purpose, the film undoubtedly raised laughs in the less expensive seats, laughs in touching contrast to the stony silence of the ritzier regions.—Reviewer's Rating: Fair.—AUBREY FLANAGAN

Release date, not set. Running time, 78 mins. General audience classification:

William Potts / Muller ..... Will Hay

Charles Hawtrey, Peter Croft, Anne Firth, Frank Pettingell,, Leslie Harcourt, Raymond Lovell.

SHOCK TROOPS FOR DEFENSE (Brandon Films)

America Calling

A national defense subject, this is one of the "America Calling" series, produced by Thomas J. Brandon and released by Brandon Films, Inc., New York. It is concerned with the Auxiliary Fire Fighters and is primarily a recruiting film, to stimulate participation in the civilian defense program. Gregory Abbott is the narrator. The subject was made in cooperation with the Film Bureau, Civilian Defense Office of Greater New York.—P. C. M., Jr.

12 *minutes*

SCRAP FOR VICTORY (Brandon Films)

America Calling

Another in the "America Calling" series produced by Thomas J. Brandon, this defense subject seeks to stimulate general salvage activities in the home. For this purpose a family of four is presented. Father, mother, daughter and son all have odds and ends of things made of rubber, tin, cloth, etc. When the call reaches them they each go about the house collecting scrap. The subject then goes on to show how the scrap is reclaimed and to what uses it is being put. The film was made in cooperation with the Civilian Defense Volunteer Office of Greater New York. Gregory Abbott is the narrator.—P. C. M., Jr.

12*minutes*

ADVANCE SYNOPSES

CLEAR FOR ACTION (Metro-Goldwyn-Mayer)

Refugee Drama

PRODUCER: Victor Saville. Directed by Richard Thorpe.

PLAYERS: Robert Taylor, Charles Laughton, Brian Donlevy, Walter Brennan.

SYNOPSIS

It was in behalf of this enterprise that Richard Rosson had gone to Europe on that expedition which found him, although it was denied at the time, aboard the ship that brought British Prime Minister Winston Churchill to his Atlantic rendezvous with American President Roosevelt, although this has nothing to do with the picture. The picture is an accounting of the bringing of children from Europe to the United States, by way of removing them from war danger zones, and the background footage acquired on that expedition is expected to give the production a high degree of authenticity.

THE FALCON'S BROTHER (RKO Radio)

Crime Story

PRODUCER: Maurice Geraghty. Directed by Stanley Logan.

PLAYERS: George Sanders, Tom Conway, Jane Randolph, Charlotte Wynters, Gwili Andre.

SYNOPSIS

George Sanders bows out of the Falcon series with this one, introducing his real life brother Tom Conway, as his reel life brother. Conway will work in the remainder of the series. It is the first of the Falcons for the new season, and the detective continues his fight against crime. A plot of Nazi agents to assassinate a Latin American goodwill envoy is foiled.

COUNTER ESPIONAGE (Columbia)

Lone Wolf Mystery

PRODUCER: Wallace MacDonald. Directed by Edward Dmytryk.

PLAYERS: Warren William, Eric Blore, Hillary Brooke, Thurston Hall, Fred Kelsey, Forrest Tucker, Matthew Boulton, Kurt Katch, Morton Lowry, Leslie Denison.

SYNOPSIS

The Lone Wolf, played again by Warren William, is operating in London in war time. He is still hunted by the American police and sought by German agents. The "air blitz" permits many unexpected encounters and escapes as Michael Lanyard locates the vital defense plans of the city in enemy hands.

GEORGE WASHINGTON SLEPT HERE (Warner Bros.)

Comedy

PRODUCER: Jerry Wald. Directed by William Keighley.

PLAYERS: Jack Benny, Ann Sheridan, Charles Coburn, William Tracy, Joyce Reynolds, John Emery, Franklin Pangborn, Hattie McDaniel, Percy Kilbride.

SYNOPSIS

George S. Kaufman and Moss Hart made some Broadway history with this comedy, and the quality of their humour, save for such shadings as are indicated by the stellar presence of Jack Benny, is retained in the film version. It's about a woman fond of antiques, but knowing little about them, who buys a house because George Washington is supposed to have slept there once, and discovers, to the astonishment of sundry other characters in the picture, that such is indeed the case.

WHITE CARGO (Metro-Goldwyn-Mayer)

Tropical Melodrama

PRODUCER: Victor Saville. Directed by Richard Thorpe.

PLAYERS: Hedy Lamarr, Walter Pidgeon, Frank Morgan, Barnwell Fletcher.

SYNOPSIS

Apart from some juggling of racial strains, for purposes of circumventing the Production Code rule against presenting miscegenation in pictures, this is being filmed in close conformity with the stage play from which it derives its title. It presents the problem of the white man in the tropics, victim of climate and alcohol, who resists the lure of the native girl who wants to become his wife in his, her, anybody's or nobody's variety of marriage.

STREET OF CHANCE (Paramount)

Mystery Drama

PRODUCER: Sol C. Siegel. Directed by Jack Hively.

PLAYERS: Burgess Meredith, Claire Trevor, Sheldon Leonard, Jerome Cowan, Adeline DeWalt Reynolds, Frieda Inescort, Louise Platt.

SYNOPSIS

This is another murder mystery with a psychopathic angle. Burgess Meredith is a victim of amnesia who is shocked to find himself wanted for murder. He can remember neither the act nor the circumstances, and even the name under which he is supposed to have been living is totally unfamiliar. Claire Trevor is co-starred in the film.

MANILA CALLING (Twentieth Century-Fox)

War Drama

PRODUCER: Sol M. Wurtzel. Directed by Herbert I. Leeds.

PLAYERS: Lloyd Nolan, Carole Landis, Cornel Wilde, James Gleason, Martin Kosleck, Ralph Byrd, Charles Tannen, Ted North, Elisha Cook, Jr.

SYNOPSIS

In a story of frail but determined resistance to the Japanese in the Philippine Islands, a group of American civilians, joined later by a dancehall girl, hold out in a broadcasting station, although without hope of rescue.

AMERICAN EMPIRE (Paramount)

Western Epic

PRODUCER: Harry Sherman. Directed by William McGann.

PLAYERS: Richard Dix, Leo Carillo, Preston Foster, Frances Gifford, Robert Barrat, Jack LaRue, Chris-Pin Martin, Guinn Williams.

SYNOPSIS

A drama based on the authentic history of Texas, before it was admitted to the Union, features Richard Dix as hero and includes Preston Foster and Frances Gifford as the romantic interest. The story is of outdoor action, political intrigue and combat, western-style.

THE DESPERADOES (Columbia)

Western

PRODUCER: Harry Joe Brown. Directed by Charles Vidor.

PLAYERS: Randolph Scott, Glenn Ford, Claire Trevor, Evelyn Keyes, Edgar Buchanan.

SYNOPSIS

This is Columbia's first Technicolor production. A story of the old West, it is being shot for the most part in the Zion National Forest, Utah. The capture and taming of wild horses, the outlawry of the pioneer days are woven with romance. In preparation for the filming, the studio has had 600 wild horses rounded up.

THE DARING YOUNG MAN (Columbia)

Comedy

PRODUCER: Robert Sparks. Directed by Frank R. Strayer.

PLAYERS: Joe E. Brown, Marguerite Chapman, Claire Dodd.

SYNOPSIS

Joe E. Brown, enacting the role of a champion bowler, gets entangled with Nazi spies and kegles them into the hands of the law, after various slapstick interludes.

MY HEART BELONGS TO DADDY (Paramount)

Romantic Comedy

PRODUCER: Sol. C. Siegel. Directed by Robert Siodmak.

PLAYERS: Richard Carlson, Martha O'Driscoll, Cecil Kellaway, Frances Gifford, Florence Bates, Mabel Paige, Velma Berg.

SYNOPSIS

The popular song of a few years back lends its title to the story of a college professor, played by Richard Carlson, forced to entertain a pretty widow (Martha O'Driscoll) and her small child who manages to upset the household and provoke embarrassing speculation outside.

ADVANCE SYNOPSES *and information*

ARABIAN NIGHTS (Universal)

Romantic Melodrama, in Color

PRODUCER: Walter Wanger. Directed by John Rawlins.

PLAYERS: Maria Montez, Jon Hall, Sabu, Leif Erikson, Edgar Barrier, Thomas Gomez, Turhan Bey, Billy Gilbert, John Qualen.

SYNOPSIS

This is a narrative, told in Technicolor, of two brothers, played by Hall and Erikson, who fight each other for the hand of Scheherazade (Maria Montez) and the throne of Bagdad. The studio describes it as a "romantic melodrama" and says it will not be depicted as a fantasy. There is a prologue and an epilogue, with the narrator of the tale, the Chief Eunuch, telling six harem inmates the story of long ago.

THE OX-BOW INCIDENT (20th Century-Fox)

Early Nevada

PRODUCER: Lamar Trotti, who also wrote the screenplay. Directed by William A. Wellman.

PLAYERS: Henry Fonda, Mary Beth Hughes, Dana Andrews, Marc Lawrence, Henry Davenport.

SYNOPSIS

Taken from Walter Van Tilburg Clark's novel of the same title published in 1940 which received considerable attention, the story deals with life in Nevada in 1885 but treats of the outdoor action material in an unusual manner. It is a portrayal of the lives of members of a lynch mob which hanged three innocent men because circumstantial evidence held them to be rustlers and murderers.

THE ROAD TO MOROCCO (Paramount)

Musical

ASSOCIATE PRODUCER: Paul Jones. Directed by David Butler.

PLAYERS: Bing Crosby, Bob Hope, Dorothy Lamour, Anthony Quinn, Dona Drake, Vladimir Sokoloff, Mikhail Rasumny.

SYNOPSIS

The gay and tuneful road traveled by Crosby, Hope and Lamour leads this time to North Africa where scriptwriters Frank Butler and Don Hartman and composers Johnny Burke and Jimmy Van Heusen contrive and embellish another fanciful adventure.

THE FOREST RANGERS (Paramount)

Western in Color

ASSOCIATE PRODUCER: Robert Sisk. Directed by George Marshall.

PLAYERS: Fred MacMurray, Paulette Goddard, Susan Hayward, Albert Dekker, Eugene Pallette, Lynne Overman, Regis Toomey, James Brown, Clem Bevans, Rod Cameron.

SYNOPSIS

Filmed with the cooperation of the United States Forest Service, the picture offers the spectacular background of the giant redwoods for the story of a Ranger and two girls, with incidental forest fires and outdoor action. The story is by Thelma Strabel.

THEY GOT ME COVERED (Goldwyn-RKO)

Comedy

PRODUCER: Samuel Goldwyn. Directed by David Butler.

PLAYERS: Bob Hope, Dorothy Lamour, Phyllis Ruth, Donald MacBride, Byron Foulger, Marion Martin.

SYNOPSIS

Hope plays the role of a foreign correspondent who is "scooped" on the story of Germany's invasion of Russia. Returning to Washington where most of the story's action takes place, he becomes involved in an espionage tangle, two romances and numerous other complications. Miss Lamour enacts the role of head of the Washington office of the syndicate for which the correspondent works. David Butler who directed the Hope-Lamour duo in Paramount's "Caught in the Draft" is guiding this.

REUNION (Metro-Goldwyn-Mayer)

War Melodrama

PRODUCER: Joseph Mankiewicz. Directed by Jules Dassin.

PLAYERS: Joan Crawford, John Wayne, Philip Dorn, Ann Ayars, Reginald Owen, Albert Basserman, John Carradine.

SYNOPSIS

This is a pre-Pearl Harbor story of two Americans, the woman an art student and the man a newspaperman, caught in Nazi-occupied Paris. The pair, enacted by Joan Crawford and John Wayne, aid refugees sought by the Gestapo to flee the country. The adventures are fraught with danger in view of their suspicions that one of their close acquaintances is a Nazi agent.

SEVEN DAYS LEAVE (RKO Radio)

Musical

PRODUCER-DIRECTOR: Tim Whelan.

PLAYERS: Victor Mature, Lucille Ball, Freddie Martin and Band, Les Brown and Band, Peter Lind Hayes, Marcy McGuire, Mapy Cortes, Harold Peary.

SYNOPSIS

Radio's "Court of Missing Heirs" gives this musical its impetus and setting. A young man in the Army hears on that program that he's the missing heir to millions. His buddies make up a fund to defray his expenses to New York and his superiors give him leave to go. He is taken on a round of night clubs (which brings up the participation of Freddy Martin and Les Brown and their respective bands in the picture) and radio broadcasts, discovers that there are sentimental obstacles to his acquisition of the millions and meets, of course, the girl with whom he works out his problems.

THE DESERT SONG (Warner Bros.)

War and Music in Technicolor

PRODUCER: Robert Buckner. Directed by Robert Florey.

PLAYERS: Dennis Morgan, Irene Manning, Gene Lockhart, Faye Emerson, Jack LaRue.

SYNOPSIS

Famed for years for its music score, as performed on both stage and screen, this romantic adventure story of the singing masked hero of the desert has been brought up to date to the extent of giving effect to the present global war, instead of the original uprising of the Riffs, as its martial factor.

CHINA GIRL (20th Century-Fox)

War Melodrama

PRODUCER: Ben Hecht. Directed by Henry Hathaway.

PLAYERS: George Montgomery, Gene Tierney, Osa Massen, Myron McCormick, Victor McLaglen.

SYNOPSIS

Written as well as produced by Ben Hecht, this story concerns an American-born Chinese girl who returns to China to take part in the conflict with the Japanese. A romance develops between the Chinese girl and an American aviator who joins the Flying Tigers and is killed.

BELLS OF CAPISTRANO (Republic)

Western Special

PRODUCER: Harry Gray. Directed by William Morgan.

PLAYERS: Gene Autry, Smiley Burnette, Virginia Gray, Joe Strauch, Jr.

SYNOPSIS

This, Mr. and Mrs. Exhibitor, will probably be the last of the Autry specials from Republic for the duration, for following this, he goes into the Army Air Corps as a sergeant. Given a high budget treatment, the picture concerns rivalry between two rodeos touring the country, one of them headed by Autry who joins it because he is down on his luck and the other using cut throat methods to eliminate competition and take it over.

YOUTH ON PARADE (Republic)

Musical

PRODUCER: Albert Cohen. Directed by Al Rogell.

PLAYERS: John Hubbard, Martha O'Driscoll, Ruth Terry, Tom Brown, Charlie Smith, Richard Langley.

SYNOPSIS

A university starts a new system of education, identifying students' examination papers only by numbers. The pupils gang together and create a mythical student, by pooling their scholastic efforts and taking a spurious number. When the college announces that the person with the number is a "genius," the collegians engage a New York actress to pretend she is the student and complications go on from there.

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Are Husbands Necessary? (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 14, '42, p. 63.

Brooklyn Orchid (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 1, '42, p. 62.

Butch Minds the Baby (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 20, '42, p. 52; July 18, '42, p. 57; Aug. 1, '42, p. 62; Aug. 8, '42, p. 57.

Calling Dr. Gillespie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 8, '42, p. 61.

Crossroads (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 1, '42, p. 65.

Desperate Journey (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 15, '42, p. 63.

Dr. Broadway (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 25, '42, p. 59.

Dr. Kildare's Victory (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 1, '42, p. 62.

Eagle Squadron (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48; Aug. 8, '42, p. 56; Aug. 15, '42, p. 62; Aug. 22, '42, p. 80.

Fleet's In, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 4, '42, p. 58; May 9, '42, p. 56; May 23, '42, p. 57; May 30, '42, p. 53; June 20, '42, p. 50; Aug. 22, '42, p. 75.

Footlight Serenade (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 8, '42, p. 61.

Gay Sisters, The (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 25, '42, p. 59.

I Married an Angel (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 22, '42, p. 76.

Feature Service Data are indexed in The Release Chart starting on Page 880.

Juke Girl (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 13, '42, p. 70; Aug. 8, '42, p. 56; Aug. 22, '42, p. 74, 78.

Jungle Book, The (Korda-UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 11, '42, p. 54; Apr. 18, '42, p. 64; Apr. 25, '42, p. 54, 58; May 2, '42, p. 50; May 30, '42, p. 54; June 6, '42, p. 56; June 20, '42, p. 52, 54; July 25, '42, p. 59; Aug. 1, '42, p. 62.

Kid Glove Killer (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 15, '42, p. 62.

Magnificent Dope, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 13, '42, p. 70; July 18, '42, p. 57; July 25, '42, p. 59, 61; Aug. 22, '42, p. 74, 76, 79.

Mexican Spitfire Sees a Ghost (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 15, '42, p. 58.

Miss Annie Rooney (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 23, '42, p. 55; July 11, '42, p. 46; Aug. 15, '42, p. 63.

My Favorite Blonde (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 20, '42, p. 56; July 25, '42, p. 61; Aug. 15, '42, p. 58, 62; Aug. 22, '42, p. 76.

Pied Piper, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 22, '42, p. 75.

Pride of the Yankees (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 8, '42, p. 56; Aug. 22, '42, p. 75.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Somewhere I'll Find You (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 15, '42, p. 58.

Spoilers, The (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Not Given
Round Table Exploitation—Aug. 15, '42, p. 63.

Sweetheart of the Fleet (Col.)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—July 11, '42, p. 46.

Take a Letter, Darling (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 59; July 11, '42, p. 47; Aug. 1, '42, p. 62; Aug. 8, '42, p. 57, 61; Aug. 15, '42, p. 62.

Tarzan's New York Adventure (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 25, '42, p. 63.

They All Kissed the Bride (Col.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 53; July 4, '42, p. 63; July 25, '42, p. 58.

Tortilla Flat (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 23, '42, p. 54; June 13, '42, p. 68; July 18, '42, p. 60; Aug. 22, '42, p. 76.

True to the Army (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 22, '42, p. 75.

Twin Beds (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 16, '42, p. 103; July 18, '42, p. 57; Aug. 15, '42, p. 63.

Valley of the Sun (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 25, '42, p. 55; May 9, '42, p. 59; July 11, '42, p. 48; July 25, '42, p. 63.

Wings for the Eagle (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 11, '42, p. 46; Aug. 22, '42, p. 79.

Yankee Doodle Dandy (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 1, '42, p. 65; Aug. 22, '42, p. 76.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM		
	(Two Reels)		
	1941-42		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
	RAYMOND GRAM SWING—HISTORICAL REELS		
	(8 Minutes)		
	1941-42		
3981	Broken Treaties	6-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES		
	(Average 17 Min.)		
	1941-42		
3421	Love In Gloom (Youngman-Radle Rogues)	8-15-41	236
3401	An Ache In Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	566
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-28-42	587
3432	Groom and Bored (Downs)	4-9-42	652
3406	What's the Matodor (Stooges)	4-23-42	653
3433	How Spry I Am (Clyde)	5-7-42	704
3412	A Study in Socks (Glove Slingers)	5-21-42	700
3434	Tire Man, Spare My Tires (Langdon)	6-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	856
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	..
4422	Carry Harry (Langdon)	9-3-42	..
4401	Even As IDU (Stooges)	9-18-42	..
4423	Kiss and Wake Up (Downs)	10-2-42	..
4424	Sappy Pappy (Clyde)	10-30-42	..
	COLOR RHAPSODIES		
	(7 Minutes)		
	1941-42		
3501	Who's Zoo In Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3508	Concerto In B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	700
3508	Woodman Spare That Tree	6-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	..
4502	Tito's Guitar	10-9-42	..
	PHANTASIES CARTOONS		
	(Average 9 Min.)		
	1941-42		
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3704	The Wild and Woozy West	4-30-42	700
3703	A Battle for a Bottle	5-29-42	784
3705	Old Blackout Joe	8-27-42	..
	1942-43		
4701	The Gullible Canary	9-18-42	..
4702	The Dumb Conscious Mind	10-2-42	..
	FABLES		
	(8 Minutes)		
	1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-30-42	704
3755	The Bulldog and the Baby	7-24-42	856
	CINESCOPES		
	(Average 9 Min.)		
	1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women In Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 6)		
	(10 Minutes)		
	1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	568
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Sweetheart Songs)	3-27-42	625
3659	No. 9	4-30-42	704
3660	No. 10 (Songs of the Times)	6-5-42	700
	1942-43		
	(Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	..
	QUIZ REELS		
	(Average 10 Min.)		
	1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625
	1942-43		
	(Series 3)		
4601	Kitchen Quiz No. 1	8-21-42	..
	PANORAMICS		
	(10 Minutes)		
	1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time In the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-13-42	602
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	..
	TOURS		
	(10 Minutes)		
	1941-42		
3551	Journey In Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	..
	SCREEN SNAPSHOTS (Series 21)		
	(10 Minutes)		
	1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	653
3859	No. 9	5-8-42	700
3860	No. 10	6-19-42	755
	1942-43		
	(Series 22)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	..
	WORLD OF SPORTS		
	(10 Minutes)		
	1941-42		
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	652
3808	Fit to Fight	5-22-42	755
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-7-42	..
	1942-43		
4801	Trotting Kings	9-11-42	..
	KATE SMITH		
	1942-43		
4751	America Sings With Kate Smith	8-20-42	..
	FAMOUS BANDS		
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	..
4952	Hal McIntyre	10-23-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS		
	(20 Minutes)		
	1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
A-304	For the Common Defense	6-20-42	613
A-305	Mr. Blabbermouth	8-8-42	877
	SPECIAL SUBJECT		
	(21 Minutes)		
	1941-42		
X-310	War Clouds In the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
	1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477
T-315	Historic Maryland	12-27-41	477
T-318	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	852
T-321	Picturesque Patzcuaro	5-23-42	729
T-322	Exotic Mexico	6-13-42	755
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
	1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-368	Acro-batty	3-28-42	652
S-367	Victory Quiz	5-9-42	729
S-368	Pete Smith's Scrapbook	5-23-42	700
S-369	Barbee-Cues	5-30-42	700
S-370	Self Defense	7-25-42	856
S-371	It's a Dog's Life	8-22-42	877
	PASSING PARADE		
	(10 Minutes)		
	1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
K-384	The Women In the House	5-9-42	704

Prod. No.	Title	Rel. Date	P.D. Page
K-385	The Incredible Stranger	6-20-42	755
K-386	Vendetta	7-18-42	813
	MINIATURES		
	(10 Minutes)		
	1941-42		
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	652
M-334	Soaring Stars	4-25-42	704
M-335	Further Prophecies of Nostradamus	5-9-42	700
	DUR GANG COMEDIES		
	(Average 11 Min.)		
	1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	652
C-397	Surprised Parties	5-30-42	700
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856
	TECHNICOLDR CARTDONS		
	(9 Minutes)		
	1941-42		
W-341	The Night Before Chrîstmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-346	The Bear and the Beavers	3-28-42	652
W-347	Dog Trouble	4-18-42	652
W-348	Little Gravel Voice	5-16-42	700
W-349	Puss 'N Toots	5-30-42	754
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	..
W-353	The Early Bird Dood It	8-29-42	..

PARAMOUNT

	SPECIAL COLOR CARTDDN		
	(Two Reels)		
	1941-42		
FFI-1	The Raven	4-3-42	825
	UNUSUAL DCCUPATIDNS (Color)		
	(11 Minutes)		
	1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-12-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	825
LI-5	No. 5	6-26-42	754
LI-6	No. 6	8-21-43	877
	BENCHLEY COMEDIES		
	(10 Minutes)		
	1941-42		
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	802
SI-4	Keeping in Shape	6-12-42	754
SI-5	The Man's Angle	8-14-42	..
	FASCINATING JOURNEYS (Color)		
	(10 Minutes)		
	1941-42		
MI-1	Road in India	10-24-41	377
MI-2	Indian Temples	9-4-42	..
	SUPERMAN COLOR CARTOONS		
	(8 Minutes)		
	1941-42		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	486
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	625
WI-6	Superman in the Magnetic Telescope	4-24-42	653
WI-7	Superman in Electric Earthquake	6-5-42	754
WI-8	Superman in Volcano	7-10-42	856
WI-9	Superman in Terror on the Midway	8-28-42	877
	HEDDA HDPPER'S HOLLYWODD		
	(10 Minutes)		
	1941-42		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	6-19-42	754
ZI-5	No. 5	8-14-42	877
ZI-6	No. 6	9-18-42	..
	HEADLINERS		
	(10 Minutes)		
	1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	578
AI-4	Hands of Victory	5-22-42	653
AI-5	Nightmare of a Goon	5-1-42	653
AI-6	The McFarland Twins and Their Orchestra	8-28-42	..
	MADCAP MODELS (Color)		
	(9 Minutes)		
	1941-42		
UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
UI-4	Mr. Strauss Takes a Walk	5-8-42	653
UI-5	Tulips Shall Grow	6-26-42	813
UI-6	The Little Broadcast	9-18-42	..
	PDPEYE THE SAILOR		
	(7 Minutes)		
	1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Stren'th	3-13-42	625
EI-7	Pîpeye, Pupeye, Poopeye & Peepeye	4-10-42	652
EI-8	Olive Oyl and Water Don't Mix	5-8-42	729
EI-9	Many Tanks	6-5-42	755
EI-10	Baby Wants a Bottleship	7-3-42	856
EI-11	You're a Sap, Mr. Jap	8-7-42	859
EI-12	Alona on the Sarong Seas	9-4-42	..
	PDPULAR SCIENCE (Color)		
	(10 Minutes)		
	1941-42		
JI-1	No. 1	9-19-41	322
II-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	625
JI-5	No. 5	6-12-42	755
JI-6	No. 6	7-31-42	856
	SPEAKING OF ANIMALS		
	(8 Minutes)		
	1941-42		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-29-42	729
YI-5	At the Dog Show	8-28-42	..
	SPORTLIGHTS		
	(9 Minutes)		
	1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champe	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-26-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	653
RI-10	Hero Worship	5-15-42	729
RI-11	Parachute Athletes	6-19-42	754
RI-12	Let 'Em Go Alive	7-17-42	856
RI-13	Timber Athletes	9-11-42	..
	QUIZ KIDS		
	(11 Minutes)		
	1941-42		
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	652
QI-5	No. 5	5-22-42	729
QI-6	No. 6	7-31-42	859

RKO

	MARCH OF TIME		
	(Average 20 Min.)		
	1941-42		
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
23,110	India in Crisis	5-8-42	647
23,111	India at War	6-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794
	SPECIAL		
	(22 Minutes)		
	1941-42		
.....	Battlefields of the Pacific (March of Time)	12-17-41	420
	WALT DISNEY CARTODNS (Color)		
	(8 Minutes)		
	1940-41		
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-18-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	653
24,104	The Army Mascot	5-22-42	700
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-52	856
	INFDRMATIDN PLEASE		
	(Average 11 Min.)		
	1941-42		
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
24,206	No. 6 Howard Lindsay	4-24-42	704
24,207	No. 7 Cornelia Otis Skinner	5-22-42	700
24,208	No. 8 Russell Crouse	6-19-42	767
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877
	SPORTSCOPE		
	(Average 9 Min.)		
	1941-42		
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
24,309	Cruise Sports	4-17-42	653
24,310	Byron Nelson	5-15-42	700
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877
	PICTURE PEOPLE		
	(10 Minutes)		
	1941-42		
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
24,409	Star Portraits	4-24-42	704
24,410	Hollywood at Home	5-22-42	700
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813
	EDGAR KENNEDY		
	(Average 18 Min.)		
	1941-42		
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-17-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
23,406	Cooks and Crooks	6-5-42	729
	LEON ERRDL		
	(Average 19 Min.)		
	1941-42		
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
23,704	Wedded Blitz	3-13-42	652
23,705	Framing Father	5-15-42	700
23,706	Hold 'Em Jail	6-26-42	767
	RAY WHITLEY		
	(Average 15 Min.)		
	1941-42		
23,501	California or Bust	11-7-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	653
23,504	Range Rhythm	7-17-42	813

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
	(Average 9 Min.)		
	1941-42		
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	488
2205	Wings of Defense	4-10-42	602
2206	Guardians of the Sea	7-17-42	767
	1942-43		
3201	Along the Texas Range	10-9-42	..
	FATHER HUBBARD ALASKAN ADVENTURES		
	(9 Minutes)		
	1941-42		
2105	Secret of the Fjord	2-13-42	566
	MAGIC CARPET		
	(9 Minutes)		
	1941-42		
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	556
2104	Jewel of the Pacific	3-27-42	511
2106	Heart of Mexico	5-1-42	704
2107	Gateway to Asia	5-8-42	700
2108	India the Golden	6-19-42	755
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	..
3153	Valley of Blossoms	9-25-42	..
3154	Royal Araby	10-23-42	..
3155	Gay Rio	11-20-42	..
	SPDRTS REVIEWS		
	(8 Minutes)		
	1941-42		
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland (Tech.)	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	729
	1942-43		
3301	Well-Rowed Harvard	8-14-42	..
3351	Neptune's Daughter	11-6-42	..
	TERRYTODNS (TECHNICOLDR)		
	(7 Minutes)		
	1941-42		
2551	The Old Daken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375

Prod. No.	Title	Rel. Date	P.D. Page
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose In Lights Out	4-17-42	652
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	6-12-42	755
	1942-43		
3551	All Out for "V"	8-7-42	..
3552	Life with Fido	8-21-42	..
3553	School Daze	9-18-42	..
3554	Night Life in the Army	10-2-42	..
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy in Going Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
	TERRYTOONS (Black & White) (7 Minutes) 1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Ob Gentle Spring	4-3-42	625
2510	Gandy Goose In Tricky Business	5-1-42	704
2511	The Stork's Mistake	5-29-42	700
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose In Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	..
3502	Ickle Meets Pickle	11-13-42	..
	THE WORLD TODAY (9 Minutes) 1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602 ✓
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754 ✓
	1942-43		
3401	Alaska	9-11-42	..

UNITED ARTISTS

	SPECIAL (16 Minutes) 1941-42		
....	A Letter from Home	11-28-41	420
	WORLD IN ACTION (TWO REELS) 1941-42		
....	Churchill's Island	4-3-42	599
....	This is Blitz	5-1-42	539
....	Food—Weapon of Conquest	6-5-42	599
....	The Battle for Oil		539
....	New Soldiers Are Tough		699
....	Inside Fighting Russia		784
....	Hitler's Plan		854

UNIVERSAL

	TWO REEL SPECIALS 1941-42		
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612
	COLOR CARTUNE (Average 7 Min.) 1941-42		
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	488
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	652
6249	Good Bye Mr. Moth	5-11-42	653
6250	Nutty Pine Cabin	6-1-42	755
6251	Ace In the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	..
7242	Yankee Doodle Swing Shift	9-21-42	..
	STRANGER THAN FICTION (9 Minutes) 1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	853
6380	Tom Thumb Church	5-18-42	729
6381	Mysterious Fountain of Health	6-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	..
	1942-43		
7371	Human Sailboat	9-14-42	..
7372	Jail Hostess	9-28-42	..
	VARIETY VIEWS (9 Minutes) 1941-42		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-28-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports In the Rockies	4-6-42	625
6362	Call of the Sea	5-4-42	729
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	..
7352	Canadian Patrol	9-21-42	..
	MUSICALS (Average 16 Min.) 1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	385
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	653
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	..
7122	Jivin' Jam Session	9-23-42	..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.) 1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers In White	2-7-42	497
7005	Spanish Fiesta	5-16-42	700
7004	March On America	6-27-42	755
7006	Men of the Sky	7-25-42	856
	BROADWAY BREVITIES (20 Minutes) 1941-42		
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	853
7110	Pacific Frontiers	5-30-42	729
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	HOLLYWOOD NOVELTIES (10 Minutes) 1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	485
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	653
	THE SPORTS PARADE (10 Minutes) 1941-42		
7400	Hatteras Honkers	6-13-42	755
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	704
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	MELODY MASTERS BANDS (10 Minutes) 1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	652
7508	Don Cossack Chorus	4-25-42	653
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	LOONEY TUNES CARTOONS (7 Minutes) 1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who In the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	652
7609	Daffy's Southern Exposure	5-2-42	653
7610	Nutty News	5-23-42	700
7611	Hobby Horse Laffs	6-8-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	MERRIE MELODIES CARTOONS (Color) (7 Minutes) 1941-42		
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody In Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	653
7716	Dog Tired	4-25-42	704
7717	The Wacky Wabbit	5-2-42	704
7718	The Draft Horse	5-9-42	700
7719	Lights Fantastic	5-23-42	700
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Bunny Gets the Bird	7-11-42	856
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877

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	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	U. S. TREASURY DEPT. (Released Through National Screen)		
	The New Spirit		529
	MISCELLANEOUS		
	Defense of Moscow (Artkino)		518
	Hidden Hunger (Film Center)		518
	Kaltenborn Edits the News (Newsreel Distributors)		497
	Listen to Britain (British MOI)		554
	Movie Quiz No. 1 (R. U. McIntosh)		375
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		612
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871

▽

SERIALS

COLUMBIA

	1941-42		
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code (15 Episodes)	9-18-42	..

REPUBLIC

	1941-42		
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	568
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	..

UNIVERSAL

	1941-42		
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	385
6581-93	Gang Busters (13 Episodes)	3-31-42	529
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784

SHORTS
advance synopses and information

MR. BLABBERMOUTH (MGM)
Two-Reel Special (*A*-305)

This is the first of five short subjects which Metro-Goldwyn-Mayer is making at the request of the Government. It is a two-reeler depicting the effect of rumors on the fighting morale of the people. It shows how idle chatter by a loyal but misguided citizen can do more harm to a nation at war than the work of a deliberate saboteur. It supplies facts and figures to be used as a yardstick for measuring the values of stories about our country's weaknesses and the enemies' strength.

Release date, August 8, 1942 19 *minutes*

MILE OF DOUGH (Univ.)
Stranger Than Fiction (6384)

Oddities in this issue are an "assembly line" oven that's so long "baker" girls patrol the baking bread on bicycles, Oakland, Cal.; a mansion built for Napoleon which he never occupied, New Orleans, La.; church brought piecemeal by old clipper ships during gold rush, San Francisco, Cal.; a doctor who collects wooden Indians, Terre Haute, Ind., and a jukebox collection that dates to days of Roaring Gulch, Bayshore Highway, Cal.

Release date, August 10, 1942 9 *minutes*

A JOURNEY TO DENALI (Col.)
Tour (4551)

A trip through Alaska to America's highest mountain passes the town of Anchorage, the Matanuska Valley, the gold center and ends up at Mt. McKinley National Park.

Release date, August 15, 1942 10 *minutes*

THE IMPATIENT PATIENT (WB)
Looney Tune (7616)

Daffy Duck is afflicted with hiccups and consults a doctor. The physician selected, however, is the famous dual personality, Dr. Jerkyll, whose ministrations provided much of the comedy.

Release date, September 5, 1942 7 *minutes*

GLEN GRAY AND HIS CASA LOMA ORCHESTRA (WB)
Melody Master (7510)

The famous Casa Loma Band is joined by a dance team in presenting a musical program featuring the tunes, "Hep and Happy," "Purple Moonlight," "Broom Street" and "Darktown Struteers Ball."

Release date, August 15, 1942 10 *minutes*

RECORD BREAKERS (RKO)
Sportscope (24,313)

These are the sports of the cinder track, sprints and distance running, jumping, throwing and vaulting. Among the stars presented are Greg Rice, John Munski, Boyd Brown, Leslie MacMitchel, Gilbert Dodds and Cornelius Warmerdam.

Release date, August 7, 1942 8 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 874-876.

THE SQUAWKIN' HAWK (WB)
Merrie Melodie (7724)

A baby chicken prefers chicken for supper to worms. Setting out for food he kidnaps a sleeping hen only to be attacked by a vicious rooster. Rescued by his mother, he still refuses the worm and is sent to bed.

Release date, August 8, 1942 7 *minutes*

FOX POP (WB)
Merrie Melodie (7726)

A little red fox paints himself silver, hoping to become a Hollywood pet. When he learns that they use the fur only he escapes from the fox farm and falls into the clutches of a group of dogs.

Release date, September 5, 1942 7 *minutes*

ARGENTINE HORSES (WB)
Sports Parade (Color) (7410)

The famous racing stables of Argentina, where many of the best-known thoroughbreds were bred, and the greatest polo ponies trained, is the subject caught by Del Frazier's camera and filmed in color.

Release date, August 8, 1942 10 *minutes*

WACKY BLACKOUT (WB)
Looney Tune (7613)

This Leon Schlesinger Looney Tune describes the effect of the blackout on the animals down on the farm. Their participation in the war effort is amusingly depicted in animated cartoon.

Release date, July 11, 1942 7 *minutes*

EATIN' ON THE CUFF (WB)
Looney Tune (7615)

A pianist tells the story of a moth in love with a honey bee but pursued by a black widow spider in a Veronica Lake wig.

Release date, August 22, 1942 7 *minutes*

UNUSUAL OCCUPATIONS, No. 6 (Para.)
(*L*1-6)

This short filmed in color presents a variety of action and information. Riding feats are performed at the Hardin-Simmons University in Abilene, Texas. The carved totem poles of Alaska are shown. Lessons in dressmaking with turkey feathers, pictures of clam-hunters and a description of the only genuine "country" newspaper complete the film.

Release date, August 21, 1942 11 *minutes*

SHUFFLE RHYTHM (Univ.)
Musical (6231)

Henry Busse and his orchestra are featured in this two reel musical. In addition to his band, Busse offers Six Hits and a Miss, Rose Ann Stevens, vocalist; the Jivin' Jacks and Jills, the Universal jitterburg group which appeared in "What's Cookin'" and "Private Buckaroo." Songs featured are "Shrine of St. Cecilia," "Hot Lips," "Ramona," "Zoot Suit," "I'll See You in My Dreams," "Swanee River," "Ciribiribin" and "Rose Room."

Release date, August 17, 1942 15 *minutes*

IT'S A DOG'S LIFE (MGM)
Pete Smith Specialty (*S*-371)

In this subject Pete Smith looks at people from a dog's point of view. When an indigent old man sets out to sell a litter of pups the mother of the litter, with her eyes, "talks" to the old man and describes what danger there is in selling pups to "just anybody." As people passing on the street stop to fondle the animals, the dog gives her impression of what kind of masters they will be. She finally convinces the old man not to sell her pups.

Release date, August 22, 1942 10 *minutes*

FRESH HARE (WB)
Merrie Melodie (7725)

Elmer, a northwest mounted, is out to get his man, the redoubtable Bugs Bunny. Bugs has his fun eluding capture but finally gives himself up, but thwarts the firing squad.

Release date, August 22, 1942 7 *minutes*

INFORMATION PLEASE NO. 10 (RKO)
John Carradine (24,210)

The motion picture actor, John Carradine, joins the group of Kieran, Adams, Levant and Fadiman for a quiz session touching history, poetry and women's clothing, and including some spontaneous ribbing of the experts.

Release date, August 14, 1942 11 *minutes*

HEDDA HOPPER'S HOLLYWOOD, No. 5 (Para.)
(*Z*1-5)

Presenting a glimpse of the home life of various Hollywood personalities, Hedda Hopper pays a visit to Constance Bennett and her children, John Howard, Norris Goff and Chester Lauck and the radio serial, "Lum 'n Abner."

Release date, August 14, 1942 10 *minutes*

TERROR ON THE MIDWAY (Para.)
Superman Cartoon (*H*1-9)

The locale of the new Superman adventure is the circus. The perils include a huge fire and the release of Gigantic, the largest gorilla in captivity. A small monkey opens the cage in which the animal is kept, endangering the life of Lois Lane. Superman rushes to the rescue, getting fire and beast under control.

Release date, August 28, 1942 8 *minutes*

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies In Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 18,'41
3016	Three Girls About Town	Oct. 23,'41
3063	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men In Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady Is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks In Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
3101	The Invaders	Apr. 15,'42
3037	Hello Annapolis	Apr. 23,'42
3205	Down Rio Grande Way	Apr. 23,'42
3011	The Wife Takes A Flyer	Apr. 30,'42
3032	A Desperate Chance for Ellery Queen	May 7,'42
3042	Not A Ladies' Man	May 14,'42
3214	The Devil's Trail	May 14,'42
3027	Sweetheart of the Fleet	May 21,'42
3014	Meet the Stewarts	May 28,'42
3043	Submarine Raider	June 4,'42
3006	They All Kissed the Bride	June 11,'42
3044	Parachute Nurse	June 18,'42
3206	Riders of the Northland	June 18,'42
3045	Atlantic Convoy	July 2,'42
3012	Flight Lieutenant	July 9,'42
3215	Prairie Gunsmoke	July 16,'42
3026	Enemy Agents Meet Ellery Queen	July 30,'42
3019	Blondie for Victory	Aug. 6,'42
3207	Bad Men of the Hills	Aug. 13,'42
3001	Talk of the Town	Aug. 20,'42
3046	Sabotage Squad	Aug. 27,'42
3216	Vengeance of the West	Sep. 3,'42
....	My Sister Eileen	Sep. 24,'42
3208	Overland to Deadwood	Sep. 25,'42

MGM

201	Dr. Jekyll and Mr. Hyds	Sep. '41
202	Lady Be Good	Sep. '41
203	Down In San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
208	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
216	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
228	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
234	Sunday Punch	May '42
235	Ship Ahoy	May '42
236	Tortilla Flat	May '42
237	Grand Central Murder	May '42
238	I Married an Angel	June '42
239	Pacific Rendezvous	June '42
240	Maisie Gets Her Man	June '42
241	Her Cardboard Lover	June '42
242	Tarzan's New York Adventure	June '42
243	Jackass Mail	July '42
244	Crossroads	July '42
245	Affairs of Martha	Aug. '42
246	Pierre of the Plains	Aug. '42
247	Calling Dr. Gillispie	Aug. '42
260	Mrs. Miniver	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
...	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Read to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klendike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	Tower of Terror	Apr. 1,'42
....	Three Wise Brides	Apr. 15,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	Let's Get Tough	May 29,'42
....	Texas Trouble Shooters	June 12,'42
....	Rubber Racketeers	June 26,'42
....	Lure of the Islands	July 3,'42
....	Smart Alecks	Aug. 7,'42
....	Hillbilly Blitzkrieg	Aug. 14,'42
....	Riders of the West	Aug. 21,'42
....	Arizona Stage Coach	Sept. 4,'42
....	King of the Stallions	Sept. 11,'42
....	Police Bullets	Sept. 25,'42
....	Phantom Killer	Oct. 2,'42

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	.....
4112	Sullivan's Travels	.....
4113	No Hands on the Clock	.....
4114	Mr. Bug Goes to Town	.....
4115	Pacific Blackout	.....

Block 4

4116	Torpedo Boat	.....
4117	The Remarkable Andrew	.....
4118	The Fleet's In	.....
4119	The Lady Has Plans	.....
4120	Fly by Night	.....

Block 5

4123	My Favorite Blonde	.....
4121	The Great Man's Lady	.....
4124	This Gun for Hire	.....
4122	True to the Army	.....
4125	Henry and Dizzy	.....

Block 6

4129	Sweater Girl	.....
4130	Beyond the Blue Horizon	.....
4128	Dr. Broadway	.....
4126	Take a Letter, Darling	.....
4127	Night in New Orleans	.....
4140	Undercover Man	.....

Block 7

4131	Are Husbands Necessary?	.....
4132	Tombstone	.....
4135	I Live On Danger	.....

SPECIAL

4136	Louisiana Purchase	Dec. 25,'41
4137	Reap the Wild Wind	.....
4134	Holiday Inn	.....

Block 1 (Westerns)

4150	Secrets of the Wasteland	.....
4151	Outlaws of the Desert	.....
4152	Riders of the Timberline	.....
4153	Stick to Your Guns	.....
4154	Twilight on the Trail	.....

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of tha Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 8,'42
209	The Mad Monster	May 15,'42
201	Men of San Quentin	May 22,'42
260	Billy the Kid's Smoking Guns	May 29,'42
219	Gallant Lady	May 29,'42
208	Bombs Over Burma	June 5,'42
265	Lone Rider in Texas Justice	June 12,'42
212	They Raid by Night	June 26,'42
254	Tumbleweed Trail	July 10,'42
204	Prisoner of Japan	July 22,'42
220	A Yank in Libya	July 31,'42
203	Jungle Siren	Aug. 21,'42
...	Billy the Kid in Law and Order	Aug. 21,'42
...	Frontier Marshal in Prairie Pals	Sep. 4,'42
...	Billy the Kid Sheriff of Sage Valley	Oct. 2,'42

Prod. No.	Title	Release Date
...	Frontier Marshal Along the Sundown Trail	Oct. 19,'42

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Block 3

211	Week End for Three	Dec. 12'41
212	Playmates	Dec. 28'41
213	A Date with the Falcon	Jan. 16'42

Block 4

214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42

Block 5

221	The Bashful Bachelor	Apr. 24,'42
222	Tuttles of Tahiti	May 1,'42
223	Seattergood Rides High	May 8,'42
224	Mayor of 44th St.	May 15,'42

Block 6

226	Syncopation	May 22,'42
227	Falcon Takes Over	May 29,'42
228	My Favorite Spy	June 12,'42
229	Powder Town	June 19,'42
230	Mexican Spitfire Sees a Ghost	June 26,'42

SPECIAL

293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 10,'42
...	Bambi (Disney)	Aug. 21'42

Block 1 (Westerns)

281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42

Block 2 (Westerns)

284	Land of the Open Range	Apr. 17,'42
285	Come on Danger	June 5,'42
286	Thundering Hoofs	July 24,'42

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
151	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
152	Gauchos of Eldorado	Oct. 24,'41
121	Gangs of the City	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
154	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Desert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
123	S D S Coast Guard	Apr. 16,'42
146	Home in Wyomin'	Apr. 20,'42
119	Suicide Squadron	Apr. 20,'42
166	Westward Ho!	Apr. 24,'42
124	Yukon Patrol	Apr. 30,'42
134	Remember Pearl Harbor	May 18,'42
156	Romance on the Range	May 18,'42
147	Stardust on the Sage	May 25,'42
103	In Old California	May 31,'42
177	Cyclone Kid	May 31,'42
120	Moonlight Masquerade	June 10,'42
167	The Phantom Plainsmen	June 16,'42
157	Sons of the Pioneers	July 2,'42
104	Joan of Ozark	Aug. 1,'42
131	Call of the Canyon	Aug. 10'42
158	Sunset Serenade	Sept. 14'42
132	Bells of Capistrano	Sept. 15'42
...	Flying Tigers	Not Set

20TH CENTURY-FOX

Block 1

201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41

Block 2

206	Charlie Chan in Rio	Sep. 5,'41
207	Bells Star	Sep. 12,'41

Block 3

208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41

Block 4

215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41

Block 5

219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41

Block 6

224	How Green Was My Valley	Dec. 26,'41
227	Blue, White and Perfect	Jan. 9,'42

Block 7

226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42

Block 9

237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42

Block 10

243	The Man Who Wouldn't Die	May 1,'42
244	My Gal Sal	May 8,'42
245	The Mad Martindales	May 15,'42
246	Whispering Ghosts	May 22,'42
247	Moontide	May 29,'42

Block 11

248	It Happened in Flatbush	June 5,'42
249	The Magnificent Dope	June 12,'42
250	Thru Different Eyes	June 19,'42
251	Ten Gentlemen from West Point	June 26,'42

Block 12

252	The Postman Didn't Ring	July 3,'42
254	United We Stand	July 17,'42
253	This Above All	July 24,'42

Block 1 (Westerns)

209	Last of the Duanes	Sept. 26,'41
213	Riders of the Purple Sage	Oct. 10,'41

Block 2 (Westerns)

225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	About Face	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	The Real Glory (Reissue)	May 8,'42
...	Ships with Wings	May 15,'42
...	Song of the Lagoon	May 22,'42
...	Miss Annie Rooney	May 29,'42
...	Friendly Enemies	June 26,'42

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight In Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Friseo Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
5018	Butch Minds the Baby	Mar. 20,'42
5026	Juke Box Jennie	Mar. 27,'42
6022	The Mystery of Marie Roget	Apr. 3,'42
6048	The Spoilers	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
6036	The Strange Case of Dr. RX	Apr. 17,'42
6047	Saboteur	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6009	Broadway	May 8,'42
6054	Escape from Hong Kong	May 15,'42
6024	Almost Married	May 22,'42
6019	Tough As They Come	June 5,'42
6011	Private Buckaroo	June 12,'42
6066	Silver Bullet	June 12,'42
6055	Top Sergeant	June 12,'42
6008	Lady in a Jam	June 19,'42
6043	There's One Born Every Minute	June 26,'42
6010	Men of Texas	July 3,'42
6056	Danger in the Pacific	July 10,'42
6040	Drums of the Congo	July 17,'42
6049	Invisible Agent	July 31,'42
....	Pardon My Sarong	Aug. 7,'42
6057	Timber	Aug. 14,'42
6067	Boss of Hangtown Mesa	Aug. 21,'42
....	Eagle Squadron	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	Dno Foot In Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues In the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're In the Army Now	Dec. 25,'41
115	The Prime Minister	Jan. '42
114	They Died wib Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always In My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder In the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
132	In This Our Life	May 16,'42
133	Juke Girl	May 30,'42
134	Lady Gangster	June 6,'42
135	The Big Shot	June 13,'42
136	Wings for the Eagle	July 18,'42
137	Escape from Crime	July 25,'42
138	The Gay Sisters	Aug. 1,'42
139	Spy Ship	Aug. 15,'42

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 874-876.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 878-879.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Across the Pacific (1942-43)	WB	....	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	p853	p726	....
Adventures of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	p673	p613	p756
Air Force	WB	....	John Garfield-Gig Young	1942-43	...	.....	....	....	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	67m	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	1942-43	67m	July 11,'42	p766	....	
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p649
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Francis-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	p705
American Empire	Para.	....	Richard Dix-Leo Carrillo	1942-43	...	.....	....	p871	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	1942-43	...	.....	....	p796	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Apache Trail	MGM	....	Lloyd Nolan-Donna Reed	1942-43	66m	June 27,'42	p737	p726	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	1942-43	...	.....	....	p872	....
Are Husbands Necessary? (formerly Mr. & Mrs. Cugat)	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	p714	p663	p873
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 26,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	56m	.....	....	p527	....
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	.....	....	....	....
Arizona Terrors	Rep.	174	Don "Red" Barry—Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	1942-43	...	.....	....	p701	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	1942-43	...	.....	....	....	....
Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	p765	p751	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., 42	118m	Dec. 6,'41	p393	p363	p649
Baby Face Morgan	PRC	....	Mary Carlisle-Richard Cromwell	Oct. 12,'42	65m	July 25,'42	p793	....	....
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	...	.....	....	....	....
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p649
Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	p685	....	....
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	p795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Not Set	61m	July 5,'41	p840	....	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42		.....		p872	
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Berlin Correspondent (42-43)	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	p838	p797	....
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	...	.....	....	p772	....
Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May. 9,'42	p646	p527	p795
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	p714	p648	p756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	1942-43	87m	Aug. 8,'42	p826	p701	....
Billy the Kid in Law and Order	PRC	....	Buster Crabbe-Al St. John	Aug. 21,'42					
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	p854	p648	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Black Swan, The	20th-Fox		Tyrone Power-Maureen O'Hara	1942-43		.....		p855	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	69m	July 4,'42	p750	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	.....	....	p772	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,41	p394	p376	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	1942-43	...	.....	....	....	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	p781	p648	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	1942-43	...	.....	....	p794	....
Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	p634	....	....
Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	p645	....	p756
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA-Roach	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	..	p873
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20, 41	p417	p387	p649
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	July 11,'42	p766	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Busses Roar (1932-43)	WB	....	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	p854	....	....
Butch Minds the Baby	Univ.	6018	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	p873
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,'41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Cairo (1942-43)	MGM	....	Jeanette MacDonald-Robert Young	Not Set	101m	Aug. 15,'42	p838	....	....
Calaboose	UA	....	Jimmy Rogers, Noah Beery, Jr.	1942-43	...	.....	....	....	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	p853	p800	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p756
Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug. '42	84m	June 20,'42	p725	p715	p673
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p649
Careful, Soft Shoulders	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	p839	....	....
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	1942-43	...	.....	....	....	....
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb. 27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	1942-43	...	.....	....	p872	....
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov. '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Clear for Action	MGM	....	Charles Laughton-Robert Taylor	1942-43	...	.....	....	p871	....
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	1942-43	...	.....	....	....	....
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Counter Espionage (1942-43)	Col.	....	Warren William-Eric Blore	Sept. 3,'42	...	.....	....	p871	....
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar. '42	93m	Feb. 14,'42	p505	p476	p756
Cover Girl, The	Col.	....	Jinx Falkenburg	1942-43	...	.....	....	....	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
Crossroads	MGM	244	William Powell-Hedy Lamarr	July '42	84m	June 27,'42	p737	p663	p873
Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	p840	p701	....
DANGER in the Pacific	Univ.	6056	Dick Foran-Leo Carrillo	July 10,'42	56m	Aug. 8,'42	p827	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	p705
Daring Young Man, The	Col.	....	Joe E. Brown-Margaret Chapman	1942-43	...	.....	....	p871	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	p673	....	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Deep in the Heart of Texas (now Men of Texas)	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	p766	....	....
Desert Song, The	WB	....	Dennis Morgan-Irene Manning	1942-43	...	.....	....	p872	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperadoes, The	Col.	....	Randolph Scott-Glenn Ford	1942-43	...	.....	....	p871	....
Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	.....	....	....	....
Desperate Journey (1942-43)	WB	....	Errol Flynn-Ronald Reagan	Sept. 26,'42	109m	Aug. 22,'42	p854	....	p873
Destination Unknown	Univ.	....	Irene Hervey-William Gargan	1942-43	...	.....	....	....	....
Destiny	Univ.	....	Richard Dix-Wendy Barrie-Lon Chaney	1942-43	...	.....	....	....	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	1942-43	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	p715	....
Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	p646	p527	p873
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec. 6,'41	p394	p387	p873
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,'41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	p809	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	p698	p648	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	p794	....	....

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Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	p725	p635	p873
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	p870	....	....
Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	p698	p687	....
Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	p662	....	....
Eyes in the Night	MGM	....	Edward Arnold-Ann Harding	1942-43	...	.....	....	p797	....
FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	p646	p635	....
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	1942-43	...	.....	....	p871	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	1942-43	..	.....	....	p796	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 10,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec. 27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	p674	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	p751	....	....
Fleet's In, The	Para.	4118	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	p873
Fly By Night	Para.	4120	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Flying Fortress (British)	WB	....	Richard Greene-Carla Lehmann	Not Set	109m	June 27,'42	p737	....	....
Flying Tigers	Rep.	....	John Wayne-Anna Lee	Not Set	...	.....	....	p772	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	1942-43	80m	July 11,'42	p765	p715	p873
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	p634	....	....
Forest Rangers, The	Para.	....	Fred MacMurray-Paulette Goddard	1942-43	..	.....	....	p872	....
Forgotten Village, The	Mayer-Burstyn	...	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
For Me and My Gal	MGM	....	Judy Garland-George Murphy	1942-43	...	.....	....	p751	....
For Whom the Bell Tolls	Para.	....	Gary Cooper-Vera Zorina	1942-43	...	.....	....	p855	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,'41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	p738	p726	p756
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
Frontier Marshal in Prairie Pals	PRC	....	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	...	.....	....	....	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	.....	....	p648	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck—Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	.
Gay Sisters, The	WB	138	Barbara Stanwyck-George Bent	Aug. 1,'42	108m	June 6,'42	p697	p663	p873
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerlyl Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	1942-43	...	.....	....	..	....
George Washington Slept Here	WB	....	Jack Benny-Ann Sheridan	1942-43	...	.....	....	p871	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	p705
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Lenigrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live (British)	Univ.	6045	Rene Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Girl Trouble	20th-Fox	....	Don Ameche-Joan Bennett	1942-43	...	.....	....	p855	....
Give Out, Sisters	Univ.	....	Andrews Sisters-Richard Davies	Sept. 11,'42	..	.....	....	....	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	1942-43	85m	Aug. 29,'42	p869	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	p795
Goose Steps Out, The (British)	Ealing-UA	...	Will Hay	Not Set	78m	Aug. 29,'42	p870	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	p756
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	1942-43	...	.....	....	....	....
Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	p561	p396	p795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	1942-43	...	.....	....	....	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF Way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Sept. 18,'42	...	.....	....	....	....
Happy Go Lucky	Para.	....	Mary Martin-Dick Powell-Rudy Valee	1942-43	...	.....	....	p797	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Dennis Morgan	1942-43	...	.....	....	p796	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA-Roach	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	p810	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p649
Hennes Melodie	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....

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Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	1942-43	...	.....	....	p663	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	p686	p648	p795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	1942-43	76m	Aug. 29,'42	p869	.	....
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	1942-43	63m	Aug. 8,'42	p827	p715	...
Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	p827	p794	....
Hi! Neighbor (1942-43)	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	p794	p772	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	p713	p663	....
Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	p633	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	July 11,'42	p767	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	65m	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
ICE-Capades Revue	Rep.	....	Jerry Colonna-Vera Vague	1942-43	...	.....	....	p797	....
Iceland (1942-43)	(20th-Fox)	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	p837	p797	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	p713	....	....
I Married An Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	p673	p507	p873
I Married a Witch	Para.	....	Fredric March-Veronica Lake	1942-43	...	.....	....	p797	....
In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	p698	....	p756
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	62m	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	p795
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerlyFlight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p795
Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	p826	....	....
Isle of Missing Men (formerly Isle of Fury)	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	p840	p772	....
It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	p686	p674	....
It Started with Eve (formerly Almost An Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JACKASS Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	p726	p715	p795
Jail House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jesse James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Ozark	Rep.	104	July Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	p793	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	p705
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p649
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p649
Journey for Margaret	MGM	....	Robert Young-Laraine Day	1942-43	...	.....	....	...	....
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	1942-43	69m	Aug. 8,'42	p827	p796	....
Juke Box Jennie	Univ.	6026	Ken Murray- Harriet Hilliard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	...
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	p873
Jungle Book, The (Color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	p873
Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 21,'42	68m	.....	....	....	....
Just Off Broadway (1942-43)	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	p840	p797	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'42	p361	p351	p649
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	...	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	p873
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	p870	p800	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	p429	p320	p705
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p562	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Refirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	...
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'42	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	4119	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	..
Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	p749	p613	p795
Lady in Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb. 12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	....
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	.
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	p795
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsmen	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	June 13,'42	p714	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....

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Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	p662	p648	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	1942-43	64m	July 11,'42	p766	....	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	54m	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 12,'42	60m	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p649
Louisiana Purchase (color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	1942-43	67m	July 11,'42	p766	p751	....
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lucky Legs	Col.	....	Jinx Falkenburg-Kay Harris	1942-43	...	.....	....	p797	....
Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	.....	....	p800	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23,'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,42	61m	Jan. 10,'42	p451	p432	p756
Mad Martindale, The	20th-Fox	245	Jane Withers-Alan Mowbrey	May 15,'42	65m	Apr. 18,'42	p622	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	p699	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	July 10,'42	88m	July 4,'42	p749	p507	p756
Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	p686	p677	p873
Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June ..'42	86m	May 30,'42	p687	p648	p756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	1942-43	100m	Aug. 29,'42	p869	....	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	p795
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5,'41	56m	Oct. 11,'41	p306	p276	....
Man in the Trunk, The	20th-Fox	....	Lynn Roberts-George Holmes	1942-43	...	.....	....	p855	....
Manila Calling	20th-Fox	....	Lloyd Nolan-Carole Landis	1942-43	...	.....	....	p871	....
Man on America's Conscience, The	MGM	....	Van Heflin-Ruth Hussey	1942-43	...	.....	....	....	....
Man Who Came to Dinner	WB	117	Monty Wooley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p649
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Carole Landis	1942-43	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	...	John Loder-Leueen MacGrath	Jan. 26,'42	73m	May 2,'42	p634	p476	....
Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	p674	....	p705
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	p610	....	....
Men of Texas (formerly Deep in the Heart of Texas)	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	p766	....	p773
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	p705
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	1942-43	64m	Aug. 8,'42	p827	....	....
Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	p646	p635	p873
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	p686	p677	p873
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p649
Mob Town	Univ	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	p738	p701	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	p795
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	1942-43	...	.....	....	....	....
Moscow Strikes Back (Russian)	Artkino	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	p840	....	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p705
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Brooklyn	UA-Roach	....	Arline Judge-Max Baer-William Bendix	1942-43	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Not Set	133m	May 16,'42	p661	p527	p795
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	1942-43	...	.....	....	p663	....
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	1942-43	...	.....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	p756
My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	p646	p635	p873
My Friend Flicka	20th-Fox	....	Roddy McDowall-Preston Foster	1942-43	...	.....	...	....	
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	p795
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	1942-43	...	.....	....	p871	....

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My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 24,'42	...	.....	....	p772	....
Mystery of Marie Roget	Univ.	6022	Patric Knowles-Maria Montez	Apr. 3,'42	61m	Apr.11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16,'41	p249	p205	p452
Navy Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	1942-43	...	.....	....	p715	....
Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	p662	....	....
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	p756
Nazi Spy Ring (formerly Dawn Express)	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	66m	June 13,'42	p714	p542	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	p698	....	....
Niagara Falls	UA-Roach	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Sept. 15,'42	78m	Aug. 1,'42	p809	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	p647	p635	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	1942-43	...	.....	....	p855	....
Now, Voyager	WB	....	Bette Davis-Paul Henreid	1942-43	119m	Aug. 22,'42	p853	....	....
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
Off the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	1942-43	...	.....	....	p794	....
Old Homestead, The (1942-43)	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	p870	p855	....
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	1942-43	67m	Aug. 29,'42	p870	p855	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p756
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	1942-43	110m	Apr. 11,'42	p598	....	..
One Thrilling Night (1942-43) (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	p750	p662	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Orchestra Wives (1942-43)	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	p838	p797	....
Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	p810	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaw, The	20th-Fox	....	Thomas Mitchell-Walter Huston	Not Set	...	.....	....	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	4151	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	...	.....	....	....	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	1942-43	...	.....	....	p872	....
Ox Train	MGM	....	James Craig-Dean Jagger	1942-43	...	.....	....	p796	....
PACIFIC Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p795
Pacific Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	p673	p648	....
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	1942-43	...	.....	....	p663	....
Panama Hattie	MGM	....	Ann Sothern-Red Skelton	1942-43	79m	July 25,'42	p793	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	p810	p701	....
Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	p825	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	p854	....	....
Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	.....	....	....	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	1942-43	87m	July 11,'42	p765	p751	p873
Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	p725	p715	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p649
Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	...	.....	....	p800	....
Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce.	July 3,'42	69m	May 30,'42	p687	....	....
Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	p647	....	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	1942-43	...	.....	....	....	....
Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	.....	....	....	....
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	1942-43	120m	July 18,'42	p781	....	p873
Prime Minister, The (British)	WB	115	John Gielgud-Diana Wynyard	Jan. '42	94m	Aug. 23,'41	p249	....	....
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	1942-43	79m	July 31,'42	p810	....	....
Prisoner of Japan (formerly Isle of Forgotten Sins)	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	p750	p715	....
Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	p699	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Jane Darwell	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....

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Random Harvest	MGM	....	Ronald Colman-Greer Garson	1942-43	...	.....	....	p796	....
Real Glory, The (reissue)	UA-Goldwyn	....	Gary Cooper-Andrea Leeds	May 8,'42	95m	Sept. 16,'39	....	....	p795
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	p574	p408	p795
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Red Tanks	Artkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	p713	....	....
Remarkable Andrew, The	Para.	4117	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	p795
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20,'41	p417	p408	p705
Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	p662	....	p795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	1942-43	..	.....	....	p872	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p649
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	.....	....	p677	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	4152	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	p810	p800	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	p705
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	p795
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	1942-43	...	.....	....	p872	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	56m	July 4,'42	p750	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	60m	.....	....	p635	....
Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	p697	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p705
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	p751	....	....
SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	p827	p772	....
Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	p634	p508	p756
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Salute John Citizen (British)	Bt.-Anglo-Am.	..	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	p839	....	....
Scattergood Rides Again	RKO	223	Guy Kibbee-Dorothy Moore	May. 8,'42	66m	Mar. 21,'42	p562	p542	....
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	1942-43	...	.....	....	....	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	p705
Secret Enemies	WB	....	Craig Stevens-Faye Emerson	1942-43	59m	Aug. 22,'42	p854	....	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	4150	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	1942-43	...	.....	....	p872	....
Seven Sweethearts (1942-43)	MGM	....	Van Heflin-Kathryn Grayson	Not Set	98m	Aug. 15,'42	p839	....	....
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov. '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	68m	.....	p526	....	....
Shadows on the Sage (1942-43)	Rep.	261	Three Mesquiteers	Aug. 24,'42	...	.....	....	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
Sherlock Holmes and the Voice of Terror (1942-43)	Univ.	....	Basil Rathbone-Nigel Bruce	Sept. 18,'42	...	.....	....	....	....
Sherlock Holmes Fights Back	Univ.	...	Basil Rathbone-Nigel Bruce	1942-43	...	.....	....	p855	....
She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	p726	p648	....
Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	p795
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	p686	....	p795
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Brunette	Nov. 12,'41	64m	Nov. 15,'41	p362	p343	....
Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	61m	Aug. 8,'42	p826	p726	....
Silver Queen	Para.	....	George Brent-Priscilla Lane	1942-43	...	.....	....	....	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	p705
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	p738	....	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeannette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	1942-43	...	.....	....	p797	....
Sombrero Kid, The (1942-43)	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	.....	....	p796	....
Somewhere I'll Find You	MGM	....	Clark Gable-Lana Turner	1942-43	107m	Aug. 8,'42	p825	p726	p873
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	p795
Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	...	.....	....	....	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	p705
Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	p810	....	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spirit of Stanford, The (1942-43)	Col.	....	Frankie Albert-Marguerite Chapman	Sept. 10,'42	...	.....	....	p796	....

Total	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	p873
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	20th-Fox	....	Betty Grable-John Payne	1942-43	...	.....	....	p855	....
Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	p698	p687	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	58m	July 11,'42	p767	....	...
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stand By, All Networks	Col.	....	John Beal-Florence Rice	1942-43	...	.....	....	p797	....
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	1942-43	...	.....	....	p855	....
Stardust on the Sage	Rep.	147	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	p687	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	4153	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 18,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	p705
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	64m	May 9,'42	p647	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	1942-43	...	.....	....	p871	....
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	1942-43	60m	July 4,'42	p751	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	1942-43	...	.....	....	p772	....
Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	p738	p701	....
Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	p705
Sullivan's Travels	Par.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p756
Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	63m	Apr. 11,'42	p598	p575	....
Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	..	....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Henie-John Payne	Aug. 29,'41	86m	Aug. 2,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct. 18,'41	p318	p299	p649
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	p647	p527	....
Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	p839	p677	p873
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	p645	p487	p795
TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	p645	p635	p873
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	p767	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	1942-43	118m	Aug. 8,'42	p825	p701	....
Talk About Jacqueline (British)	Excelsior-Metro		Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	p840	....	....
Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	p809	p701	....
Tanks a Million	UA-Roach	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	....
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p649
Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June '42	71m	Apr. 18,'42	p610	p575	p873
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec. '41	80m	Nov. 15,'41	p375	p289	p590
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	1942-43	...	.....	....	....	....
Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	p685	p677	p795
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	.....	....	p699	....
There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	.....	....	....	....
They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	p697	....	p873
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p649
They Flew Alone (British) (now Wings andthe Woman)	RKO	....	Anna Neagle-R. Newton	1942-43	94m	May 2,'42	p838	....	....
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	1942-43	...	.....	....	p872	....
They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	.....	....	p800	....
This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	118m	May 16,'42	p661	....	p795
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	p705
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	p766	....	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar. '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	p633	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	...	.....	....	p635	....
Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	p686	p674	....
Thunder Birds	20th-Fox	....	John Sutton-Gene Tierney	1942-43	...	.....	.. .	p796	....
Thunder River Fued	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	p407	p387	....
Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	p839	....	....
Tish	MGM	....	Marjorie Main-Lee Bowman	1942-43	83m	July 25,'42	p793	p772	....
To Be or Not To Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p756
Today I Hang	Prod.	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	p714	....	....
Tomorrow We Live (1942-43)	PRC	....	Jean Parker-Ricardo Cortez	Sept. 29,'42	...	.....	....	....	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	1942-43	..	.....	....	....	....
Torpedo Boat	Para.	4116	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	p795
Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	p873
To the Shores of Tripoli (color)	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p756
Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	p750	p508	....
Tower of Terror	Mono.	....	Wilfred Lawson-Movita	Apr. 1,'42	62m	July 4,'42	p750	p635	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....

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Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	pB73
Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	.....	....	....	....
Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	p705
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	4154	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	pB73
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov. '41	94m	Oct. 25,'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	...	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	pB09	....	....
Undercover Man	Para.	4140	William Boyd-Andy Clyde	Block 6	68m	May 9,'42	p647	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Edw. G. Robinson-Laraine Day-Ed. Arnold	Nov. '41	94m	Oct. 18,'41	p31B	p289	p421
United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	p738	....	p795
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p585	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	pB73
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb. '42	97m	Dec. 6,'41	p394	p387	p649
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	.....	....	....	....
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	1942-43	78m	Aug. 15,'42	pB37	p772	....
War Against Mr.. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	1942-43	86m	Aug. 8,'42	pB26	p797	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	1942-43	...	.....	....	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar. '42	94m	Jan. 17,'42	p461	p443	p756
Western Mail	Mono.	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	59m	Apr. 4,'42	p5B6	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	p633	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	p705
Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	.....	....	p635	....
Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	1942-43	...	.....	....	....	....
White Cargo	MGM	....	Hedy Lamarr-Walter Pidgeon	1942-43	...	.....	....	p871	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer ,The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	p756
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	p795
Wildcat	Para.	....	Richard Arlen-Arline Judge	1942-43	73m	Aug. 29,'42	pB70	....	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings and the Woman (formerly They Flew Alone)	RKO	....	Anna Neagle-R. Newton	1942-43	94m	May 2,'42	pB38	....	....
Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	p697	p687	pB73
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p756
Woman of the Year, The	MGM	222	Spencer Tracy-Katherine Hepburn	Feb. '42	112m	Jan. 17,'42	p461	p376	p649
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	1942-43	...	.....	....	....	....
YANK at Eton, A (1942-43)	MGM	....	Mickey Rooney-Edmund Gwenn	Not Set	87m	Aug. 15,'42	p837	p726	....
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	1942-43	126m	June 6,'42	p699	p674	pB73
Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 31,'42	67m	.....	....	p772	....
Yank in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb. '42	66m	Jan. 17,'42	p462	p432	p795
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p2B9	p451
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Youth on Parade (1942-43)	Rep.	....	John Hubbard-Martha O'Driscoll	Sept. 10,'42	...	.....	....	p872	....
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